

THE PUBLIC CATALOGUE FOUNDATION

England & Wales · Charity number 1096185

Details

Other names THE PUBLIC CATALOGUE, Art UK, PCF

Status Registered

Legal form Charitable company

Company number [04573564](#)

Registered 2003-02-24

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: 1 TO RESEARCH, PUBLISH AND DISTRIBUTE INFORMATION IN RELATION TO, AND TO PROMOTE, PUBLISH AND PROVIDE CATALOGUES OF PAINTINGS, SCULPTURES AND OTHER WORKS OF ART, INCLUDING ASSOCIATING WITH MUSEUMS, ART GALLERIES AND ORGANISATIONS AFFILIATED WITH ART, IN A COMMON EFFORT TO ADVANCE AND PROMOTE ARTS AND EDUCATION GENERALLY; 2 TO ENCOURAGE, ASSIST, ARRANGE AND PROVIDE SUPPORT FOR THE RESTORATION OF PAINTINGS, SCULPTURES AND WORKS OF ART HELD OR OWNED BY MUSEUMS, ART GALLERIES AND OTHER BODIES AND ORGANISATIONS MAKING WORKS OF ART AVAILABLE TO THE PUBLIC AND TO COOPERATE WITH, ASSIST AND SUPPORT SUCH MUSEUMS, ART GALLERIES AND OTHER BODIES IN CONNECTION WITH THE SAME; 3 TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE WORKS OF ART AND THE ARTS IN GENERAL FOR THE BENEFIT OF THE PUBLIC, INCLUDING THE ARTS OF PAINTING, DRAWING, SCULPTURE, PHOTOGRAPHY AND DESIGN AND TO PROMOTE, MAINTAIN AND ADVANCE PUBLIC EDUCATION AND APPRECIATION OF, AND PUBLIC INTEREST IN, THE ARTS GENERALLY; 4 TO PROMOTE THE EFFICIENCY AND EFFECTIVENESS OF CHARITIES, INCLUDING WITHOUT LIMITATION CHARITABLE MUSEUMS, ART GALLERIES AND OTHER CHARITABLE ORGANISATIONS MAKING WORKS OF ART AVAILABLE TO THE PUBLIC AND THE EFFECTIVE USE OF CHARITABLE RESOURCES IN THE ARTS SECTOR; AND 5 TO CARRY OUT SUCH OTHER CHARITABLE OBJECTS WHICH THE TRUSTEES MAY CONSIDER TO BE ANCILLARY OR COMPLIMENTARY TO ANY OF THE FOREGOING OBJECTS OR WHICH MAY BE UNDERTAKEN IN CONNECTION OR CONJUNCTION THEREWITH

Activities: Art UK is a cultural education charity on a mission to make the art in UK public collections accessible to everyone, for enjoyment, learning and research. We enable global audiences to learn about the nation's art collection by digitising artworks, telling the stories behind the art and creating exciting opportunities for public interaction with art, both online and offline.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** NATIONAL
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£2,243,479	£2,244,256	£772,096	41
2024-03-31	£2,290,292	£2,057,959	£772,873	35
2023-03-31	£1,936,374	£1,659,849	£540,540	34
2022-03-31	£1,521,874	£1,704,944	£264,015	32
2021-03-31	£2,003,399	£1,790,368	£447,085	35

Trustees

Name	Role	Appointed
Thomas Gwyn DAVIES	Chair	2023-02-20
Avril Catherine Burns MARTINDALE		2024-10-14
Benjamin John TERRETT		2026-03-24
Catherine HOLDEN		2022-06-01
Dr Caroline Margaret CAMPBELL		2024-08-31
Hasan BAKHSHI		2021-02-01
John Frederick STACK		2023-09-08
LISA WONG		2024-10-23
Professor Carola BOEHM		2022-05-05
Professor Jago COOPER		2024-08-12
Sherece RAINFORD		2024-08-12
Thomas MARKS		2018-09-14

THE PUBLIC CATALOGUE FOUNDATION

England & Wales - Charity number 1096185

Accounts

Registered company number: 04573564

Registered charity number: 1096185

**THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS
31 MARCH 2025**



Self Portrait by Diana Cumming (1929–2024) © The Ruth Borchard Collection. Image credit: The Ruth Borchard Collection

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**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
LEGAL & ADMINISTRATIVE INFORMATION**

Trustees	Thomas Davies (Chair) Hasan Bakhshi Professor Carola Boehm Dr Caroline Campbell (Appointed 31 August 2024) Professor Jago Cooper (Appointed 12 August 2024) Ian Cuerden (Resigned 15 April 2024) George Entwistle (Resigned 12 December 2024) Sarah Hayden (Appointed 12 August 2024 and Resigned 28 May 2025) Catherine Holden (Vice Chair) Clare Lilley (Resigned 05 April 2024) Thomas Marks (Vice Chair) Avril Martindale (Appointed 14 October 2024) Sherece Rainford (Appointed 12 August 2024) Kathleen Soriano (Resigned 13 January 2025) John Stack Kimberley Streets (Resigned 12 December 2024) Lisa Wong (Appointed 23 October 2024)
Chief Executive	Andrew Ellis
Company Secretary	Elizabeth Rimell
Company Number	04573564
Charity Number	1096185 (England & Wales) SC048601 (Scotland)
Registered Office address	TC Group The Courtyard Shoreham Road Upper Beeding West Sussex BN44 3TN
Auditors	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of The Public Catalogue Foundation (the company) for the year ended 31 March 2025. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition October 2019).

Since the company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

The Company operates under the name Art UK.

OBJECTIVES AND ACTIVITIES

Purpose and Objectives

In brief, the Charity is transforming public access to the art that is owned by the public across the whole of the UK. At the same time, it is opening up opportunities for the public to learn about and engage with the UK's national art collection whilst also supporting participating public collections through improved accessibility and sustainability.

The Public Catalogue Foundation's 'objects', as laid out in its Memorandum and Articles of Association, are:

1. To research, publish and distribute information in relation to, and to promote, publish and provide catalogues of paintings, sculptures and other works of art, including associating with museums, art galleries and organisations affiliated with art, in a common effort to advance and promote arts and education generally.
2. To encourage, assist, arrange and provide support for the restoration of paintings, sculptures and works of art held or owned by museums, art galleries and other bodies and organisations making works of art available to the public and to cooperate with, assist and support such museums, art galleries and other bodies in connection with the same.
3. To promote, maintain, improve and advance works of art and the arts in general for the benefit of the public, including the arts of painting, drawing, sculpture, photography and design and to promote, maintain and advance public education and appreciation of, and public interest in, the arts generally.
4. To promote the efficiency and effectiveness of charities, including without limitation charitable museums, art galleries and other charitable organisations making works of art available to the public and the effective use of charitable resources in the arts sector.
5. To carry out such other charitable objects which the trustees may consider to be ancillary or complimentary to any of the foregoing objects or which may be undertaken in connection or conjunction therewith or which are incidental or conducive to the attainment of any of the foregoing.

The mission and work of the Charity are driven by these objectives. In the early years of the Charity there was a focus, *inter alia*, on raising funds for the conservation and restoration of oil paintings, as per the second object above. However, this was not found to be an effective use of the Charity's resources and the Trustees

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

determined to focus on supporting the institutions that hold public art collections in other ways, as described in this report.

The Charity pursues its mission and performs its activities under the operating name 'Art UK'. This operating name was adopted by the Trustees in February 2016. The 'Public Catalogue Foundation' will remain the Charity's legal name.

The Charity's Work

The Charity's purpose is to open up art in public collections for enjoyment, learning and research. This means providing universal free online access to the UK's national collection of art for anyone who loves art, wishes to learn about art or visit art, through a single digital platform shared by all the UK's public art collections. In short, Art UK is for everyone, everywhere, all the time.

It pursues its mission through digitising artworks, telling the stories behind the art and creating exciting opportunities for public interaction with art both online and offline. Its work contributes to the promotion and sustainability of the UK cultural sector through the use of the shared artuk.org digital infrastructure. Successful partnership and collaboration are a hallmark of the organisation.

The UK holds one of the greatest public collections of art in the world. The vast majority of this collection is not on public view and has not been photographed. At the same time, few collections have the resources to put their collections online. Therefore, what is publicly owned is often not publicly accessible.

The Charity's first major project was to create a photographic record of every oil painting in public ownership in the United Kingdom. This project was completed in late 2012. Initially, the principal publication vehicle for this project was the Oil Paintings in Public Ownership series of printed volumes. However, in 2011 the project went online through the Your Paintings website. In February 2016 Your Paintings was retired and replaced by the Art UK website at artuk.org. Online publication is now the Charity's principal publication vehicle.

The second major digitisation project was that of sculpture of the last thousand years in public collections and in our streets and squares. This was funded by the Heritage Fund and other funders and was completed in 2022. The Charity's third UK-wide digitisation and engagement programme commenced in January 2024. This three-year project is recording murals and street art across the UK and involves a significant contribution from Art UK's network of approaching 100 volunteers. In total some 6,000 murals are likely to be recorded when this programme ends in late 2025.

However, going forward, digitisation programmes such as that of sculpture and murals will provide only a small fraction of the works added to Art UK. The majority of new artworks joining the platform will come through 'ingest' from the Museum Data Service, the Charity's joint venture with Collections Trust and the University of Leicester. Since 2016 collections have been able to upload object records using spreadsheets and a dedicated Art UK portal but the process has been slow. MDS has revolutionised the scale at which object records can be added to Art UK with the number of records rising from 310,000 in November 2024 (a database built up over twenty years) to over 700,000 in September 2025. Image ingest however is moving at a slower pace.

The Charity also invites important private collections such as those in country houses, livery companies and corporations to add their art to Art UK. However, private collections will never constitute more than a very small percentage of institutions on the website; the Charity's principal focus will always be showing art from public collections.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

However, the Charity's work goes well beyond listing artworks on its platform. Over the last ten years substantial resources have been dedicated to creating free-to-access stories about the UK national collection (there are now well over 2,500 stories), and schools learning resources (over 300 of these, many with a particular focus on visual literacy), as well as many opportunities for volunteering and public engagement (both digital and in person) with the artworks shown.

Also a significant part of our operations directly support the 3,500 collections that use our platform to share their artworks with a global audience. This includes a shared e-commerce platform to allow participating art collections that are Partner Collections, paying Art UK an annual fee, to generate much-needed commercial income for themselves. It also includes substantial resources that are dedicated to facilitating participating collections to join the Bloomberg Connects in-gallery guide App, work that supports the Charity's ambition to encourage more people to visit museums and other collections in person.

Showing art online creates substantial public and economic benefit. At the end of 2024 the DCMS estimate that the economic value created by Art UK was almost 50 times its annual running costs with a calculation that was only based on the Charity's UK audience. Showing art online dramatically improves access to artworks and collections. It allows audiences to find out about artworks in store while encouraging visits to the art that is on display, thereby promoting greater cultural tourism. It opens up wonderful learning opportunities for schools and audiences of all ages, inspires creativity and is vital for academic research. All of this can be achieved in ways that promote maximum social inclusion. And for collections it offers valuable commercial income-generating potential.

