

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

Trustees' Report and Financial Statements
for the year ended 31 March 2010

Company number: 255486

Charity number: 208178

THE CONTEMPORARY ART SOCIETY

Trustees' Report and Financial Statements

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The Trustees are pleased to present their annual report for the year ended 31 March 2010.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Number 208178

Company Number 255486

Registered Office 11-15 Emerald Street
London WC1N 3QL

Directors and Trustees

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

Alison Myners (until June 2010) Chair

Mark Stephens (from November 2009
and Chair from September 2010) Chair

Lance Blackstone (until May 2009) Honorary Secretary

Myriam Blundell (from September 2009)

Javid Canteenwala

Caroline Collier (until June 2010)

Tommaso Corvi-Mora

Angie Drake (until May 2009)

Sarah Elson (from August 2010)

David Gilbert

Mark Glatman (from September 2009 to June 2010)

Jenny Halpern Prince (until July 2010)

Bettie Morton (until June 2010)

Pia Sarma (from July 2009)

Anthony Spira (until June 2010)

Michael Stanley (until June 2010)

Pia Sarma (from September 2009)

Caroline Summerfield (until June 2010)

Edwin Wulfsohn

Kirsten Dunne (until January 2010)

Arts Council England Observer

Peter Heslip (from July 2010)

Arts Council England Observer

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Director

Paul Hobson

Solicitors

Finers Stephens Innocent (until Nov 2008 and from June 2009)

179 Great Portland Street
London W1W 5LS

Maxwell Winward LLP (from Nov 2008 to June 2009)
100 Ludgate Hill

London EC4M 7RE

Bankers

Lloyds TSB Bank plc
Southampton Row
London WC1B 5HR

Auditors

Mazars LLP
Times House
Throwley Way
Sutton
Surrey SM1 4JQ

2. STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

The Contemporary Art Society is a charitable company limited by guarantee, registered on 7 April 1931, and is governed by the Memorandum & Articles of Association. It was registered as a charity with the Charity Commission on 22 September 1962. The charity exists to support contemporary artists through the promotion of individual and institutional collecting.

The Trustees, who are identified on the preceding page, present their report and the financial statements for the year ended 31 March 2010 which have been prepared in accordance with the Companies Act 2006, the Statement of Recommended Practice 'Accounting and Reporting by Charities' (SORP 2005), and applicable UK accounting standards.

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Composition of the Board, organisation and Trustee induction and training

During the 2007/8 financial year the Board reviewed its constitution with the aim of bringing the Memorandum and Articles of Association and governance procedures into line with current good practice. Following approval by the Charity Commission, these changes were introduced during the 2008/9 financial year.

The Board of Trustees, which can have up to 25 members, directs the charity through quarterly meetings. The Chair of the Trustees was Alison Myners, who took up her position at the beginning of the 2006/7 financial year and stepped down in June 2010. Mark Stephens took over as Interim Chair and was appointed as Chair in September 2010. The Chair is subject to a formal performance review by the Trustees annually.

The Finance and Audit Committee meets quarterly in advance of Trustee meetings to review in detail the charity's financial affairs and is chaired by a member of the Board of Trustees. Other committees may be formed to support specific needs as necessary.

The Chair and Trustees have been actively involved through the year in supporting and advising the Director and senior staff during the process of strategic planning and organisational development.

The charity regularly reviews the skills, networks and experience of the Board through the Nominations Committee, chaired by the Chair of the Board. This is an informal audit.

Three new appointments were made during the year, to replace departing Trustees and to bring appropriate skills to the Board to ensure optimum support, advice and networks are available to the executive team. These include Myriam Blundell, Mark Glatman and Pia Sarma.

During the year one long-standing Board member, Lance Blackstone, stepped down from the Board. The Contemporary Art Society would like to pay tribute to Lance for his distinguished service to the work of the Contemporary Art Society over many years, in particular in his role as the Honorary Secretary.

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

On appointment, a new Trustee is sent a pack of information about the Contemporary Art Society, which includes:

- Articles and Memorandum of Association
- Trustee Code of Conduct

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

Articles or publications about the role of Trustees from such organisations as the NCVO and the Charity Commission are available to Trustees to provide guidance and assurance. The Chair and Director are available to assist Trustees with any queries they may have.

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

Risk Management

The risk register has been in existence for six years. It is reviewed by the Trustees and updated to reflect the development of management processes, to address newly identified risks and to implement controls and procedures designed to manage and mitigate previously identified risks. Continuing to secure funds in a changing and competitive environment remains the greatest risk facing the charity. Broadening the private funding base and increasing unrestricted funding for the charity are priorities for the Management supported by the Board, in order to spread the risk. This will be achieved by seeking to increase the charity's capacity to implement programmes that can attract funding, resourcing fundraising activities and generating significant earned income through art consultancy activities.

Management

The Contemporary Art Society is managed by the Director, to whom the Senior Management Team reports. Paul Hobson has been the Director of the Contemporary Art Society since August 2007. His senior management team includes Sophia Bardsley, formerly Head of Finance & Strategic Planning and Deputy Director from 1 April 2010; Fabienne Nicholas, Head of Consultancy and Lucy Byatt, Head of National Programmes. In July 2009, Stephanie Post left the organisation after four years and was replaced in September by Dida Tait, formerly Head of Development at the Dulwich Picture Gallery, who took up the new position of Head of Membership and Collector Development.

A new three-year position, Head of Collector Development, North West was created through funding from Arts Council England, North West, with a remit to develop the audience for contemporary collecting in the region through an events based membership offer. Mark Doyle was appointed in April 2009 from the Lowry in Salford, where he held a contemporary art curatorial position from 2004, and was previously Arts & Museums Officer for East Devon District Council.