The Charity's head office was relocated to Stoke-on-Trent in January 2022. Art UK has a distributed workforce, with staff working from home across England, Wales and Scotland (one staff member was also based in Northern Ireland until early 2024). Collections across the four home nations are involved in the strategic development of the Charity through the Art UK Steering Panel.

Strategies for Achieving the Charitable Objectives

Three strategies underline the Charity's approach to achieving its objectives: innovative partnership building; the exploitation of scale and shared digital infrastructures; and delivering exciting public engagement offerings. Since the Charity's launch in 2003, collaborations with other organisations have been central to the way it works. Such collaborations and partnerships have allowed it to access specialist knowledge, innovative technologies, and authoritative content and new audiences.

Oxford University Press, the BBC, the Paul Mellon Centre, Culture Street, the Royal Photographic Society and VocalEyes have been among the Charity's partners for a number of years. Following discussions that started in 2020, Art UK entered into a major partnership with Bloomberg Philanthropies that was announced in April 2021 built around the Connects app. In December 2022 the Charity announced a major partnership with Collections Trust and the University of Leicester to build the Museum Data Service, which is described further below.

A key feature of the Charity's offer to collections (and indirectly to public audiences) is that by creating shared digital infrastructures and digitising art in UK-wide projects, it enables participating institutions to reap the benefits of technology and scale and achieve outcomes that they would not normally be able to achieve on their own, particularly if they are smaller institutions. For most small institutions, digitising and putting their art collections online is out of their reach. Art UK's initiative means that the audiences have access to artworks in the national collection that they would not otherwise have been able to see.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

We surveyed the collections that participate in Art UK in spring 2025. The survey results were overwhelmingly positive, and the key findings underpin the importance of our sharing digital infrastructure with collections large and small.

- 80% of responders felt showcasing their collection as part of the national collection was either very important or important.
- The importance of Art UK in providing a digital home for artworks is particularly pronounced for small collections; 71% of small collections only show their collection online with us. (This figure was 40% for medium sized collections, 35% for large collections and 19% for very large collections).
- The share of responders who thought showing artworks on Art UK led to an increase in visits to their physical collection increased in 2025 to 35% from 25% 2022).
- All Art UK features were rated as either excellent or good by 80% of collection responders, evidencing a high level of satisfaction.

Whilst the recording and digitisation of artworks is a key part of the process of improving access to the UK's national art collection, the Charity believes strongly in ensuring these artworks can be made accessible to as wide an audience as possible through creating engaging ways of interacting with the artworks online, telling the stories behind the art, and offering learning resources around the artworks that support the teaching of Art & Design and Art History. A significant focus is therefore put on producing learning resources and writing or commissioning engaging articles about art and artists, and the subject matter represented in the art. Through initiatives such as Art Detective, Curations, Tagger and in-person community engagement, the Charity provides new and imaginative mechanisms for the public to engage with art and contribute in satisfying ways to the Charity's work. In short, giving agency to the UK public that owns the extraordinary collection that is shown on the Art UK platform, is of vital importance to the Charity.

Main Activities Undertaken to Further the Charity's Purposes for the Public Benefit

The Trustees have had due regard to guidance published by the Charity Commission on public benefit. The benefits of the Charity's work accrue to the public at large and art collections that participate in the Art UK website.

Art UK believes that the public should have the right to access the art that is held on their behalf by publicly funded institutions. The benefits to the public at large include easier access to images of and information about artworks owned by the public. This information aids learning and informs the public of collections they can visit. This resource is available to the public free of charge through the Art UK website and is presented to the public in an easy-to-use manner with interesting and contextual information that tells the stories behind many of the artworks and artists whilst also providing more formal learning resources for schools.

The benefits to the participating collections principally revolve around the use of a shared digital infrastructure, which would in most cases be out the reach of individual collection budgets. In addition, the benefits include free digital images during third-party funded digitisation projects, improved artwork security, better catalogue records, greater public recognition, interest from other collections in borrowing artworks for exhibitions and the encouragement of cultural tourism.

As a result of the Art Detective project, the benefits have included improved knowledge of paintings in public collections. In addition, participating in Art UK's Shop allows collections to generate much-needed commercial income through the sale of products such as print-on-demand and museum merchandise.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Revenue-Generating Activities

The vast majority of the Charity's revenue comes from grants from charitable trusts, donations from individuals and from grants from the public sector. In the last financial year 62% of income came from grant-giving foundations, 17% from the public sector, 11% from individuals, 7% from earned income, 2% from corporates and 1% from 'other'.

To ensure the sustainability of the charity, the charity has diversified its income streams beyond voluntary and grant income. A key element of this 'earned income' is a subscription scheme whereby participating public art collections become Partner Collections and pay an annual fee that ranges from £50 per year to £2,500 per year. In return, the Partner Collections can upload works on paper to the site and use the Charity's Art UK Shop digital infrastructure to generate commercial income. The growth in the Partner Collection income stream is a key focus for the charity. Recruiting corporate collections – all paying at the higher annual rate – is part of this focus. The sale of hardcopy catalogues raises small amounts of funds for the charity as does the sale of a number of Art UK products through the Shop.

For some years there has been a focus on growing the recurring revenue income from the Patron scheme whereby individuals and corporations contribute £1,000 to £5,000 per annum to the charity. In addition, the Patrons Circle is focused on one-off donations of £25,000 and above. It is a high-impact philanthropy programme aimed at garnering vital core funding and valuable insight from a small group of individual donors in order to enable Art UK to achieve its ambitions. The charity also is attempting to grow the mass-giving income through online giving, lower value recurring gifts and match-funding campaigns through the Big Give. Converting engaged users of Art UK (for example newsletter subscribers, repeat visitors and users who engage in multiple ways) into repeat donors is a particular focus.

Looking to the future, a key focus for the charity will be to raise substantial funding from the US through a planned 501(c)(3) vehicle which is pending IRS approval, with the American Friends of Art UK now incorporated in New York State and a Board of Directors established. The Charity is also looking to explore ways of working more closely with HE institutions and through this collaboration raise funding for its work.

A full-time Head of Development is employed by the charity as part of the Development Team who focuses on grant applications to public sector and private sector grant-giving organisations as well as supporting the Charity's fundraising from individuals. A part-time Individual Giving Manager is also employed to support fundraising from individuals, and a full-time Development Officer is employed to support administration of the fundraising programme. A full-time CRM Officer was recruited at the end of 2024 to manage a major project migrating the Charity's fundraising data to a new CRM system, whilst incorporating contacts from across the organisation into the centralised CRM. A Philanthropy Board comprising Trustees, the Chief Executive and external members, with the Development Team in attendance, meets every three months with a focus on fundraising from individuals.

The Head of Commercial Programmes and Collection Partnerships is focused on increasing the recurring Collection Partnership income stream and is supported in this role by the Chief Executive.

Approach to Fundraising

The Board of Trustees is closely involved in fundraising planning and implementation establishing strategic priorities and goals, and approving plans put forward by the Philanthropy Board and Development team. The Philanthropy Board is primarily focused on sourcing both one-off and recurring unrestricted donations from

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

high-net-worth individuals and corporates with an interest in the arts, through introducing prospects, making approaches and developing a funder events programme. The efforts of the Philanthropy Board are focused on generating funds towards core costs through encouraging prospects to join the Patrons scheme or making a philanthropic gift. They also support the annual Big Give campaigns.

The Charity is fully aware of the provenance of each gift proposed to it. A more formal gift acceptance policy was implemented in March 2023. Due diligence is carried out on all single gifts or cumulative giving valued at more than £25,000.

Approaches to trusts and foundations are largely project-based (but not exclusively) and made when appropriate prospects have been identified through research. Care is taken to approach trusts and foundations with a demonstrable history of supporting similar projects and organisations. There were no external professional fundraisers carrying out any fundraising activities on the Charity's behalf during the year, and there were no failures by the charity or by any person acting on its behalf to comply with fundraising standards. There were no complaints received by the charity with regards to fundraising activity. The Charity subscribes voluntarily to the Fundraising Regulator.

In 2024 and 2025, following grant support from the National Lottery Heritage Fund, the charity has sought consultancy support in a number of areas including building a requirements specification for a new CRM, improving its mass individual giving offering and seeking corporate sponsorship.

ACHIEVEMENTS AND PERFORMANCE

Review of Activities

Audiences

Over the year to the end of March 2025, there were 5.4 million total users of the Art UK website, down 2% on the previous year. Organic search traffic dropped by 13% during this time-period with the introduction of AI overviews possibly partly being responsible for this but also the generally low budgets that are available for marketing the platform. Declining web traffic is a cross-industry problem for content creators as users have fewer reasons to click through to a site from a search result to acquire information although this challenge is more one for content creators with no imagery. In February 2025 we introduced an overseas marketing campaign which has had a positive impact on traffic with overseas total users up 12% in February-March 2025 compared to the same period in the previous year. In the period between April 2025 and August 2025 overall underlying traffic (adjusting for any exceptional Bot traffic) to the platform was up 7% compared to the same period a year before.

According to GA4, over the year to the end of March 2025, 39% of total users were from the UK, with the USA once again the second largest source of traffic with 28% of total users, followed by India with 3.3%. The other countries in our top five list of overseas audiences were Australia, Canada and Germany. This is the first time India has appeared as one of our top countries and follows the introduction of the overseas marketing campaign in early 2025. The total social media following at the end of March 2025 was 193,284, representing a growth of 9% on the previous year. The weekly newsletter had an audience of 31,783 and a very strong average open rate of 41%, which shows it is a key tool for audience engagement. Web traffic from email was also up by 9% over the year.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Engaging with communities

Public art digitisation

Art UK started a new digitisation and engagement programme in January 2024 focused on murals and street art. This three-year programme is using digital and in-person engagement to raise awareness of murals and street art, and their place in our communities. The project is supported by grants from The National Lottery Heritage Fund, The Pilgrim Trust, Historic England, John S. Cohen Foundation, Colwinston Charitable Trust, The Walker Trust and Honeymead Arts Trust. As of the end of March 2025, our network of dedicated public art volunteers had submitted images of 4,700 murals to Art UK's Public Art Manager. Our project target is recording 5,000 murals by the end of 2025, so the volunteers had almost achieved this, well ahead of schedule. By the end of March 2025, our volunteers had contributed 4,258 hours of their time, which is the equivalent of 568 working days. The project's learning and engagement programme starts in July 2025.

In October 2024, the Charity started a 12-month digitisation scoping programme, funded by The Headley Trust and the French Porcelain Society to investigate the opportunities and challenges around adding more ceramics to the Art UK website, testing the use of the Museum Data Service to bring on ceramics records at scale. The project is being run by a Ceramics Researcher and a Data Officer and is supported by a Ceramics Digitisation Steering Panel. The project staff are surveying collections about their ceramics collections, bringing new ceramics collections onto Art UK through the Museum Data Service initiative, writing stories about ceramics collections, creating new artist biographies and creating ceramics-focused learning resources.