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

3. OVERVIEW OF THE YEAR

In 2008/9, the Contemporary Art Society identified 14 strategic priorities for 2009/10, reported on more fully under 'Activities', page 9. Performance against these objectives is reported below:

- To grow and diversify individual membership by type, price and location.
The individual membership of the Contemporary Art Society grew and diversified both in type and location, with increasing numbers of curators and arts professionals involved in the National Network, and a new membership schemes for artists with whom the charity has worked. A new membership operation, funded by Arts Council England, North West was launched for audiences in the North West region of England, extending the programming of the Contemporary Art Society outside London. Plans for a North East England membership offer are currently under development.
- To meet recruitment targets for the Patrons area and to strengthen the Patrons' programmes, including the International Collectors' Forum.
The overall income target for patrons was achieved.
- To achieve the Consultancy income target and continue to build profile and networks.
Consultancy income target of £120,000 was achieved during the year under review, and a number of new clients were secured through increased visibility and word-of-mouth recommendation.
- To purchase works for the museums in the 2009/10 cluster.
New works of contemporary art for museum members involved in the 2009/10 cluster entered public collections as a result of our Acquisition Scheme. Please refer to pages 9 and 10, 'Activities' for details.
- To evolve the programming and grow the number of curators in the National Network.
The National Network developed and improved the quality of its programme and increased the number of curators and professionals involved. In this financial year, 216 people from 41 institutions attended National Network events nationally and internationally.
- To deliver the Contemporary Art Society Annual Award for Museums.
The inaugural Annual Award for Museums was successfully launched at the Hayward Gallery in April 2009 with the support of the Sfumato Foundation, attracting interest from the museums and galleries sector. The

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prize was awarded by the selection panel to Sheffield Museums, The Graves Art Gallery for a proposal with Czech artist Katerina Šedá, to be completed by the end of March 2011.

- To meet the specific objectives for Year 1 of the Contemporary Art Society, North West operation.
The objectives for the Contemporary Art Society, North West operation during Year 1, were to: (a) develop a network of regional arts partners, (b) to deliver a market development study to inform the scheme, (c) to evolve and launch a programme of events, and (d) to recruit 50 members by the end of the financial year. All objectives were met.
- To develop the Contemporary Art Society Centenary and to fundraise effectively to cover the programme.
An extensive programme of events was developed in partnership with the charity's museum members across the UK. Please refer to page 13 'The Centenary Programme' for more details.
- To plan and deliver the Contemporary Art Society Annual Fundraiser.
The Contemporary Art Society delivered another major fundraising event – SYSTEMS – which raised £107,552 in support of our charitable mission to support and develop public collections of contemporary art.
- To integrate our areas of work and programming and to build the profile of the Contemporary Art Society.
During the year, greater attention was given to the way the diverse strands of the organisation's work relate to each other and the way the charity communicates its work to the sector and beyond. The Contemporary Art Society has been working to improve clarity in the communication of the mission and unique work it undertakes, thus enhancing its profile. To this end strategic discussions have been held by the Board, and now form part of the agenda for senior management team meetings.
- To fundraise from public funding sources to raise £70,000.
Unfortunately the Contemporary Art Society was unable to meet this fundraising target from trusts and foundations because of the increasingly competitive environment and volume of demands of charitable bodies.
- To lobby to increase investment in the Contemporary Art Society from Arts Council England as a Regularly Funded Organisation (RFO).
The Contemporary Art Society enjoys a supportive and engaged relationship with Arts Council England (ACE) with increased investment in recent years. ACE was subject to budget cuts and an organisational review by the Department of Culture, Media and Sport (DCMS) during the 2009/10 financial year. Along with the Government's spending review in the Autumn 2010, this will have a bearing on levels of subsidy available to the Contemporary Art Society, and to the sector as a whole.

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4. MISSION, VALUES, OBJECTIVES, ACTIVITIES AND ORGANISATION

Founded in 1910, the Contemporary Art Society is a charity which exists to support and develop public collections of contemporary art in the United Kingdom. This is achieved through raising the funds to purchase and commission new works of contemporary art for our national network of public collections, and by strategically securing gifts of works for these collections for public benefit.

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

The beneficiaries of the work of the Contemporary Art Society are primarily United Kingdom public collections to which the charity donates, and the diverse audiences they serve. The curators and professionals who manage these collections are also beneficiaries, the artists who create the works, galleries supported through our activities and individual members of the charity.

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

- **Museums** – we offer opportunities for our museum members to acquire new works for their collections, supported by a programme of professional development, networking and support for the curators and colleagues who manage these collections. This is supplemented by additional strategic initiatives designed to strengthen the context in which the charity places works in collections, including our Annual Award for Museums launched in April 2009, generously funded by the Sfumato Foundation.
- **Education** – in addition to our extensive educational events for individual members, we develop the knowledge and expertise of curators and other professionals in contemporary art and collection development through our National Network. We work with contemporary artists and collection curators, to support engagement of museum audiences around contemporary art, to add impact to our placing of gifts. We are developing our insight into market development for private collecting outside London working in partnership with Arts Council England, and will ensure our work is rigorously evaluated to benefit the sector.
- **Members** – we provide a range of affordable schemes for individuals, to develop knowledge and interest in contemporary art, private and public collections.

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- **Consultancy** – our Consultancy arm is one of the most respected arts advisory services in the UK providing vital income for our charitable mission through offering independent and expert advice.
- **Fundraising** – The Contemporary Art Society generates its income from subscriptions, an annual fundraising event, consultancy revenues, patronage, trusts and foundations. The charity will prioritise the development of new income streams to secure its long-term financial stability.
- **Advocacy** – The Contemporary Art Society plays a leading role advocating for the importance of public collections of contemporary art, working closely with the recently formed advocacy and leadership group Visual Arts UK (VAUK), of which the Contemporary Art Society is a founder member.

The Contemporary Art Society seeks to deliver our objectives by developing our:

- **Leadership** – we aim to ensure that we have clear, confident and knowledgeable leadership and an open management style.
- **Skills** – we aim to ensure that we have the strategic, financial, curatorial, administrative and marketing skills to be a successful not-for-profit organisation.
- **Processes** – we will establish processes and systems that work efficiently, cost-effectively and productively in pursuit of our goals.
- **Governance** – we aim to ensure that we have a Board with skills and networks appropriate to the objectives of the charity and which supports the executive team in their realisation.
- **Culture** – we aim to ensure that the culture of the Contemporary Art Society reflects the values of the charity and is a stimulating, enjoyable and rewarding place in which to work.

Activities

The Acquisition Scheme for Museums

The Contemporary Art Society launched a new Acquisition Scheme in 2008/09 with groups of museums working together in a given year to develop their ideas and research. Over a four-year cycle, the scheme covers all 91 collections through a programme of research followed by a purchase.