Community engagement

Tagger: Art UK started a new two-year Community Volunteering programme in May 2024, with funding from The National Lottery Heritage Fund, which is being managed by a Community Volunteer Manager based in Stoke-on-Trent. The main focus of the project is to engage more deeply with Taggers around the world, who are contributing their time as micro-volunteers to make artworks more discoverable by adding keywords to their data, and to engage in-person with communities in Stoke-on-Trent, to bring people together and encourage them to use Tagger to learn more about the art and collections in the city. By the end of March 2025, the Community Volunteer Manager had delivered 28 Tagger-focused activities and events which saw 572 acts of participation. These included events for children in Stoke-on-Trent parks, activities with community groups and schools, and webinars for staff and volunteers from collections.

By the end of the reporting period over 432,000 tags had been added to artworks since Tagger's relaunch in June 2022. Just under 170,000 tags were added between April 2024 and March 2025.

Curations: By the end of the reporting period, 2,671 Curations had been published on Art UK, an increase of 402 Curations over the previous 12 months. The most popular Curation during the reporting period was 'Modern art and religion: 20th Century artists and the Crucifixion' by Art UK's Director of Digital Assets, with 18,630 views. Curations had 514,990 overall views in the reporting period, an increase of 10% from the previous year (467,010 views).

Art Detective: Unfortunately, due to the lack of core funding on the retirement of the Art Detective Manager, the Charity decided to pause Art Detective in the summer of 2024. Art UK is seeking funding to replace the digital infrastructure of Art Detective, in advance of a relaunch of the initiative in the future.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Digital Assets

As of March 2025, we had just short of 600,000 artworks on Art UK, an uplift of nearly 290,000 during the year. The reason for the exponential change – considering the previous year registered an uplift of 10,000 works – was due to the implementation of the Museum Data Service and Fine Art filtering from the large data sets from the first of the collections using the new MDS service. This new approach encourages collections to move away from submitting compiled spreadsheets of hundreds of artworks and a one-by-one artwork addition process using the Collections Portal to a new system where updates and additions to the Art UK database can be made more automatically by taking an export of data directly from the collection's own collections management system. The new system eliminates the administrative burden on collections manually updating Art UK in addition to their own collections management system.

As of the March 2025 approximately 30 collections had led to an effective doubling of the size of the artwork database since MDS was launched just over 4 months earlier. Collections ranging from the Ashmolean Museum in Oxford to Aberdeen Art Gallery and Museum took advantage of the efficiency benefits of the new systems to bring through their works on paper collections through. The Ashmolean went from just short of 2,000 artworks on Art UK to just over 100,000; Aberdeen Art Gallery from just short of 2,000 to over 16,000 artworks. At the same time collections are providing images to illustrate these artworks, albeit at a pace that has yet to catch up with the object record information. Aberdeen was the first to supply a very significant set of images, nearly 10,000 in total.

Intellectual Property Rights Management

As of March 2025, 58% of artists represented on Art UK remain in copyright. Within the last year a total of 1,917 in-copyright artists were approved for their works to be reproduced on the website for non-commercial use, with 56% of these as part of the Mural Digitisation Project. 97% of the available images for artworks on the Art UK platform are cleared for reproduction.

Collection participation in the Art UK Shop continues to grow with 22 further collections signing our Print-on-demand and Merchandise agreements. Notable new additions to the Art UK Shop Print-on-demand service include works by Ceri Richards, Sidney Nolan, Jack Butler Yeats, and Frank O. Salisbury, all approved through DACS by the respective artists' estates.

An internal AI policy was implemented in the staff handbook, with a public-facing version published on 17 February 2025 and available at <https://artuk.org/footer/ai-policy>. Art UK also submitted a formal response to the UK Government's consultation on Copyright and AI, ensuring Art UK's voice is represented in policy discussions affecting the cultural heritage sector.

Story Content and Engagement

As part of the content strategy, the story content on the site has continued to grow. By the end of March 2025 there were 2,503 stories published on the site, with 378 published in the year April 2024 to March 2025.

Since November 2022, the Charity has applied for a series of content grants focused either geographically or thematically, with great success. Since this plan was adopted, successful grant applications have been made to Arts Council Northern Ireland, the Esme Mitchell Foundation, Creative Scotland, the Welsh government, the US-based Samuel H. Kress Foundation, Jerwood Foundation, the Bridget Riley Art Foundation, PF Trust, Weiss Gallery and the Henry Moore Foundation. Most have provided for a part-time commissioning editor, focused on delivering content, and budget to pay external writers for their contributions.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

With the number of stories reaching over 2,500 we are planning to slow the rate of publishing and instead aim to consolidate what we have, using a new audience framework developed for us by the agency Storythings. The plan is to make sure this content is findable through improvements to search, but also through a thorough audit of art terms and topics. We will continue to identify gaps in the content offering and matching this up with trusts and foundations whose funding aligns with those areas. The business plan was updated in mid 2025 to reflect these changes. We have also continued to make our story content and learning output more aligned, with elements such as Art terms and Topics worked on jointly by both teams within the organisation.

Over the 12 months between April 2024 and March 2025, the number of active users on stories was 1,089,781 – down 18% from 1,336,675 in the previous year (but slightly up on from the figure of 1,070,228 in the year preceding that). Some of the traffic losses are down to potential bot traffic in previous years, which is now being recognised and removed from reporting. Another aspect of the downturn is the appearance on search engines of AI summaries, which have impacted the clicks through to the site (across the whole site). We are experimenting with other ways to engage audiences that will not rely on search engines – this is an internet-wide issue and not just something we are facing.

Learning Activities

The Learning programme has continued to grow, leading to a rich range of resources being added to the Learn pages – from lesson plans and making activities, to videos and exam support. During this period, 24 new resources were produced, bringing the total number of learning resources on Art UK to 251 at the end of March 2025. To meet the needs of our primary, secondary and post-16 audiences, they were created in collaboration with teachers, collection partners and young people.

Highlights include a series of primary and secondary lesson plans created with Tees Valley Museums around various curriculum topics such as [industrialisation](#) and [railways](#); a [pilot resource](#) for our Big Give-funded *Our Art, Our Place, Our Voice* place-based programme for young people; an [Artist-in-Focus resource](#) for 16+ students looking at Chila Kumari Singh Burman; and partner round-ups on themes ranging from [Wellbeing](#) to [The Olympics and Paralympics](#).

A key success was the development of new resources for students preparing for [GCSE](#) and [A-level](#) Art & Design exams. This involved making Curations for 21 different exam themes which in January – March 2025 alone led to over 5,900 views of the GCSE resources.

The Superpower of Looking, our flagship learning programme focused on visual literacy, continued to roll out nationally, bringing on board 1,638 teachers and 1,571 schools through training sessions, events and our website. As at September 2025 Superpower of Looking has reached approaching 9% of UK primary schools. During the period under review nine new resources were created, featuring eight new films, including works on identity by artists such as [The Singh Twins](#) and [Holbein the Younger](#). There were 68,000 Superpower related page views in this period, and our downloads rose to 3,750.

In autumn 2024, [Art Adventure](#) was launched, taking learners on a virtual school trip with artist Sarah Graham to galleries in Glasgow and Walsall. This was part of a Visual Literacy Week with stories, webinars and a teacher symposium at Yorkshire Sculpture Park. Our impact was tracked through five teacher action research projects with Roehampton University, and in November 2024, we announced our involvement in Picture This, a three-year longitudinal research project with the University of Oxford and the Government Art Collection, funded by the Robson Orr Foundation.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Our Christmas 2024 Big Give campaign secured further funds for *Our Art, Our Place, Our Voice*, designed to connect young people with collections on their doorsteps through workshops and online resources. The Write on Art 2025 competition, run with the Paul Mellon Centre, launched in January with two new categories and a series of workshops continues to attract a wider cross section of applications.

Supporting Collections

We renewed our key partnership with Bloomberg in January 2025 for two further years. We support collections through this partnership by working with them to develop in-gallery guides on Bloomberg Connects. We are exceeding our Bloomberg targets around bringing new collections on to Bloomberg Connects by running cohorts which start monthly and last for thirteen weeks.

Another way we support collections is through the Art UK Shop. The shop was relaunched in October 2023 and we had a difficult initial few months of sales due to technical difficulties. It took us a long time to recover from these difficulties (and there were ongoing challenges through the summer of 2024). The difficulties had a significant impact on shop revenue in the financial year 2024–2025, with sales down to £185,167 (a 5% decrease on 2023–2024) and collection revenue down to £55,000. At the time of writing, (August 2025) sales have stabilised and are once again increasing YOY. In spite of recent challenges the shop remains a very popular part of our partnership offer with 174 collections signed up to participate by the end of March 2025.

We received funding from ACE in January 2025 to develop a project that directly supports collections to acquire digital skills; this has enabled us to build out our programme of collection webinars and toolkits that was initially launched with project funding from Garfield Weston. We have increased resource around this project and have a project manager and a collection marketing specialist working directly with collections to teach them how they can better improve their digital storytelling and digital marketing activities. We are working with 20 collections one to one, through a cohort learning model, and are also making the webinar programme and toolkit resources available to all of the participating collections in Art UK.

People and Culture

Art UK has a distributed workforce throughout the UK, with the majority of staff working remotely from home. Our centrally located head office in Stoke-on-Trent provides office space for our local North Staffordshire staff, a convenient location for other staff, trustees and volunteers to meet, and provides opportunities for new partnerships and projects.

The comprehensive staff handbook is routinely reviewed, updated and relevant new policies added. The Charity continues to provide staff with excellent pastoral support, particularly in relation to mental health and wellbeing. We continue to focus on training and CPD opportunities for staff, with a focus on nurturing talent and developing our team to support internal progression. However, the wider organisational focus on cost control means we spend less on training than we would like.

The Equality, Diversity and Inclusion group continues to work together to ensure the organisation is inclusive across all its activities. The Charity continues to monitor EDI data for its staff, job applicants, content contributors, and the Trustee Board, and utilises positive action within the recruitment process by redacting applications and ensuring that at least one candidate from an under-represented background in the arts progresses to the interview stage.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

FINANCIAL REVIEW

The Year Under Review

The Charity recorded a net income during the year of minus £777 (2024: plus £232,333), which resulted in a very slight decrease of Net Assets, with Funds carried forward at year end of £772,096 (2024: £772,873).

Funds raised for the Charity through donations and grants amounted to £1,813,895 over the period (2024: £2,071,822) and revenue from charitable activities amounted to £221,758 (2024: £168,763). Included in the donations figure, contributions in kind from corporations are estimated to have amounted to £65,088 (2024: £97,374) during the year.

7.04% of total expenditure supported fundraising and publicity during the year (2024:4.75% and 2023: 7.96%). This includes the cost of a Development Manager, a Development Officer, and Individual Giving Manager, as well as additional costs resulting from two people on maternity leave, and a part-time fundraising consultant for six months. There was also an allocation of support costs based on the percentage of total staff costs allocated to fundraising.

The funds generated have been used to cover the Charity's running costs and project costs and to invest in the Charity's assets namely the development of the new e-commerce platform and the component of the Museum Data Service that will sit on the Charity's balance sheet as well as expenditure on other specific projects such as Art Detective, Tagger, and targeted work on developing Welsh, Scottish and Northern Irish content and audience development. The other more recent significant projects include further development of The Superpower of Looking programme, and the Murals project and the Ceramics scoping project.

With the majority of employees working remotely, the only office rent and running costs relate to the small office in Stoke-on-Trent. This cost is under £4,000 per year.