During 2009/10, purchases were made for the following museums, focusing on moving image and new media:

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The States of Things (2000) by Rosalind Nashashibi

Leicester New Walk Museum

Holylands (2004) by Seamus Harahan

Wolverhampton Museum & Art Gallery

The Diamond (Descartes' Daughter) (2008) by Emily Wardill

Aberdeen Art Gallery

The Trilogy (Made up of: The World of Jule Eisenbud, Intermission, Extramission 2) (2009) by Lindsay Seers

Rugby Art Gallery

Journey to the Lower World (2004) by Marcus Coates

Walker Art Gallery, Liverpool

Passo del Quindio II (1997) by Jose Alejandro Restrepo

Glynn Vivian Art Gallery, Swansea

Traverses (2002) by Robert Cahen

Harris Museum & Art Gallery, Preston

House of the Rising Sun (2009) by Torsten Lauschmann

Cartwright Hall, Bradford

Gifts and Bequests to Museums

During this financial year, public collections in the United Kingdom benefited from the following gifts and bequests through the Contemporary Art Society. In these cases, we act as a conduit to place the works within the most appropriate public collection.

3 Series: a partnership between Modern Art Oxford, Arnolfini, Bristol and Camden Arts Centre, London. Over three years, three international artists will be commissioned to create a substantial new work to be shown at Oxford, Bristol and London in turn. The commissioned works will be donated - in part or whole - to public collections in the UK;

Hiatus (2008) by Mircea Cantor, gifted to the Towner Art Gallery, Eastbourne and

I'm Lost Without Your Rhythm (2009) by Joanna Billing, gifted to Norwich Castle Museum and Art Gallery

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MM Lapsley Bequest: the Contemporary Art Society distributed 19 significant works by Dennis Creffield from 1970 to 1987 from the bequest of the late private collector MM Lapsley. Eleven member museums were beneficiaries of this bequest including:

- Aberdeen Art Gallery
- Ashmolean Museum
- Birmingham Museum & Art Gallery
- Cheltenham Museum & Art Gallery
- Harris Museum & Art Gallery, Preston
- Laing Art Gallery, Newcastle
- Norwich Castle Museum & Art Gallery
- Rugby Museum & Art Gallery
- Towner Art Gallery, Eastbourne
- Walker Art Gallery, Liverpool
- Whitworth Art Gallery, Manchester

Musgrave Kinley Outsider Art Collection: after ten years on loan to the Irish Museum of Modern Art (IMMA) in Dublin, this wonderful collection of more than 800 works was gifted to the Whitworth Art Gallery, University of Manchester, facilitated by the Contemporary Art Society. A selection of works from the collection were displayed in an exhibition at the Whitworth Art Gallery from 26 June 2010: *Intuition: The Musgrave Kinley Outsider Art Collection arrives at the Whitworth.*

Annabel Rees in Memory of Jeremy Rees: Pie (1964) by Bernard Cohen, kindly gifted to Southampton Art Gallery by Annabel Rees in memory of her late husband through the Contemporary Art Society.

Michael Grindrod: a generous donation of *Careri (2004)* by Helena Ben Zenou to New Art Gallery, Walsall through the Contemporary Art Society.

National Network Programme

The Contemporary Art Society's National Network membership provides arts professionals with a national and international perspective on public collection development that will support their work. This membership offers

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access to the only UK programme that generates new ideas and shares existing knowledge relating to the institution of the museum and the development of public collections of contemporary art. The programme is for museum and gallery directors, curators, educators, project managers and other arts professionals. The existing membership includes those working with collections and others who wish to know more about how public collections are established, developed, conserved, used, researched and animated for audiences.

The programme addresses the following key questions:

- What do museums and galleries offer to the ecologies of our towns and cities?
- Who is curating, mediating, using and visiting our public collections now and in the future?
- Where are the existing and potential partnerships that will enable museums to work with artists to generate new contemporary art for their collections?

The programme offers seminars, national and international research trips, skills events and an Annual Conference. The Annual Conference was launched this year with the topic of 'residency'. All places for the conference, held at Wysing Arts in Cambridgeshire, were taken.

Other events included:

The National Network Trip To India: a successful research trip to Delhi, Mumbai and Calcutta, attended by 11 National Network members to meet artists, curators and academics who are focussed on developing contemporary culture in India. As a result of this trip major purchases of works by the artists Jitish Kallat were made by Birmingham Museum and Walsall Art Gallery, and other programming partnerships were formed.

V&A Print Day: this brought together the charity's individual contemporary collector members, our Patrons and museum curators to look at how to collect, conserve and display prints.

Istanbul Biennial, From Hiatus and Back: the Biennial in Istanbul attracted many curatorial groups from the UK, including Visiting Arts, The Scottish Arts Council, VAGA and the South East Turning Point. As part of the National Network Programme, the Contemporary Art Society hosted an event which brought together artists of different generations from Ankara and Istanbul, including Gulsun Karamustafa and Ahmet Ogut, to talk about their experience of working as artists in Turkey. Over 60 people travelled from the UK to the Biennial to hear the discussion and feedback was positive.

Commissioning Variable Media Collaboration With CRUMB: brought speakers from across Europe to discuss the way in which new media works enter collections, and was a highlight of the AV Festival at Baltic in Gateshead.

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In this financial year, 216 people from 41 institutions attended National Network events.

The Annual Award for Museums

This major new initiative, generously funded by the Sfumato Foundation, was launched at the Hayward Gallery in May 2009 by the Minister for Culture Media and Sport, the Rt Hon Andy Burnham MP, and Turner Prize winning artist, Mark Wallinger. The Award of £60,000 supports museums to commission new work that, once completed, will remain with the museum's permanent collection.

Applications were submitted in June and the following museum members were short-listed by the inaugural selection panel that included artists Martin Boyce, Rosalind Nashashibi, Olivia Plender, chaired by Director of the Contemporary Art Society, Paul Hobson:

- Rugby Museum and Art Gallery for a proposal with artist Steven Sutcliffe
- Sheffield Museums, The Graves Art Gallery for a proposal with artist Katerina Šedá
- The Imperial War Museum for a proposal with artist Roddy Buchannon
- Leeds City Art Gallery for a proposal with artist Claire Barclay
- The Glynn Vivian Art Gallery, Swansea for a proposal with artist Cerith Wyn Evans
- The Mead Art Gallery, Warwick University for a proposal with artist Nils Norman.

The final selection was made from more detailed submissions in November 2009 and the award was presented at the Annual Reception for the Contemporary Art Society, to Sheffield Museums, The Graves Art Gallery for their proposal with Czech artist Katerina Šedá. The selectors felt the winning proposal was challenging and would test the staff team in commissioning and managing the work, but would also provide the entire team with the opportunity to travel, and to experience at first hand an international commission. In turn, this would assist the museum to draw the work into their collection and to interpret the work for their audiences.