The income received from Partner Collection subscriptions has continued to grow as planned with a small year-on-year increase to £114,645 (2024: £109,715), with almost all Partners having renewed their subscriptions.

Over the period 2017 to 2024, dependence on total public funding (mainly ACE and NLHF) rose to a peak of c.72% of total income but has fallen back sharply since. With a continued increased emphasis on a wider variety of sources of income, the dependency on public funding declined down to 23% in the year to March 2023 and again reduced to 14% in the year to March 2024 and in the most recent year to March 2025 formed 12% of total income.

Reserves Policy

The financial statements of the Charity show that at 31 March 2025 there were £429,925 (March 2024: £207,275) of unrestricted funds and £342,171 (March 2024: £565,598) of restricted funds.

The Board of Trustees and senior management continue to review the reserves policy and position on a regular basis and it was agreed in June 2024 by the Trustees that there should be a shift in emphasis towards ensuring that there is always sufficient forecasted unrestricted cashflow for the following six months, a position that we are currently maintaining.

With regards to the balance sheet reserves, the policy is that unrestricted reserves should be an amount that is equivalent to four months' unrestricted budgeted expenditure plus an estimation of wind-up costs if the Charity was to cease. This policy allows reserves to support any shortfall in voluntary income whilst giving the Charity time to address this but ensuring that there are sufficient reserves if the Charity needs to be wound

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

up. The unrestricted reserves figure of £429,925 at 31 March 2025 is another significant improvement on the previous year figure and successfully achieves the target reserves.

With the investment in its fixed assets and in particular intangible assets developing the Art UK platform, unrestricted funds less fixed assets (free reserves) at 31 March 2025 show an improvement to a deficit of £84,685 (31 March 2024: deficit of £238,233). In order to improve this position further, continued work is being done on generating alternative unrestricted income streams.

Focus on Improving the Charity's Financial Sustainability

The Charity remains focused on implementing a broadly based mixed revenue funding model that encompasses raising subscription income from collections, receiving grants from charitable trusts, philanthropy from high-net-worth and other individuals, low-level mass giving and corporate philanthropy. Public sector funding, which has fallen back considerably as a proportion of total funding, however, does remain an important constituent in the Charity's mixed funding model mix. Whilst the Charity will seek one-off project grants from Arts Council England, the National Lottery and the devolved Governments of the home nations – where it has had success over the years – the Charity will continue to explore possible regular public funding for its work, despite the lack of success with its Arts Council England grant National Portfolio application in 2022. In the medium term, the Charity is also keen to pursue public funding that might be available through bodies such as Innovate and the AHRC, although it recognises that such funding is most likely to be achieved in partnership with HE institutions.

Trust funding will continue to be important with the Charity having built up strong relationships with numerous grant-giving trusts over the years. There is a large number of grant-giving trusts that have not supported the Charity for a number of years (or ever) that it will be returning to for support. The Charity is particularly grateful to all the Trusts and Foundations that supported it so generously in the year ending March 2025.

A major development in April 2021 was the announcement of a two-year partnership with Bloomberg Philanthropies. This partnership strengthens and improves digital access to the UK's national collection of art while encouraging broader engagement with local museums and art galleries. With this multi-year collaboration, Bloomberg Philanthropies became one of Art UK's leading supporters, helping Art UK deliver substantial benefits to almost 3,500 public art collections across the UK as well as our growing global audience. The Charity was delighted that this partnership was renewed in early 2025 and it hoping that this partnership will continue for a number of years.

The Philanthropy Board continues to be an important route to growing income from high net-worth individuals and the Charity is working on ways to make this as effective as possible a route to growing the membership of the Patrons scheme whereby corporates and individuals contribute annually between £1,000 and £10,000 to the charity. There will also be a renewed emphasis on growing the Angels scheme membership which seeks one-off donations of £25,000 or more. To support this growth the Charity is setting up a 501(c)(3) in New York with the pro bono support of Linklaters to enable the Charity to grow sharply the income raised in the USA (where approaching 25% of Art UK's users are based). Three Directors have been appointed to the Board of the American Friends of Art UK with the President of the Board being Charles Gregson, the former Chair of Art UK. It is expected that the 501(c)(3) will receive approval from the US Inland Revenue Service by early 2026.

Meanwhile, at the other end of the individual-giving scale, the Charity has embarked on a reinvigorated approach to growing the high-volume low-value gifts to the Charity with a particular focus on asking users of the site more frequently to support the Charity's work. At present less than 0.02% of users give to the Charity.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

With generous support from a National Lottery Heritage Fund grant and grant-giving trust, the Charity employed consultants to improve sharply its ability to grow its income stream from this audience and launched the improved online giving service in the autumn of 2024. The results from this are a material growth on the previous income generated from low-level giving but more needs to be done to improve this income flow. Meanwhile, a generous grant from a foundation has allowed the Charity to build a new CRM which went live in the summer of 2025 and employ a CRM officer. This CRM will help the Charity optimise its management of fundraising (and other) contacts as well as its communication with these contacts.

The key commercial income stream currently in place is the Collection Partnership subscription fees. Collections that are part of this scheme pay this to support the sustainability of the Art UK site, and to use the Art UK Shop to generate commercial income for themselves, as well as make use of other opportunities on the Art UK platform. Over the year the number of Partners grew 6% and the income generated grew by 4%.

Going Concern

Given the plans and forecasts in place and known income streams for the next years referred to in the sections above, the Trustees are satisfied that the going concern basis of preparation of the accounts remains appropriate.

PLANS FOR THE FUTURE

At a high level the Charity has five major objectives for the current financial year to March 2026. These are:

1. Plan the delivery of a major upgrade to the Art UK digital platform in such a way that it will improve the long-term financial sustainability of the organisation.
2. Produce a credible fundraising strategy, one that acknowledges the size and strengths of our development team, which provides a roadmap to substantially grow the fundraising pipeline of unrestricted funding asks. Enact this plan ASAP with concrete results appearing later this year.
3. If successful in our Heritage Fund development funding grant application, plan the build of significant elements of upgraded Art UK platform digital infrastructure and a major move to more open licences on Art UK artwork images.
4. Building on the audience understanding work consultancy work executed by Storythings and mentioned above, create an audience development plan and content/marketing strategy, encompassing the full breadth of our offering, which delivers significant audience growth and deeper audience engagement.
5. Tilt the organisation towards more effective support of collections through our work with Bloomberg Connects and the shared e-commerce platform, and embed our content creation within our Collection Support team in such a way that it delivers substantial benefits to collections.

Aligning with these high-level objectives for the current year, product teams with Art UK have their own objectives which are described in more detail below.

Digital Assets

Digital Assets have four main objectives for the forthcoming year, two of which are linked to the Museum Data Service.

Firstly, we continue to seek to replace the old spreadsheet and Collections Portal approach to updating and adding to Art UK through getting more collections to adopt the Museum Data Service approach. Over 120 collections have either submitted expressions of interest and are at varying stages of onboarding, and the

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

objective by the end of December 2025 is to have 1 million artwork records on Art UK, and 4 million by the end of December 2027.

Allied to this we continue to transform largely manual image ingestion processes through automation. The objective by the end of December 2025 is to have half a million images illustrated on Art UK, and 2 million by the end of December 2027.

At the same time as focusing on artwork numbers we want to transform the impact of the lead artist and artwork pages for all these new and existing Art UK artists and artworks. We have ambitious targets on the percentage of artists on Art UK where we have set what we think is the best image to illustrate their work, as well as embedding biographies, as well as increasing the number of links to a collection's own online record for their individual artworks.

Finally, as a short-term objective we are managing a Welsh Digitisation project, funded by the Welsh Government, where we are offering free digitisation from freelance photographers to Welsh accredited non-national museums or museums seeking accreditation. We have to digitise 4,000 items from 40 collections, half of which should be artworks and appear on Art UK by the end of March 2026.

Content

The overriding focus in the current year is to ensure that content creation plays a more active role supporting the participating collections on Art UK. To this end the Director of Content has joined the Collections Support team. The Charity will continue to grow the number of stories about artists, art and the subjects represented. Over time this will be supported by the substantial growth of artworks joining the website. The Charity will continue to produce powerful content in a range of formats about the contributions made by artists under-recognised due to their gender, ethnicity or socio-economic group, while telling more stories relating to underserved communities. The growth in the stories on the website will be funded through a range of grant applications to Trusts (and in due course individuals) who have particular areas of grant focus that align with our story writing aspirations. There will also be experimentation with content formats over the coming year, largely supported by Bloomberg Philanthropies.

Learning

In 2025–26 we will continue to expand the learning opportunities we offer to schools, young people and lifelong learners through our online learning resources, UK-wide projects for young people, and The Superpower of Looking. This will be underpinned by the development of a new three-year Learning strategy.

In the summer of 2025, we recruited a new Community Engagement Officer for Murals as part of the NHLF project who will deliver a series of place-based, artist-run projects across the UK, leading to a collection of teacher resources and films. The *Our Art, Our Place, Our Voice* project will be rolled out in autumn 2025 with a range of partners including The Andrew Logan Museum in Powys, The Wyllieum in Greenock, and Pinc College in Aston, and the Write on Art competition will aim to magnify its workshop pilot through creating regional hubs of activity.

Building on feedback from teachers and the success of our first trial, we will review and expand our exam resources in spring 2026, seeking to engage a wider range of exam boards across all four nations through ongoing consultation.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

The Superpower of Looking will continue as a major priority, championing the importance of visual literacy as a vital life skill for children. Alongside our CPD sessions for teachers and trainee teachers, we will reach out to networks and partners to extend our reach, including NSEAD and LCEPs. We will add audio descriptions to all Superpower resources to increase their inclusivity, launch our first suite of Welsh resources, which will be bilingual, and make our first Northern Irish resource working with Ulster Museum.

The major communications campaign for The Superpower of Looking will be anchored around an Open Letter in partnership with Change.org to invite schools, parents and sector stakeholders to support the importance of visual literacy in children's lives. This will feature a new film on murals, encouraging children to apply their Superpower of Looking skills to the outside world. There will also be a focus on expanding the programme to secondary schools. We will continue to explore new ways to engage our Teacher Champions, celebrating their support and embedded practice, as we work towards meeting our target of reaching 25% of primary schools by September 2027. The Picture This project will shift from setting up research tools and the recruitment of schools, to implementing the research interventions that will measure the effectiveness of The Superpower of Looking on improving visual literacy skills as well as a broader set of social and academic metrics.

Community Engagement

In January 2024, the Charity started running a three-year volunteer-led programme to identify, research and photograph outdoor murals and street art. Our target is to record at least 5,000 murals across the UK by the end of 2025. The murals learning and engagement programme runs from July 2025 to December 2026, and will include in-person activities with schools and communities, filmmaking and audio descriptions, and the creation of new stories, curations and learning resources on the Art UK website.

In October 2024, the Charity started a 12-month digitisation scoping programme, funded by The Headley Trust and the French Porcelain Society to investigate the opportunities and challenges around adding more ceramics to the Art UK website, testing the use of the Museum Data Service to bring on ceramics records at scale.