The Centenary Programme

In May 2009, the Contemporary Art Society held a reception at 11 Downing Street. This was graciously hosted by Maggie Darling in celebration of the Centenary of the charity, acknowledging the unique and important contribution the Contemporary Art Society has made over its 100 year history. The charity has donated over 8,000 works to public collections for the enjoyment of audiences throughout the United Kingdom. It was attended by 150 guests - Patrons and supporters, senior representatives from our museum membership, the arts sector and consultancy clients.

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In the Summer, the Contemporary Art Society was awarded an Arts Council England *Grants for the Arts* grant of £99,950 towards a programme to celebrate its centenary year. These funds were supplemented with generous support from the Sfumato Foundation to support the cost of producing a centenary publication, and a £10,000 grant from the Scottish Arts Council which will allow us to work with our Scottish member museums. In addition, both in-kind and actual funds have been generously contributed by the 30 member museums participating in what has evolved into a nationwide programme.

We are grateful to Tate Britain with whom the Contemporary Art Society has enjoyed a long and close relationship for joining us in our Centenary celebrations with a year long exhibition at the Millbank gallery. The charity invited three artists to select works from Tate's collections, donated by the Contemporary Art Society over its 100 year history, forming the basis of each display. We aspire to work strategically with as many museum members as we can in order to strengthen relationships and develop new models for future ways of working.

The programme comprised :

Establishing A Platform – we asked museums to develop exhibitions and displays that make more visible to audiences the impact that gifts and bequests have on the successful development of public collections. Some feature works presented through the Contemporary Art Society, others are more general in their approach. Each project demonstrates how important it is that excellent works by contemporary artists are acquired for collections across the country so that everyone has access to at least one active and thoughtful collection of art wherever they live or visit in the United Kingdom.

Talking Around Collections - a series of events, exhibitions and performances developed with our museum members, which bring artists and other participants to their collections to raise ambition and develop new audiences. A key priority of the programme is to bring artists closer to public collections.

Centenary Curatorial Fellowships – a new strategic initiative that aims to establish new strategies for curating and working with public collections, with one Centenary Curatorial fellowship based at the Herbert in Coventry and the other at Nottingham Castle Museum and Art Gallery. A third Fellowship is based at the offices of the Contemporary Art Society focused on developing an online facility that will be a resource for information and exchange for all National Network and Museum members.

The Guide - this is a 'pocket book' which enables the reader to navigate England, Scotland, Wales and Northern Ireland through public collections of modern and contemporary art, drawing together information on the majority of public collections of modern and contemporary art held by museums and galleries across the United Kingdom. It gives brief details of the many and varied collections, which will inspire further exploration. The public institutions included in the Guide are members of the Contemporary Art Society. All have acquisition

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policies and strategies through which they continue to develop their collections. *The Guide* was produced in April 2010.

100 Years and Now – our centenary publication is based on the year's programme and will include a collection of artists' editions, new writing that records the Centenary Programme and looks forward to how public collections will be used, researched and developed in the future. To be published in March 2011.

The Centenary Programme runs throughout 2010.

Individual Membership (London Programmes)

Once again, the Contemporary Art Society offered an extensive programme of events for its individual members and Patrons as part of our educational mission 'to promote and encourage an appreciation and understanding of contemporary art' as well as to 'support and develop public collections of contemporary art in the United Kingdom'. These included private views, talks, preview events and specialist seminars across a wide spectrum of contemporary art organisations, corporate and private collections, galleries and artists' studios: *Practicalities of Collecting Contemporary Art* (23 April 2009) at Rollo Contemporary, *Cindy Sherman* private view at Sprüth Magers (28 April 2009), *Horse Scaffolding Sculpture* by Ben Long at the Economist Plaza (30 April 2009), *Considering Contemporary Indian Art* workshop at the Rochelle School (9 May 2009), a private reception and talk by Iwona Blazwick OBE, Director of the Whitechapel Gallery, at the newly opened Whitechapel Gallery (14 May 2009), *Gainsborough Packet, &c* by Matt Stokes at 176, the Zabudowicz Collection (28 May 2009), East End Gallery tour to Matt's Gallery and the Chisenhale (11 June 2009), an evening at John Latham Flat Time House (2 July 2009), *Blow-Up – Sex with Karl Marx* by Martin Sexton at the Economist Plaza (9 July 2009), *Omer Fast In Conversation With Rod Dickinson* at the South London Gallery (7 October 2009), an extensive programme around *Frieze Art Fair* - including Contemporary Art Society sponsorship of the *Collectors' Talks* held by critic and broadcaster Louisa Buck, with collectors Marty and Rebecca Eisenberg and Dimitris Daskalopoulos, tours of *Zoo Art Fair* (18 October 2009), *Rosalind Nashashibi In Conversation With Paul Hobson* at the ICA (29 October 2009), curator-led tours of the 2009 Turner Prize (7 November 2009), *Olivia Plender In Conversation With Lucy Byatt* at Gasworks (11 November 2009), the Contemporary Art Society Annual Reception at the Camden Arts Centre (24 November 2009), *Test Flights* by David Rickard at the Economist Plaza (27 November 2009), *Clare Barclay Discusses Eva Hesse* at the Camden Arts Centre (17 February 2010).

International trips for members included tours of Art Basel, the 53rd Edition of the Venice Biennale in June, and the 11th Istanbul Biennial in September.

The popular Contemporary Art Society monthly gallery tours (CAST) continued and an extensive programme of visits to artists' studio visits was introduced, including: David Batchelor, David Blandy, Alice Channer, Mat Collishaw, Keith Coventry, Shezad Dawood, Dryden Goodwin, Richard Parry, Seth Pick, Peter Macdonald, Paul

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Morrison, Elizabeth Price, Doug White and Catherine Yass. We are indebted to these artists for permitting us this intimate insight into their studio practice.

A new programme of talks by Paul Hobson, the Director of the Contemporary Art Society was successfully introduced. These included: *Russian Linesman: Frontiers, Borders and Thresholds*, curated by Mark Wallinger at the Hayward Gallery (24 April 2009), *Futurism* at Tate Modern (4 July 2009), *Gustav Metzger* at the Serpentine Gallery (3 October 2009), *John Baldessari: Pure Beauty* at Tate Modern (4 December 2009), *GSK Contemporary – Earth: Art Of A Changing World* at the Royal Academy of Arts (9 January 2010), *Social Sculpture and Celebration (Cyprus Street)* by Melanie Manchot at the Whitechapel Gallery (27 February 2010), and *Van Doesburg and the International Avant-Garde* at Tate Modern (6 March 2010).

We are especially grateful to those private individuals who generously hosted visits by the Contemporary Art Society to their homes for private views of their collections. These included Ivor Braka, the Cranford Collection, Shezad Dawood, Fariba and Saeb Eigner, Roger Evans, the Museum of Everything and Catherine and Franck Pettigas. Particular thanks are also due to our friends at the Drawing Room for hosting a dinner with artists around their 2009 Biennial Fundraiser (11 May 2009), and to Turner Prize nominated artist Roger Hiorns and his gallerist Tommaso Corvi-Mora for kindly arranging a talk and a dinner with the artist at his installation *Seizure*.

Private receptions were hosted for our members and other guests around our Emerald Street office exhibition programme – *Rotate* – where we invite artist-led organisations and collectives from across the United Kingdom to use our offices as a promotional platform for interventions and displays by their artists:

MOOT, Nottingham

20 February - 29 May 2009

Artists: Dan Ford, Mark Harasimowicz, Eloise Hawser, Sara MacKillop, Pat O'Connor, Richard Paul, Seth Pick, Rachel Reupke and Magali Reus

Vane, Newcastle

24 June - 25 September 2009

Artists: Héctor Arce-Espasas, Paul Becker, Claire Davies, Graham Dolphin, Kerstin Drechsel, Jorn Ebner, Nadia Hebson, Simon Le Ruez, Doddá Maggy, Jock Mooney, Stephen Palmer, Josué Pellot, Morten Schelde, Matthew Smith, Alison Unsworth, Barbara Walker and Flora Whiteley

WORKS | PROJECTS, Bristol

6 October 2009 - 8 January 2010

Artists: Edwina Ashton, Michael Dean, Sarah Dobai, Andy Holden, David Mackintosh, Roy Voss, Richard Wilson and Richard Woods

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Nous Vous, Leeds

25 January - 2 April 2010

Artists: Jay Cover, Nicolas Burrows, William Edmonds

We are grateful to these artists for participating in the *Rotate* programme and for the generous and imaginative way in which they transform our Emerald Street offices.

Individual Membership (North West)

In April 2009, Mark Doyle joined the organisation as the new Head of Collector Development, North West – a three-year post funded by the Arts Council England, North West – to develop and implement an events-based programme to stimulate an interest in contemporary art and collecting in the region. This pilot scheme forms part of an initiative to develop the market for collecting outside London, testing the efficacy of this type of programme combining activities in the region and events in London and internationally, as part of an affordable membership offer priced at £50 (£25 for students). The scheme operates in partnership with all contemporary art venues, commercial galleries and museum members of the Contemporary Art Society in the region, aiming to create a membership base of 200 new collectors over a three-year period, ending March 2012.

Following a period of research and development, the programme for members was launched in the Autumn with a private view at the *Manchester Contemporary* (24 September 2009). Other events included: *Curated Meal* at Islington Mill in Salford (10 October 2009), *Tour of Bloomberg New Contemporaries 2009* at the Cornerhouse in Manchester (12 October 2009), tours of both *Frieze Art Fair* and *Zoo Art Fair* in London (16 – 18 October 2009), *Bedwyr Williams* at Ceri Hand gallery in Liverpool (22 October 2009), *British Surrealism in context: A Collector's Eye* at Leeds Art Gallery (24 October 2009), a visit to The Royal Standard artist-led studio (29 October 2009), *The Quiet Revolution* at the Harris Museum & Art Gallery in Preston (12 November 2009), a guided tour of the *British Ceramic Biennial* in Stoke (14 November 2009), *Artists Prints and Print Portfolios* at the V&A (21 November 2009), a private view of the *Northern Art Prize 2009* at Leeds City Art Gallery (26 November 2009), a visit to *International 3* in Manchester and a private view of *At The Edge: British Art 1950-2000* at Touchstones in Rochdale, which formed part of the Contemporary Art Society Centenary Programme, *Sound Art – Janek Schaefer* at the Bluecoat in Liverpool (10 January 2010), a studio visit to artist David Mackintosh (27 January 2010), a private view of the exhibition of 2009 Jerwood Drawing Prize winner Mit Senoj at Bureau in Manchester (11 February 2010), a curator-led tour of *Magic Show* at the Grundy Art Gallery in Blackpool (20 February 2010) and *Afro-Modern – Journeys through the Black Atlantic* at Tate Liverpool (3 March 2010), Maria Balshaw, Director of the Whitworth talk on *The Walls Are Talking: Wallpaper, Art and Culture* at the Whitworth (17 March 2010), a site-visit and behind-the-scenes tour of the new Hepworth Wakefield led by Simon Wallis, Director of the Hepworth (20 March 2010), and a talk by Paul Hobson, Director of the Contemporary Art Society on *Facing East and the Artists Room: Ron Mueck* at Manchester Art Gallery (27 March 2010).

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A sister operation for the North East region is under development for launch in the 2010/11 financial year.

The Contemporary Art Society is committed to providing the most wide-ranging, affordable and high quality social and critical engagement with a diverse range of contemporary art across varied programming venues, galleries, studios, art fairs and private collections. We will continue to respond to feedback from members to improve our programmes.

Contemporary Art Society Annual Fundraiser 2010: SYSTEMS

Following the success of our 2009 fundraising event – *Gothic* – we organised another major fundraiser – *Systems*, held at Battersea Power Station in March 2010 again chaired by the Contemporary Art Society Chair of Trustees, Alison Myners. The event combined a champagne reception and themed dinner for approximately 350 guests, with an auction of commissioned and purchased artworks, kindly conducted by Olly Barker of Sotheby's. This raised £107,552 in support of our work. We are extremely grateful to the many partners and supporters involved, especially the artists and galleries who generously agreed to participate, the *Systems* Committee, and our sponsors: Sotheby's, Perrier Jouet, Hallett Insurance, Industri Management, Modern Activity, HS Liquid Assets, Frank and Catherine Pettigass, Susan Hayden, Tiqui Atencio Demirdjian and Ago Demirdjian, Capital Symonds, OTT Transport, Fisher Productions, Esc and the Admirable Crichton, all of whom contributed to another extraordinary event.

Contemporary Art Society Consultancy

Within the context of the economic downturn the focus for Consultancy over 2009/10 was on maintaining long-term clients, raising awareness of our advisory services and developing new clients across both private and public sectors. Focused research into market sectors, building the contact database and a significant marketing campaign over the spring quarter led to an increase in client enquiries and pitches, and a strong year ensued.