We were successful in a grant application to The National Lottery Heritage for a Community Volunteering programme, which started in May 2024. This two-year programme is being run by a Community Volunteer Manager and is developing deeper engagement between the public and Tagger through volunteering and micro-engagement, both in-person in Stoke-on-Trent and online.

Unfortunately, Art Detective has been temporarily paused due to insufficient funding to run the service after its manager retired in July 2024. All 887 discussions and more than 22,000 individual submissions remain accessible on our website, but no new discussion or submission comments are being accepted. The links in the Art Detective Resources pages also remain live, including to more than 200 artist biographies produced through Art Detective (30 of them women artists) and to a selective list of sources useful for researching the history of works of art.

The Charity is applying for funding to rebuild the Art Detective digital infrastructure and to continue to staff the service in the future.

Collections Support

The Charity plays a key role in supporting collections to showcase their art to a global audience. As identified in the previous Trustees report, we have three pillars of activity currently in progress (that will remain a focus over the coming year).

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Art UK aims to drive digital engagement with collections and physical visits to collections. In the Charity's spring 2025 survey, the percentage of collections that thought showing their artworks on Art UK had led to an increase in physical visits had increased from 25% to 35%. We support our ambition to use digital engagement to drive physical footfall to collections through the creation of in-gallery guides and dedicated app content on Bloomberg Connects. Digital marketing of collections through stories and social media campaigns such as #OnlineArtExchange are also effective channels in helping to drive engagement with collections and artworks.

We remain ambitious about growing revenue in the Shop to over £500,000 March 2028 with over £100,000 per annum returned to collections plus more income for artists. The upgrade to the ecommerce interface has, however, posed some challenges which took a long time to address due to lack of resources, and issues with our supplier. These seem to be largely solved now, and we are seeking additional investment around the Shop, to support a scaling up of marketing activity that will help us to achieve our targets.

Third, the Charity is building on its collection training programme, offering webinars to collections around intellectual property rights, Art Detective, the Shop and how best to use Art UK as well as introducing a range of toolkit guides to help collections make the most of the platform. The first of these toolkits joined the site in August 2024 and there are another ten toolkits in development. This work is partly supported by our first funding from ACE since we lost regular funding from this public sector body.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

The company is registered as a charitable company in England and Wales limited by guarantee and was set up by a Memorandum of Association on 12 December 2002, registered under the number 1096185. The Charity was registered in the Scottish Charity Register by the OSCR on 3 August 2018 and now has charitable status under the Charities and Trustee Investment (Scotland) Act 2005, registered under the number SC048601.

Method of Appointment or Election of Trustees

Trustees are chosen for their experience relating to the Charity's work. A Trustees' skills and experience matrix is kept. There is a Nominations Committee which has been set up for appointing Trustees which consists of 4 Trustees and the Chief Executive, Deputy Chief Executive and Company Secretary. It is chaired by the Vice-Chair. The nominations committee is responsible for writing role descriptions, reviewing applications, conducting interviews and recommending candidates to the Board of Trustees. Decisions to appoint are minuted at a meeting of the Trustees.

Policies Adopted for the Induction and Training of Trustees

An induction programme is offered to Trustees to ensure they are aware of the Charity's objectives, strategy and activities and their duties as Trustees.

Pay Policy for Senior Staff

The setting of pay for staff is the responsibility of the Chief Executive following consultation with the Deputy Chief Executive, the Head of People and Culture and an assessment of relevant market pay scales. The range of pay awards is agreed by the Board. The Chair is responsible for setting the pay of the Chief Executive following consultation with the Trustees and an assessment of relevant market pay scales.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Organisational Structure and Decision Making

The Board of Trustees has ultimate responsibility for the Charity, as described in the Articles of Association (updated in 2016). It is responsible for ensuring Art UK follows an appropriate strategy that delivers public benefit, acts responsibly with regard to risk management and financial control, and in accordance with the law. These responsibilities are shared with Trustees as part of their induction. Trustees (and senior management) are required to declare conflicts of interest four times per annum in line with The Charity's policy. The Chief Executive reports to the Chair regularly, providing updates on operations, finance and risk management.

The Board meets four times per year to review financial and operational progress and risks, and address issues of strategic importance. A comprehensive, data-driven Board Report is delivered to Trustees ahead of meetings. Meetings are hybrid to help accessibility. At least one meeting a year is held in Stoke, where a Trustee is based. Meeting minutes are available to funders.

The Board delegates certain responsibilities and decision-making to the Chief Executive as defined in his job specification. The Chief Executive manages the Charity on a day-to-day basis supported closely by the senior management team (SMT). Two committees bring the SMT together with Trustees: The Future Strategy Board and The Finance Committee.

Art UK's programme of work is divided into four delivery areas ('verticals'), each with a department head. The first three are audience-facing and logically build on each other: (i) getting the artworks onto our platform (Digital Assets) and ensuring the appropriate rights are cleared; then move to (ii) creating learning opportunities for schools with a focus on visual literacy (Learning); before (iii) giving the audience agency over the artworks through participative digital engagement and volunteering activities, in-person activities nationally and in Stoke-on-Trent (Community Engagement). The fourth vertical covers the Charity's support for collections and includes the Shop, our work with Bloomberg Connects and creating story content. These are supported by five 'horizontals' (Digital Infrastructure, Marketing and Communications, People and Culture, Development and Finance). The Management Board comprises the heads of each vertical and the heads of each horizontal. Each vertical and horizontal department head has a 'buddy' or mentor on the Board of Trustees.

The Management Board meets twice a month and ensures the business plan and operational plans of the Charity are implemented and the needs of audiences and collections are met. It focuses on monitoring financials, performance in key areas, resourcing, marketing and risk management. A digital dashboard of metrics monitors progress against goals and informs decision-making. Relevant team ideas are discussed.

The Future Strategy Board comprises the Chief Executive, the two Deputy Chief Executives and four Trustees and is chaired by one of the Vice Chairs on the Board of Trustees. Its focus is the long-term strategic direction of Art UK. It is responsible for developing the Charity's business plan (subject to Board approval), responding to new opportunities, being alert to organisational weaknesses and threats, and assessing investment needs. It meets bi-monthly.

The Finance Committee meets once a month and comprises the Chief Executive, Deputy Chief Executive/ Chief Operating Officer, Head of Finance and three Trustees. This Committee has oversight of the Charity's finances, cash flow and development prospects and is chaired by one of the Vice Chairs on the Board of Trustees.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Each month a Resource Management Meeting is attended by the Deputy Chief Executive/ Chief Operating Officer and Head of People and Culture. Its focus is staffing and recruitment; salaries and contracts; team wellbeing and feedback (there is an annual staff survey); talent development; staff handbook updates; whilst thinking about long-term resource needs. Since moving to majority remote working, the meeting has focused on ensuring an inclusive workplace for a distributed workforce.

A weekly team meeting provides direction and encourages team communication and cohesion. It covers KPIs, organisational developments, audience and collection feedback and celebrates success. It sometimes includes presentations on new initiatives and strategy updates. Staff are encouraged to share ideas and opinions, also through annual staff surveys and a digital suggestion box. A longer business strategy update is given by the Chief Executive Officer twice a year.

The Charity looks to take external advice on many of its activities through the setting up of Steering Panels. The Charity sees Art UK as a digital platform that is shared by the participating collections. All of them have a stake in it. Ensuring the collections – large institutions and small – are involved in developing the initiative is key and the Steering Panels play a key role here. A number of these have existed for limited periods during the development of new initiatives such as for the creation of the Learning portal and for the development and delivery of the sculpture digitisation project. The principal extant Steering Panel is the Art UK Steering Panel. The other extant ones are the Shop Steering Panel and the Ceramics Digitisation Steering Panel.

A Philanthropy Board plays a key role in supporting the Charity to raise funds from individuals and corporates and is now chaired by one of the Trustees, Tom Davies.

Related Parties

Details of related party transactions are disclosed in note 22 to the accounts.

Risk Management

The Charity assesses risks to its operations, finances, strategic direction and charitable objectives on a regular basis. A full risk matrix has been compiled and is reviewed by the Trustees at every quarterly Board meeting.

Three particular risks are uppermost in the minds of the Trustees and management at all times.

The first risk relates to the financial sustainability of the organisation at a challenging time for charities and the arts and culture sector. Considerable focus has been put on protecting and improving the financial strength of the organisation by broadening the streams of income to the Charity and ensuring that an increasing proportion of these are from reliable recurring sources. The Charity's Finance Committee plays a key role in monitoring financial risks to the Charity.

The second risk relates to the security of the website and the Charity's other digital assets from cyber security threat. Great focus has been put on evaluating the vulnerability of the Charity's digital platforms to cyber-attack and putting in place additional protections and training for staff.

The third risk relates to the threat of a national or global internet virus and the impact that could have on the organisation's ability to operate the Art UK website. The Charity has a robust system of backups of data and images which will preserve historic data holdings, but in the event of an internet virus, the ability to operate would be substantially impacted.

The Charity put in place an AI policy during the year under review.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Internal Controls

The Board has overall responsibility for establishing, maintaining and reviewing the effectiveness of the system of internal control. The system of internal control is designed to manage risk and provide reasonable assurance that key business objectives and expected outcomes will be achieved. It also exists to give reasonable assurance about the preparation and reliability of financial and operational information, the safeguarding of the Charity's assets and interests and compliance with relevant legislation, law and regulations.

The assurance framework is designed to provide sufficient, continuous and reliable assurance on organisational stewardship and the management of the major risks to organisational success and delivery of value for money. Executive responsibility has been clearly defined for the identification, evaluation and control of significant risks. The Chief Executive Officer and executive members of the Management Board carry out evaluations of the risks which impact on the Charity's ability to meet key business objectives. Risk assessments are carried out on a monthly basis at the Management Board and are aligned to the business planning process. The Chief Executive is responsible for reporting to the Board any significant changes affecting key risks or the breakdown of internal control.

The Board is responsible for a defined range of issues covering strategic, operational, and financial and compliance issues. The Board has not formally adopted the Charity Governance Code for smaller charities but has due regard to it. The governance framework is supported by a framework of policies and procedures with which employees must comply covering issues such as health and safety, data protection, and safeguarding. Financial reporting procedures include detailed budgets for the year ahead which are reviewed by the Chief Executive Officer and Head of Finance on a monthly basis and approved by the Board of Trustees quarterly.

The Board confirms that there is an ongoing process for identifying, evaluating and managing significant risks faced by the Charity. This process has been in place throughout the year under review, up to the date of the annual report, and is reviewed by the Board. The Board has reviewed the effectiveness of the systems of internal control, including the agreed sources of assurance and confirms they are appropriate for that purpose. The Board is satisfied there is sufficient evidence to confirm that adequate systems of internal control existed and operated throughout the year. Up to the date of signing of these financial statements, those systems were directed at the management of the significant risks facing the Charity. No weaknesses were identified which would have resulted in material misstatement or loss that would have required disclosure in the financial statements.

CONCLUDING COMMENTS

Art UK connects everyone with the UK's public collections of art – free of charge. We digitally unite over 700,000 artworks from 3,500 institutions – museums, libraries, town halls, hospitals – so anyone, anywhere can enjoy, learn from, and research them. As an art education charity, we enrich lives through trusted storytelling, engaging learning resources, and inclusive digital access. Our platform empowers museums and other public collections, inspires creativity, supports wellbeing and gives agency to the UK public who owns the extraordinary art collection we showcase. Trusted and valued by the museum sector, and backed by significant partnerships, we democratise access to art, ensuring creative discovery is not limited by users' location, education, income or background.