A number of major permanent commissions were launched in 2009/10, demonstrating the team's expertise in delivering complex architectural and public projects. Two works for the London School of Economics were launched to celebrate the refurbishment of the New Academic Building in Holborn, London: Joy Gerrard's constellation of suspended elements *Elenchus Aporia* gracing the atrium spaces; and Richard Wilson's *Square the Block* providing a dramatic public artwork that deconstructs the architecture along Kingsway.

Our work for educational institutions continued with two commissions for the Cicely Saunders Institute of Palliative Care at Kings College. Tania Kovat's *Birch* plays on the sleek architectural spaces, suspending 7 cast and hand painted birch trees through the 5 storey atrium, and Caroline McCarthy's transmissive work *Light for*

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Cicely explores the substantial networks and archive of Dame Cicely, resulting in a moving testimony to her life's work. We continued to advise the Nuffield College, Oxford on the acquisition of new works for their collection resulting in a painting commission from Mark Francis and a portrait of the Warden by Dryden Goodwin.

We have been awarded two significant appointments to develop public art projects spanning two years. The first working with the Olympic Delivery Authority on two new commissions for the Olympic Park, the second for Nottingham City Council, integrating a public art and engagement programme into the regeneration of the Sneinton Market Square. In both cases we developed a public art strategy and curatorial approach, advised on the appointment of artists and will manage the production and installation of the artworks over 2010/2011.

The popular Economist Plaza programme of outdoor public sculpture continued through the year, with works from Alastair Mackie, Ben Long, Martin Sexton, Caroline Rothwell and David Rickard. Unfortunately, the economic climate led the Economist Group to reconsider its art activities, and the programme drew to a close in March 2010 after an eleven-year history of showcasing emerging and established artists in this dynamic public space.

The team continued to develop a number of corporate collections both in the United Kingdom and internationally. We have worked closely with Aspen Re over the last few years to build their contemporary collections in London and Zurich, and in 2009 curated new collections for their Singapore and Dublin offices, sourcing mainly locally based artists to give each office a unique identity. Our management of the Pictet and Cie collection continued with the acquisition of a number of works that share an interest in line, surface and landscape, including drawings from Charles Avery and Jane Harris. For the newly established Circle Hospital in Bath the Contemporary Art Society curated a stunning loan collection for the Norman Foster designed building, supporting their provision of a high-standard environment for health care.

The Contemporary Art Society Consultancy raised £120,000 in support of its charitable mission and the year drew to a close with a healthy number of ongoing and long-term clients and projects, increased visibility, and a strong team of expert advisers to deliver ambitious plans for 2010/11.

Future plans

The Contemporary Art Society has identified 14 strategic priorities for 2009/10, which will form the basis of its reporting in the 2010/11 Annual Report and Accounts:

- To develop a three-year plan to explore and develop income generation opportunities in order to increase the revenues of the Contemporary Art Society.
- To purchase works for museums in the 2010/11 cluster.

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- To deliver the 2010 Contemporary Art Society Annual Award for Museums and raise the visibility of the Award.
- To increase the membership of the National Network and deliver a relevant and rigorous programme.
- To evaluate our work developing public collections, including strategic pilot schemes and the National Network programme to ensure the maximum benefit to our beneficiaries.
- To develop a strategy for cultivating gifts of works by collectors and galleries for public collections, and increase visibility around this area of our work in the sector.
- To fulfil an inspirational Centenary Programme and to complete the Centenary catalogue.
- To achieve our Consultancy income target and continue to build profile, visibility and client portfolio.
- To grow our Patrons scheme in support of our charitable mission.
- To deliver a high-profile and successful Annual Fundraiser in 2011.
- To review our individual membership schemes and test the feasibility of building a national membership offer.
- To meet the Objectives of Year 2 of the North West pilot scheme, based in Manchester.
- To launch the North East membership pilot scheme, based in Newcastle.
- To deliver a three-year vision and strategy which responds to the evolving context and funding environment in which the charity operates, including developments with key stakeholders e.g. Arts Council England (ACE) and the Museums Libraries Archives Council (MLA).
- To review the premises of the Contemporary Art Society with the aim of reducing overheads.

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Trustees' Report and Financial Statements

For the year ended 31 March 2010

5. FINANCIAL REVIEW

Results

The results of the Society for the year ended 31 March 2010 are set out in the financial statements on pages 25 to 34.

Reserves Policy

The Trustees review the reserves of the charity annually. This review encompasses the nature of the income and expenditure streams, the need to match variable income with ongoing commitments and the nature of the reserves. In prior years this review concluded that the charity should hold in an expendable endowment fund the bequeathed property at 19 Cresswell Place, London, SW10. The property was let for nine months of the period and empty for three months.

There are unrestricted funds of £287,057. This includes £27,150 of stock currently being distributed and a further £21,259 represented by fixed assets. This leaves £238,648 of free reserves, representing approximately 3 months running costs. The charity is reviewing its operations and intends to grow this balance back to approximately 6 months operating costs. The balance of the funds, £270,040, is held as restricted funds.

The analysis and movement of restricted funds is explained in note 9 to the financial statements.

Investment Policy

The Contemporary Art Society has minimal stock market investments and most of the funds are held in short term deposits to maximise income pending application of funds. Through the Tom Bendhem Bequest, the Contemporary Art Society took possession of a valuable property in London in July 2004. As reported previously, the property was renovated and was let for the full period, generating income of £31,042 (2009 £22,036). The property remains valued to £1,000,000.

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Trustees' Report and Financial Statements

For the year ended 31 March 2010

Statement of Trustees' Responsibility

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

In doing so, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

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

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

- 1) so far as the Trustee is aware, there is no relevant audit information of which the company's auditors are unaware; and
- 2) the Trustee has taken all the steps that s/he ought to have taken as a Trustee to make herself/himself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

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

Auditors

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



Mary Stephens
Chairman

24 November 2010

THE CONTEMPORARY ART SOCIETY

Auditors' Report

For the year ended 31 March 2010

We have audited the financial statements of Contemporary Art Society for the year ended 31 March 2010 which comprise the Statement of Financial Activities, the Balance Sheet and the related notes. These financial statements have been prepared under the accounting policies set out therein.

Respective responsibilities of trustees and auditors

The trustees' (who are also the directors of Contemporary Art Society for the purposes of company law) responsibilities for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and for being satisfied that the financial statements give a true and fair view are set out in the Statement of Trustees' Responsibilities.