Our vision is simple. The UK's national art collection is for everyone, everywhere all the time. Our values run through everything we do. We are ambitious, innovative and inspirational. We are resourceful, collaborative and supportive. And we are trusted, inclusive and ethical.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

Art UK plays a vital role in supporting UK public collections and opening up these institutions' art collections to a global audience for enjoyment, learning and research. The Trustees believe that the work of the Charity is transforming public access to the art that is owned by the British public. At the same time, it is providing an economically efficient shared digital infrastructure for public collections the length and breadth of the UK that is now widely recognised by funders as well as the participating collections.

The Trustees are particularly excited about the Museum Data Service and The Superpower of Looking. The former, through our partnership with the Collections Trust and the University of Leicester, is transforming the way in which knowledge and data is exchanged across museums with the MDS platform now showing over six million records whilst enabling Art UK to more than double the artworks on its own platform. The Trustees are grateful to Bloomberg Philanthropies for their generous initial support of this important initiative and the generous ongoing support MDS has received from the Arts and Humanities Research Council. The Trustees are also grateful to Bloomberg Philanthropies for their strong partnership in making art collections more accessible, particularly through the Bloomberg Connects app, which Art UK is introducing to its many Partner Collections.

The Charity has been concerned for many years about the marginalisation of the teaching of the creative arts in the UK's state schools. The Charity's second major initiative that is underway, The Superpower of Looking, will help correct this. The Superpower of Looking is an innovative and inclusive programme that seeks to transform the visual literacy skills of primary school children across the UK, taking the world of art and images as its starting point. Using a set of free teaching resources, children gain an essential superpower: the ability to really 'see' – to critically observe, analyse, question, interpret, and empathise. Children will become visually literate in the image-dominated world around them. This flagship programme, generously funded by the Frelands Foundation, together with the Charity's wider learning resources will support the teaching of Art & Design and Art History in schools across the country and connect the UK's young people to the extraordinary art collection they all own.

The Trustees believe the Art UK platform is a global model of innovation, inclusion and collaboration (across communities, collections, universities and artists); and the content created will help support and develop creative careers and the work of the creative industries, from curators to designers. Art UK aims to be an exemplar of inclusivity. The Charity will continue to diversify the platform's content, building on previous years' work, to ensure that it reflects the interests of the wider British public. The Charity's staff and Trustees believe Art UK can play an important role in amplifying the voices and histories of under-represented groups through continuing to tell the stories about Black and global majority artists that are not known and sitters who have been overlooked or forgotten. This work will continue to be a key focus for the Charity.

Despite the important work of the Charity and its vital role in providing digital access to the UK's national collection of art, funding the Charity remains challenging. Whilst the Charity continues to be successful in raising funding for projects, its real challenge has been raising the funding to cover its core running costs. The lack of any regular public funding whatsoever in the largest Home Nation, England – despite the principal focus of the Charity's work being creating public access to the UK national art collection – has certainly put the Charity at a disadvantage. Whilst keeping a very firm lid on costs, the Charity is making progress addressing this challenge around core income, with a new fundraising strategy being enacted to underpin this. As a marker of the progress, whilst total income has hardly changed since in the last few years, in the year under review 88% of the Charity's income came from the private sector, which shows the progress the Charity has made in diversifying its income stream following the loss of regular funding from Arts Council England in 2023.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

One important development over the year under consideration was the publication by the Department for Culture, Media and Sport of an estimated economic value of the work carried out by Art UK. In theory, following such studies, decisions to invest would depend on comparisons between the economic value created and the cost of investment (or equivalently the annual value versus the annual cost of the service). Typically, where the ratio is greater than 1 that would be a trigger to consider investment.

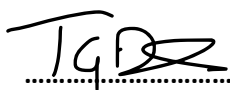
In the case of Art UK, the published study has only been carried out on our UK audience (some 40% of the total). However, just for that audience and only taking into account the 'use value' of the Art UK offering, **the calculated annual economic value is estimated at £71.4 million**. This compares to Art UK's annual running cost of £1.5 million. Naturally, it is hoped, that this study will over the years encourage more public investment in the Charity!

Irrespective of the split between private and public funders, the Trustees of the Charity are deeply grateful to **all** the donors who have supported its work in the last year. All of these institutions and individuals have made Art UK what it is today and enable Art UK to share the UK national collection of art with everyone, everywhere, all the time. Special thanks go to four particularly significant supporters: Bloomberg Philanthropies, The Deborah Loeb Brice Foundation, the Freelands Foundation and the National Lottery Heritage Fund for their particularly generously support over the period.

As the Museum Data Service gains traction, The Superpower of Looking continues to be rolled out to UK primary schools, the Charity's new audience growth and engagement framework is implemented and with the prospect of a major upgrade to the Art UK platform, the Trustees look forward to the future with great confidence. All of the Trustees are grateful to the Charity's dynamic and dedicated staff who have made everything reported in this document possible.

Finally, the Trustees would like to thank George Entwistle, Sarah Hayden, Kathleen Soriano and Kim Streets who have all retired from the Board since the last Board Report was published and welcome Avril Martindale and Lisa Wong who have recently joined the Board in October 2024.

This report was approved by the Trustees, on 18 September 2025 and signed on their behalf by:



.....

Tom Davies

Chair of Trustees

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Public Catalogue Foundation for the purposes of company law) are responsible 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they 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 judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

We have audited the financial statements of The Public Catalogue Foundation (the 'charitable company') for the year ended 31 March 2025. 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 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the 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. 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.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

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 Charities Act 2011

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

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

Matters on which we are required to report by exception

In the light of our 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' report.

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 and the Charities Accounts (Scotland) Regulations 2006 (as amended) 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.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees 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 incorporated organisation'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 incorporated organisation or to cease operations, or have no realistic alternative but to do so.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

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: <https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx>. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Extent to which the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit, in respect to fraud, are: to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses; and to respond appropriately to fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both those charged with governance of the entity and its management.

Our approach was as follows:

- We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general sector experience, and through discussion with the trustees and other management (as required by auditing standards), and discussed with the trustees and other management the policies and procedures regarding compliance with laws and regulations (see below);
- We identified the following areas as those most likely to have such an effect: health and safety; General Data Protection Regulation (GDPR); fraud; bribery and corruption, and employment law. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the trustees and other management and inspection of regulatory and legal correspondence, if any. The identified actual or suspected non-compliance was not sufficiently significant to our audit to result in our response being identified as a key audit matter.
- We considered the legal and regulatory frameworks directly applicable to the financial statements reporting framework (FRS 102 and the Charities Act 2011) and the relevant tax compliance regulations in the UK;
- We considered the nature of the charity's operations, the control environment and financial performance.
- We communicated identified laws and regulations throughout our team and remained alert to any indications of non-compliance throughout the audit;

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

- We considered the procedures and controls that the charity has established to address risks identified, or that otherwise prevent, deter and detect fraud; and how senior management monitors those procedures and controls.

Based on this understanding we designed our audit procedures to identify non-compliance with such laws and regulations. Where the risk was considered to be higher, we performed audit procedures to address each identified fraud risk. These procedures included: testing manual journals; reviewing the financial statement disclosures and testing to supporting documentation; performing analytical procedures; and enquiring of management, and were designed to provide reasonable assurance that the financial statements were free from fraud or error.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

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 and section 44 (1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Mark Cummins FCCA (Senior Statutory Auditor)

For and on behalf of TC Group

Statutory Auditors

Office: Steyning

Dated: 13 October 2025

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Unrestricted Funds £	Restricted Funds £	2025 Total £	2024 Total £
Income from					
Donations	3	898,333	915,562	1,813,895	2,071,822
Charitable activities	5	221,758	-	221,758	168,763
Other trading activities	6	196,425	-	196,425	37,500
Investments	4	11,401	-	11,401	12,207
Total		1,327,917	915,562	2,243,479	2,290,292
Expenditure on					
Raising funds	7	157,932	-	157,932	97,831
Charitable activities	7	1,113,434	972,890	2,086,324	1,960,128
Total		1,271,366	972,890	2,244,256	2,057,959
Net income / (expenditure)		56,551	(57,328)	(777)	232,333
Transfer between funds	18	166,099	(166,099)	-	-
Net movement in funds		222,650	(223,427)	(777)	232,333
Reconciliation of funds:					
Total funds brought forward	17/18	207,275	565,598	772,873	540,540
Total funds carried forward	17/18	429,925	342,171	772,096	772,873

All of the charity's activities are continuing.

There are no gains and losses other than those shown above.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006

The notes on pages 31 to 46 form part of these financial statements

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2025**

	Notes	2025 £	2024 £
FIXED ASSETS			
Intangible assets	11	508,412	438,241
Tangible assets	12	<u>6,198</u>	<u>7,258</u>
Total fixed assets		514,610	445,499
CURRENT ASSETS			
Stocks	13	1,047	1,370
Debtors	14	409,822	133,394
Cash at bank and in hand		<u>338,689</u>	<u>553,255</u>
Total current assets		749,558	688,019
CURRENT LIABILITIES:			
Creditors: Amounts falling due within one year	15	<u>(419,168)</u>	<u>(256,741)</u>
Net current assets		<u>330,390</u>	<u>431,278</u>
Total assets less current liabilities		<u>845,000</u>	<u>876,777</u>
Creditors: Amounts falling due after more than one year	16	(72,904)	(103,904)
Total net assets		<u>772,096</u>	<u>772,873</u>
The funds of the charity:			
Unrestricted funds	17	429,925	207,275
Restricted funds	17/18	<u>342,171</u>	<u>565,598</u>
Total charity funds		<u>772,096</u>	<u>772,873</u>

The financial statements were approved and authorised for issue by the board and were signed on its behalf on


by: 18 September 2025

Tom Davies
Chair

Registered company number: 04573864

The notes on pages 31 to 46 form part of these financial statements.

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	2025		2024	
		£	£	£	£
Net cash provided by operating activities	19		(31,143)		214,365
Cash flows from investing activities:					
Interest receivable and similar income	4	11,401		12,207	
Purchase of tangible and intangible fixed assets	11/12	(194,824)		(234,503)	
Net cash used in investing activities			(183,423)		(222,296)
Cash flows from financing activities:					
Repayment of loans and borrowings	15	-		(4,000)	
Net cash used in financing activities			-		(4,000)
Net increase/(decrease) in cash and cash equivalents			(214,566)		(11,931)
Cash and cash equivalents at 1 April 2024			553,255		565,186
Cash and cash equivalents at 31 March 2025			338,689		553,255
Analysis of net cash					
		At 1 April 2024	Cash flow	Non-cash Changes	At 31 March 2025
		£	£	£	£
Cash at bank and in hand		553,255	(214,566)	-	338,689

The notes on pages 31 to 46 form part of these financial statements.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. PRINCIPAL ACCOUNTING POLICIES

1.1 Basis of preparation and statement of compliance

The financial statements have been prepared under the historical cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Charities (SORP 2015 (FRS 102)), and applicable accounting standards (FRS102).

The Public Catalogue Foundation is a public benefit entity.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. There are no material uncertainties about the charity's ability to continue as a going concern and as such, the going concern basis has been adopted for the preparation of these financial statements.

The principal accounting policies and estimation techniques are as follows:

1.2 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donation income, including income from the Art UK Benefactor Scheme, is recognised when the Charity has entitlement to the donation and grant income is recognised in the period in which the recognition criteria has been met.

Art UK products are recognised on the sale of a book or item.

Donated services or facilities are recognised when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.3 Fund Accounting

Restricted funds are those the use of which is restricted by the conditions imposed by the donors.

Unrestricted funds are those which are available for the general advancement of charity's objectives.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. PRINCIPAL ACCOUNTING POLICIES (continued)

1.4 Allocation of Costs

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

1.5 Charitable activities

Charitable activity costs include all expenditure incurred in direct pursuit of the charity's charitable objectives.

1.6 Pension schemes

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.7 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

1.8 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments. The trustees seek to use short-term deposits where possible to optimise the return on monies held at the bank and to manage cash flow.

1.9 Stocks

Stock of Art UK products are valued at the lower of cost and net realisable value.

1.10 Debtors

Amounts owing to the charity at the balance sheet date are shown as debtors less any provisions for amounts that may prove uncollectable.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.12 Intangible assets and amortisation

Intangible assets are capitalised and recognised when the future economic benefits are probable and the cost or value of the asset can be measured reliably. Intangible assets are initially recognised at cost and are subsequently measured at cost net of amortisation and any provision for impairment.

Amortisation is provided on intangible assets at rates calculated to write off the cost of each asset on a straight-line basis over its expected useful life.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. PRINCIPAL ACCOUNTING POLICIES (continued)

1.12 Intangible assets and amortisation (continued)

Amortisation is provided on the following basis:

Art UK website development	-	25% straight line
Other software development	-	10 – 33% straight line

1.13 Tangible fixed assets and depreciation

Tangible fixed assets costing £500 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimates useful lives.

Depreciation is provided on the following basis:

Computer equipment	-	33% straight line
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1.14 Key estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised

The trustees do not consider that there are any critical estimates or areas of judgement that need to be brought to the attention of the readers of the financial statements.

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

2. STATEMENT OF FINANCIAL ACTIVITIES – YEAR ENDED 31 MARCH 2024

	Unrestricted Funds £	Restricted Funds £	2024 Total £
Income from			
Donations	702,388	1,369,434	2,071,822
Charitable activities	168,763	-	168,763
Other trading activities	37,500	-	37,500
Investments	12,207	-	12,207
Total	920,858	1,369,434	2,290,292
Expenditure on			
Raising funds	97,831	-	97,831
Charitable activities	931,237	1,028,891	1,960,128
Total	1,029,068	1,028,891	2,057,959
Net income / (expenditure)	(108,210)	340,543	232,333
Transfer between funds	223,435	(223,435)	-
Net movement in funds	115,225	117,108	232,333
Reconciliation of funds:			
Total funds brought forward	92,050	448,490	540,540
Total funds carried forward	207,275	565,598	772,873

3. INCOME FROM DONATIONS

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Donations	898,333	915,562	1,813,895	2,071,822

In 2024 £702,388 of income from donations was unrestricted and £1,369,434 was restricted.

Included in unrestricted donations is £65,088 (2024: £97,374) of donations in kind.

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

3. INCOME FROM DONATIONS (CONTINUED)

Unrestricted donations comprise:

	Total 2025 £	Total 2024 £
Deborah Loeb Brice CAF Advised Fund	344,495	60,000
Bloomberg L.P.	168,750	337,500
The Hotspur Trust	50,000	25,000
Anonymous	34,000	-
C Gregson	25,000	5,000
The de Pass Family Trust	20,000	-
Treebeard Trust	15,000	15,000
29th May 1961 Charitable Trust	10,000	-
A and L Ellis	10,000	10,000
Lennox Hannay Charitable Trust	10,000	-
Martin Porter Charitable Trust	10,000	-
Gifts in Kind – Google	50,565	48,774
Gifts in Kind – Freshfields Legal	11,233	40,000
Gifts in Kind – Fundraising venue hire	3,290	8,600
Lord Hintze	-	35,000
Sotheby's	-	10,000
Other small unrestricted donations below £10,000	136,000	107,514
	898,333	702,388

Restricted donations comprise:

	Total 2025 £	Total 2024 £
Freelands Foundation	229,605	118,908
Fidelity Foundation	150,638	-
National Lottery Heritage Fund - Capacity Build	96,745	-
National Lottery Heritage Fund - Murals	75,656	-
Arts Council England	50,000	272,958
Garfield Weston Foundation	50,000	50,000
The Headley Trust	50,000	-
Welsh Government	49,233	49,760
University of Leicester – Museum Data Service	31,667	-
The Pilgrim Trust	20,000	20,000
Consello LLC	15,000	-
Deborah Brice - The Big Give	10,000	-
The Hotspur Trust	10,000	-
Bloomberg L.P	-	555,000
Bridget Riley Art Foundation	-	78,132
Kress Foundation	-	31,039
Creative Scotland	9,454	28,363
Sub-total	847,998	1,204,160

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

3. INCOME FROM DONATIONS (CONTINUED)

b/fwd	847,998	1,204,160
Jerwood Foundation	-	25,000
National Gallery Trust	-	25,000
Tavolozza Foundation	-	25,000
Colwinston Charitable Trust	-	10,000
Lennox Hannay Charitable Trust	-	10,000
Stoke Creates	-	10,000
Other small restricted donations below £10,000	67,564	60,274
	915,562	1,369,434

4. INVESTMENT INCOME

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Interest receivable	11,401	-	11,401	12,207

In 2024 all of the investment income was unrestricted.

5. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Art UK Partner Collection Subscriptions	114,645	-	114,645	109,795
Art UK Products and Book Sales	83,781	-	83,781	45,532
Miscellaneous	3,780	-	3,780	2,262
Shop commission	14,077	-	14,077	7,124
Workshop income	5,475	-	5,475	4,050
	221,758	-	221,758	168,763

In 2024 all of the income from charitable activities was unrestricted.

6. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Sponsorship income	34,375	-	34,375	37,500
Service fee	162,050	-	162,050	-
	196,425	-	196,425	37,500

In 2024 all of the income from other trading activities was unrestricted.

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

7. ANALYSIS OF EXPENDITURE

	Staff costs	Depreciation and Amortisation	Other costs	Total	Total
	£	£	£	2025	2024
				£	£
Cost of raising funds:					
Fundraising and publicity costs	-	-	19,388	19,388	21,158
Support costs allocation (see below)	-	-	22,616	22,616	17,916
Staff costs	115,928	-	-	115,928	58,757
Total cost of raising funds	<u>115,928</u>	<u>-</u>	<u>42,004</u>	<u>157,932</u>	<u>97,831</u>
Charitable expenditure:					
Staff costs	1,062,766	-	-	1,062,766	909,974
Depreciation and amortisation	-	121,236	-	121,236	70,306
Other costs	-	-	669,619	669,619	651,681
Support and governance costs	130,068	4,478	98,157	232,703	328,167
Total charitable expenditure	<u>1,192,834</u>	<u>125,714</u>	<u>767,776</u>	<u>2,086,324</u>	<u>1,960,128</u>
Total expenditure	<u><u>1,308,762</u></u>	<u><u>125,714</u></u>	<u><u>809,780</u></u>	<u><u>2,244,256</u></u>	<u><u>2,057,959</u></u>

Included within costs of raising funds is £157,932 (2024: £97,831) attributable to unrestricted funds and £nil attributed to restricted funds (2024: £nil).

Included within charitable expenditure is £1,113,434 attributable to unrestricted funds (2024: £931,237) and £972,890 attributed to restricted funds (2024: £1,028,891)

Analysis of support and governance costs

	2025	2024
	£	£
Staff costs	130,068	166,280
Depreciation	4,478	2,884
Office and other costs	22,737	89,131
IT costs	40,036	32,088
Financial Control fees	47,400	44,400
Allocation of support costs to fundraising activities	(22,616)	(17,916)
Governance costs – audit fees and professional fees	10,600	11,300
	<u>232,703</u>	<u>328,167</u>

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

8. EMPLOYEE INFORMATION

	2025	2024
	No	No
Average monthly headcount	41	35
Average monthly headcount expressed as full-time equivalents	34	29
Employee costs were as follows:	£	£
Salaries	1,171,905	1,018,701
National Insurance	111,024	95,260
Pension contributions	25,833	21,050
	<u>1,308,762</u>	<u>1,135,011</u>

The number of employees whose annual emoluments were £60,000 or more were nil (2024: nil).

The key management personnel of the charity comprise the Trustees and the Chief Executive. The Trustees all give their time and expertise without any kind of remuneration or other benefit in kind (2024: £nil). The total employment benefits of key management personnel including employer's national insurance contributions were £44,928 (2024: £65,829).

During the period there were no payments made with regards to the termination of employment (2024: £nil).

9. TRUSTEES' REMUNERATION AND EXPENSES

During the year the charity was controlled by the Trustees. None of the Trustees received any remuneration during the year (2024: none). Expenses reimbursed to Trustees during the year amounted to £690 (2024: £1,191).

10. AUDITOR'S REMUNERATION

	2025	2024
	£	£
Audit	9,800	9,250
Amounts paid to the auditors for non-audit fees	800	2,050
	<u>800</u>	<u>2,050</u>

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

11. INTANGIBLE FIXED ASSETS

	Other software development	Sculpture website interface development	Museums Data Services Software Platform Build	Total
	£	£	£	£
Cost				
At 1 April 2024	473,415	247,784	299,806	1,021,005
Additions	5,520	-	185,494	191,014
At 31 March 2025	478,935	247,784	485,300	1,212,019
Amortisation				
At 1 April 2024	321,019	247,784	13,961	582,764
Charge for the year	52,735	-	68,108	120,843
At 31 March 2025	373,754	247,784	82,069	703,607
Net book value				
At 31 March 2025	105,181	-	403,231	508,412
At 31 March 2024	152,396	-	285,845	438,241

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

12. TANGIBLE FIXED ASSETS

	Computer equipment
	£
Cost	
At 1 April 2024	65,635
Additions	3,810
Disposals	(5,672)
At 31 March 2025	63,773
Depreciation	
At 1 April 2024	58,377
Charge for the year	4,871
Depreciation eliminated on disposal	(5,673)
At 31 March 2025	57,575
Net book value	
At 31 March 2025	6,198
At 31 March 2024	7,258

13. STOCKS

	2025	2024
	£	£
Art UK Products	1,047	1,370

14. DEBTORS

	2025	2024
	£	£
Amounts falling due within one year		
Trade debtors	347,265	20,901
Prepayments & accrued income	62,507	112,443
Other debtors	50	50
	409,822	133,394

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

15. CREDITORS: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	55,592	70,750
Accruals & deferred income	288,390	131,764
Social security and other taxes	24,497	29,202
Other creditors	50,689	25,025
	<u>419,168</u>	<u>256,741</u>

	2025	2024
	£	£
Deferred income at 1 April 2024	74,301	69,462
Resources deferred during the year	222,166	74,301
Amounts released from previous periods	(74,301)	(69,462)
	<u>222,166</u>	<u>74,301</u>

16. CREDITORS: amounts falling due after more than one year

	2025	2024
	£	£
Other loans	<u>72,904</u>	<u>103,904</u>

Other loans are interest free, and only repayable once the charity has sufficient funds to do so.