Our responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (UK and Ireland).

This report, including our opinion, has been prepared for and only for the charity's members, as a body, in accordance with Sections 495 and 496 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members, as a body, for our audit work, for this report, or for the opinions we have formed.

We report to you our opinion as to whether the financial statements give a true and fair view, have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, and have been prepared in accordance with the Companies Act 2006. We also report to you and whether, in our opinion, the information given in the Trustees' report is consistent with those financial statements.

In addition we report to you if, in our opinion, the charity has not kept adequate accounting records, if the charity's financial statements are not in agreement with the accounting records and returns, if we have not received all the information and explanations we require for our audit, or if certain disclosures of trustees' remuneration specified by law are not made.

We read the Trustees' report and consider the implications for our report if we become aware of any apparent misstatements within it.

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Auditors' Report (continued)

For the year ended 31 March 2010

Basis of audit opinion

We conducted our audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the trustees in the preparation of the financial statements, and of whether the accounting policies are appropriate to the charity's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In our opinion:

- the financial statements give a true and fair view of the state of the charity's affairs as at 31 March 2010 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- the financial statements have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- the financial statements have been prepared in accordance with the Companies Act 2006; and
- the information given in the Trustees' report is consistent with the financial statements.

N J Wakefield

Nicola Wakefield (Senior statutory auditor)

Mazars LLP, Chartered Accountants (Statutory auditor)

Times House, Throwley Way, Sutton, Surrey, SM1 4JQ

Date 10 December 2010

THE CONTEMPORARY ART SOCIETY

Statement of financial activities Incorporating the income and expenditure account For the year ended 31 March 2010

	Notes	Unrestricted funds	Restricted funds	Expendable Endowment	2010	2009
		£	£	£	£	£
Incoming resources						
<i>Incoming Resources from generated funds</i>						
<i>Voluntary Income</i>						
Subscriptions and donations	2	237,393	-	-	237,393	200,227
Arts Council Award		89,804	-	-	89,804	86,740
<i>Activities for generating funds</i>						
<i>Investment Income</i>						
Interest and dividends		5,622	-	-	5,622	7,199
Investment Property Income		31,042	-	-	31,042	22,036
Fundraising Events		359,251	-	-	359,251	270,965
<i>Incoming resources from charitable activities</i>						
Fees and commissions		187,457	-	-	187,457	208,542
Other grants	3,9	-	288,975	-	288,975	213,500
Ticket sales for events for members		34,779	-	-	34,779	18,421
Total Incoming resources		945,348	288,975	-	1,234,323	1,027,630
Resources expended						
<i>Cost of generating funds</i>						
Cost of fundraising events		251,699	-	-	251,699	196,792
Other fundraising costs		32,394	-	-	32,394	52,993
		284,093	-	-	284,093	249,785
<i>Charitable activities</i>						
Advice training & collection support		279,016	114,000	-	393,016	326,954
Art purchases & distributions		35,248	30,000	-	65,248	44,960
Members' events & support activities		300,928	-	-	300,928	225,237
		615,192	144,000	-	759,192	597,151
<i>Governance costs</i>		22,198	-	-	22,198	17,961
Total resources expended	4	921,483	144,000	-	1,065,483	864,897
Net incoming resources		23,865	144,975	-	168,840	162,733
<i>Revaluation of Investments</i>						(200,189)
Net movement in funds		23,865	144,975	-	168,840	(37,456)
Fund balance brought forward		263,192	125,065	1,000,000	1,388,257	1,425,713
Fund balances carried forward	10	287,057	270,040	1,000,000	1,557,097	1,388,257

All of the above results derive from continuing activities. There are no gains and losses other than those disclosed above. The accompanying notes form an integral part of these financial statements.

THE CONTEMPORARY ART SOCIETY

Company Number:255486

Balance Sheet

As at 31 March 2010

	Notes	2010 £	2009 £
Fixed assets			
Tangible assets	5	21,259	31,773
Investments	6	<u>1,000,000</u>	<u>1,000,000</u>
		1,021,259	1,031,773
Current assets			
Stock	12	27,150	32,325
Debtors	7	157,332	125,676
Short term deposits		<u>566,469</u>	<u>440,038</u>
		750,951	598,039
Creditors: amounts falling due within one year	8	<u>215,113</u>	<u>241,555</u>
Net current assets		<u>535,838</u>	<u>356,484</u>
Net assets		<u>1,557,097</u>	<u>1,388,257</u>
Represented by			
Unrestricted income funds		287,057	263,192
Restricted income fund		270,040	125,065
Expendable Endowment fund		<u>1,000,000</u>	<u>1,000,000</u>
	9	<u>1,557,097</u>	<u>1,388,257</u>

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

The financial statements on pages 25 to 34 were approved by the Trustees on 18 November 2010



Mark Stephens
Chairman

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements For the year ended 31 March 2010

1 Accounting policies

a) *Basis of accounting*

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

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

b) *Incoming resources*

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

Sale of art at ARTfutures is accounted for on a commission receivable basis on the basis that the Society act as disclosed agent for the artist.

c) *Expenditure*

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

Charitable expenditure and administration costs comprise direct expenditure including direct staff costs attributable to the charity. Where costs cannot be directly attributed they have been allocated to activities on a basis consistent with the use of the resources.

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.

Fundraising and publicity costs are those incurred in seeking voluntary contributions for the Society, and in publicising the Society. Governance costs are those incurred in connection with the management of the Society's assets, organisation administration and compliance with constitutional and statutory requirements.

d) *Fund accounting*

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

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

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2010

1 Accounting policies (continued)

d) Fund accounting (continued)

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

e) Pension

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

f) Tangible fixed assets

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

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

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

g) Stocks

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

h) Investments

Investments are stated at market value. It is the Society's policy to keep valuations of stocks and shares up to date such that when they are sold there is no gain or loss arising. As a result the Statement of Financial Activities only includes those unrealised gains and losses arising from the revaluation of the stocks and shares investment portfolio throughout the year. In accordance with SSAP 19, Accounting for Investment Properties it is the Society's policy to carry out a formal valuation at least once in every 5 years. The investment property was last valued in May 2009.

i) Operating leases

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

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2010

2 Subscriptions and Donations

	2010 £	2009 £
Individuals	156,051	130,027
Public Art Galleries	81,342	70,200
	<u>237,393</u>	<u>200,227</u>

3 Grants

	2010 £	2009 £
Arts Council England – Regional Scoping Studies	-	20,000
Arts Council England – Mapping Public Collections	-	18,000
Arts Council England – North West collector development	55,000	49,500
Arts Council England – National, market development	75,000	75,000
Sfumato	85,000	-
Arts Council England – Centenary	49,975	-
NE turning Point – North East Collector development	20,000	-
Foyle Foundation – National Programmes	-	50,000
Other	4,000	1,000
	<u>288,975</u>	<u>213,500</u>

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2010

4 Total resources expended

	Staff Costs	Other direct costs	Allocated support costs	Total 31.3.2010	Total 31.3.2009
	£	£	£	£	£
Cost of generating funds:					
Fundraising event costs	59,800	167,156	24,743	251,699	196,792
Other fundraising costs	23,446	-	8,948	32,394	52,993
	<u>83,246</u>	<u>167,156</u>	<u>33,691</u>	<u>284,093</u>	<u>249,785</u>
Charitable activities:					
Advice training & collection support	122,384	215,431	55,201	393,016	326,954
Art purchases	47,224	-	18,024	65,248	44,960
Members' events & support activities	172,065	63,203	65,660	300,928	225,237
	<u>341,673</u>	<u>278,634</u>	<u>138,885</u>	<u>759,192</u>	<u>597,151</u>
Governance costs	<u>10,584</u>	<u>7,575</u>	<u>4,039</u>	<u>22,198</u>	<u>17,961</u>
Total	<u>435,503</u>	<u>453,365</u>	<u>176,615</u>	<u>1,065,483</u>	<u>864,897</u>

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

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

a) Staff costs

	2010 £	2009 £
Wages and salaries	385,250	333,700
Social security costs	40,660	35,408
Pension	4,565	4,773
Temporary staff	5,028	10,977
	<u>435,503</u>	<u>384,858</u>
Sub contractor costs	28,879	22,850
	<u>464,382</u>	<u>407,708</u>
The average number of full time equivalent employees was	<u>12</u>	<u>11</u>
Employees received remuneration between £60,000 to £69,999	1	1

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Notes to the financial statements (continued)

For the year ended 31 March 2010

4 Total resources expended (continued)

b) Trustees

The Trustees do not receive emoluments (2009: none) and did not claim any reimbursement of expenses (2009: £nil).

c) Auditors' remuneration

	2010 £	2009 £
Auditors' remuneration	5,200	5,000

5 Tangible fixed assets

	Office Equipment £	Leasehold Improvements £	Computer equipment £	Total £
Cost				
1 April 2009 and at 31 March 2010	21,010	13,130	45,482	79,622
Accumulated Depreciation				
1 April 2009	6,025	6,565	35,259	47,849
Charge for the year	4,202	2,626	3,686	10,514
31 March 2010	10,227	9,191	38,945	58,363
Net book value				
31 March 2010	10,783	3,939	6,537	21,259
31 March 2009	14,985	6,565	10,223	31,773
Depreciation rates	20%	20%	20%	

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2010

6 Investments

	Investment Property £
Market value 1 April 2009 and at 31 March 2010	1,000,000
Historical cost at 31 March 2010	<u>-</u>

The investment property, 19 Cresswell Place, London, SW10 9RB, was bequeathed to the Society on 15 June 2004. The property was revalued by Henson Associates Ltd to £1,000,000 in May 2009. It is the Society's policy to revalue investment properties at least once every five years.

7 Debtors: Amounts falling due within one year

	2010 £	2009 £
Trade debtors	74,360	86,473
VAT	-	1,277
Other debtors	15,608	11,302
Prepayments and accrued income	67,364	26,624
	<u>157,332</u>	<u>125,676</u>

8 Creditors: amounts falling due within one year

	2010 £	2009 £
Creditors	92,489	57,386
Accruals and deferred income	107,167	173,673
VAT	3,430	-
Social security and other taxes	12,027	10,496
	<u>215,113</u>	<u>241,555</u>

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2010

9 Statement of Funds

	At 1.4.2009 £	Income £	Expenditure £	Investment Revaluation £	At 31.3.2010 £
Unrestricted funds	263,192	945,348	921,483	-	287,057
Restricted funds: see note (a)					
Catching Comets Appeal	8,565	-	-	-	8,565
Arts Council England – North West collector development	41,500	55,000	55,000	-	41,500
Arts Council England – National, market development	75,000	75,000	30,000	-	120,000
Arts Council England – Centenary	-	49,975	30,000	-	19,975
Annual Award – Sfumato Foundation	-	85,000	25,000	-	60,000
NE Turning Point – North East Collector development	-	20,000	-	-	20,000
Other	-	4,000	4,000	-	-
	125,065	288,975	144,000	-	270,040
Expendable Endowment	1,000,000	-	-	-	1,000,000
Total restricted funds	1,125,065	288,975	144,000	-	1,270,040
Total funds	1,388,257	1,234,323	1,065,483	-	1,557,097

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

The Expendable Endowment fund represents the bequeathed property at 19 Creswell Place, London which is held as an investment property.

Note (a)

Catching Comets Appeal - purchase and distribution of contemporary art

Arts Council England - collector development across the North West

Arts Council England – National, to fund market development over a 3 year period

Arts Council England – Centenary, to fund a programme of activity throughout our Centenary year

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

NE Turning Point – collection development across the North East

THE CONTEMPORARY ART SOCIETY

Notes to the financial statements (continued)

For the year ended 31 March 2010

10 Analysis of Net Assets between Funds

Fund balances at 31 March 2010 are represented by:

	Total	Unrestricted funds	Expendable Endowment	Restricted funds
	£	£	£	£
Tangible Fixed Assets	21,259	21,259	-	-
Investments	1,000,000	-	1,000,000	-
Current assets	750,951	480,911	-	270,040
Current liabilities	(215,113)	(215,113)	-	-
Total net assets	1,557,097	287,057	1,000,000	270,040

11 Commitments under Operating Lease

As at 31 March 2010, CAS had annual commitments under non-cancellable operating leases as set out below:

	2010 £	2009 £
Land & Buildings		
Operating leases which expire in 2-5 years	42,200	42,200
Other		
Operating leases which expire in 2-5 years	2,019	2,019

12 Stock

Stock comprises three collections of works of art which were bequeathed to the Society.

The balance sheet does not include gifts of art and craft given to the charity for distribution.

These gifts amounted to £35,650 (2009 £45,300) at the year end.