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

As at 31 March 2025:

	Unrestricted Funds £	Restricted Funds £	Total 2025 £
Intangible fixed assets	508,412	-	508,412
Tangible fixed assets	6,198	-	6,198
Current assets	407,387	342,171	749,558
Creditors: amounts falling due within one year	(419,168)	-	(419,168)
Creditors: amounts falling due in more than one year	(72,904)	-	(72,904)
	<u>429,925</u>	<u>342,171</u>	<u>772,096</u>

As at 31 March 2024:

	Unrestricted Funds £	Restricted Funds £	Total 2024 £
Intangible fixed assets	438,241	-	438,241
Tangible fixed assets	7,258	-	7,258
Current assets	122,421	565,598	688,019
Creditors: amounts falling due within one year	(256,741)	-	(256,741)
Creditors: amounts falling due in more than one year	(103,904)	-	(103,904)
	<u>207,275</u>	<u>565,598</u>	<u>772,873</u>

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

18. RESTRICTED FUNDS

	Balance at 1 April 2024 £	Incoming Resources £	Resources Expended £	Transfers £	Balance at 31 March 2025 £
Fidelity Strengthening Fund	-	150,638	(82,070)	-	68,568
Raising Capacity	-	-	-	-	-
The Big Give – Learning	38,700	56,315	(38,365)	-	56,650
The Superpower of Looking	8,049	229,605	(184,021)	-	53,633
Collections Digital Skills	-	100,000	(57,780)	-	42,220
The Bridget Riley Art Foundation	-	-	-	-	-
Content Commissioning	73,375	-	(34,613)	-	38,762
Ceramics Digitalisation Scoping	-	54,000	(24,898)	-	29,102
Murals	23,060	101,906	(96,914)	-	28,052
Museum Data Service	341,308	-	(136,366)	(188,455)	16,487
Museum Data Service II	-	31,667	(28,287)	-	3,380
Scottish Content Commissioning – PF Trust	-	7,000	(4,824)	-	2,176
Railway 200	-	6,250	(4,996)	-	1,254
Robson Orr Visual Literacy	-	6,250	(5,113)	-	1,137
Weiss	-	1,500	(750)	-	750
Total Economic Value	6,879	-	(6,879)	-	-
Jerwood Foundation Content Commissioning – 20&21C BritArt	22,518	-	(27,498)	4,980	-
NLHF Development Capacity Building	-	96,744	(107,957)	11,213	-
Northern Ireland Content Dvtmnt	-	15,000	(12,469)	(2,531)	-
Samuel H. Kress Foundation Content Commissioning	17,084	-	(19,207)	2,123	-
Scottish Content & Audience Dvtmnt	8,216	9,454	(17,670)	-	-
Scottish core funding	7,143	-	(7,143)	-	-
Tavolozza Foundation funding	-	-	-	-	-
Digital Asset Team	19,266	-	(25,955)	6,689	-
Welsh Audience Dvtmnt	-	49,233	(49,115)	(118)	-
Total restricted funds	565,598	915,562	(972,890)	(166,099)	342,171

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

18. RESTRICTED FUNDS (Continued)

The specific purposes for which the funds are to be applied are as follows:

Fidelity Strengthening Fund Raising Capacity – Funding from Fidelity to build and implement a new customer relationship management platform with the aim of strengthening fundraising capacity.

The Big Give – Learning – Funds raised from the Big Give campaign specifically to go towards developing the Learning area of the Art UK site and developing learning resources.

The Superpower of Looking – A programme funded by Freelands Foundation designed to transform the visual literacy skills of primary school children across the UK, developing related digital resources, and supporting teachers with training opportunities.

Collections Digital Skills – Funding from Garfield Weston to support the digital assets team and to enable continued work supporting museums to digitise their collections.

The Bridget Riley Art Foundation Content Commissioning – Funding from the Bridget Riley Art Foundation to focus on increasing story content about drawings.

Ceramics Digitalisation Scoping Project – A 12 month project, primarily funded by The Headley Trust, to explore the opportunities and challenges to adding more ceramic objects to Art UK, using the Museum Data Service initiative to add new records to Art UK.

Murals – A three year programme funded by the National Lottery Heritage Fund, Pilgrim Trust and other funders using digital and in-person engagement to raise awareness of murals and street art and their place in our communities.

Museum Data Service – The Museum Data Service is a three-way partnership between Art UK, Collections Trust and the University of Leicester. It is a real world digital infrastructure that is transforming the way museums share their object records and knowledge allowing Art UK to scale up its operation adding millions more artworks over time. This funding has also allowed Art UK to build a new state-of-the-art e-commerce platform to generate commercial income for its partner collections. The funding for this is from Bloomberg Philanthropies.

Museum Data Service II – Continuing on from the main Museum Data Service development, this is continued funding to support the digital assets team with MDS work.

Scottish Content Commissioning – PF Trust – Funding from the PF Trust to focus on increasing Scottish story content.

Railway 200 - To celebrate 200 years of the birth of modern rail, this is funding for railway-related story content and to find the world's favourite railway artwork.

Robson Orr Visual Literacy – Funding from Robson Orr to promote visual literacy in UK schools through supporting a research project.

Weiss – funding provided specifically for story content commissioning.

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

18. RESTRICTED FUNDS (Continued)

Total Economic Value – This funding relates to the Economic Value work and related data analysis work.

Jerwood Foundation Content Commissioning – 20th & 21st C British Art – Funding from the Jerwood Foundation to focus on increasing story content with particular emphasis on 20th and 21st Century British Art.

NLHF Development Capacity Building – A two year project primarily funded by the National Lottery Heritage fund to develop fundraising capacity and to develop community volunteering through Art UK's Tagger initiative, both in person in Stoke-on-Trent and online.

Northern Ireland Content Development – This funding from various sources is for increasing Northern Ireland content onto the Art UK site relating specifically to Northern Ireland.

Samuel H. Kress Foundation Content Commissioning – Funding from the Samuel H. Kress Foundation to focus on increasing story content on the Art UK site related exclusively to Old Master artworks.

Scottish Content & Audience Development – This fund is for increasing Scottish content on and audiences to the Art UK site relating specifically to Scotland.

Scottish Core Funding – Funding towards core costs that relate specifically to Scotland funded by The Lennox Hannay Charitable Trust.

Tavolozza Foundation funding Digital Asset Team – Funding from Tavolozza to support the Digital Asset Team.

Welsh Audience Development – Funding from the Welsh government to support and develop audiences in Wales.

Transfers – Where expenditure on a project exceeds funds raised for that particular project, a transfer is made from unrestricted funds to cover the remainder of the costs. Where funding has been received towards capital expenditure and no further restrictions remain, a transfer, equal to the costs capitalised has been made against those funds.

19. NET CASH OUTFLOW FROM OPERATING ACTIVITIES

	2025	2024
	£	£
Net income for the year	(777)	232,333
Depreciation charges	4,871	3,164
Amortisation charges	120,843	70,026
Interest	(11,401)	(12,207)
Decrease in stocks	323	310
(Increase)/decrease in debtors	(276,428)	(96,945)
Increase in creditors	131,426	17,684
	(31,143)	214,365

**THE PUBLIC CATALOGUE FOUNDATION
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

20. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2024 £	Cash flows £	At 31 March 2025 £
Cash at bank and in hand	553,255	(214,566)	338,689
Debt	(103,904)	-	(103,904)
	449,351	(214,566)	234,785

21. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £25,833 (2024: £21,050). There were contributions payable to the fund at the balance sheet date totalling £nil (2024: £nil).

22. RELATED PARTY TRANSACTIONS

Previously the charity received a long term loan from Charles Gregson, formally a trustee who resigned 16th December 2023. At the year end the charity owed Charles Gregson £30,500 (2024 - £30,500). No advances or repayments were made on this loan during the year. The loan will be repaid when the charity has sufficient funds to do so.

At the year end the charity owed Andy Ellis (Chief Executive) £73,404 (2024 - £73,404). £25k of this loan was repaid in April 2025, the rest of the loan will be repaid when the charity has sufficient funds to do so. Donations totalling £17,376 was made to the charity during the year from Andy Ellis, including a £10,000 as a joint donation with his wife.

During the year the wife of Andy Ellis (Chief Executive) undertook editing work relating to Art UK for which she was paid £250 (2024 – £250), and donated £10,000 to the charity as a joint donation.

Donations totalling £3,378 were received in the year (2024 - £652) from 10 trustees.

23. TAXATION

As a charity, The Public Catalogue Foundation is exempt from income tax to the extent that income generated is applied to the organisation's charitable purpose.

24. LEGAL FORM

The Public Catalogue Foundation is a Charitable Company limited by guarantee.

THE PUBLIC CATALOGUE FOUNDATION

England & Wales - Charity number 1096185

Accounts

Registered company number: 04573564
Registered charity number: 1096185

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS
31 MARCH 2024



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**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)**
LEGAL & ADMINISTRATIVE INFORMATION

Trustees

Kathleen Soriano (Chair)
Hasan Bakhshi
Professor Carola Boehm
Dr Caroline Campbell (Appointed 31 August 2024)
Professor Jago Cooper (Appointed 12 August 2024)
Ian Cuerden (Resigned 15 April 2024)
Thomas Davies
George Entwistle (Vice Chair)
Dr Errol Francis (Resigned 18 March 2024)
Sarah Hayden (Appointed 12 August 2024)
Catherine Holden
Clare Lilley (Resigned 05 April 2024)
Robert Lisney OBE (Resigned 13 August 2023)
Thomas Marks
Noura Al-Maashouq (Resigned 19 June 2023)
Sherece Rainford (Appointed 12 August 2024)
John Stack (Appointed 8 September 2023)
Kimberley Streets
Andria Zafirakou MBE (Resigned 19 June 2023)

Chief Executive

Andrew Ellis

Company Secretary

Elizabeth Rimell

Company Number

04573564

Charity Number

1096185 (England & Wales)
SC048601 (Scotland)

Registered Office address

Salisbury House
Station Road
Cambridge
England
CB1 2LA

Auditors

TC Group
The Courtyard
Shoreham Road
Upper Beeding
Steyning
West Sussex
BN44 3TN

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of The Public Catalogue Foundation (the company) for the year ended 31 March 2024. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition October 2019).

Since the company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

The Company operates under the name Art UK.

OBJECTIVES AND ACTIVITIES

Purpose and Objectives

In brief, the charity is transforming public access to the art that is owned by the public across the whole of the United Kingdom. At the same time, it is opening up opportunities for the public to learn about and engage with the UK's national art collection whilst also supporting participating public collections through improved accessibility and sustainability.

The Public Catalogue Foundation's 'objects', as laid out in its Memorandum and Articles of Association, are:

1. To research, publish and distribute information in relation to, and to promote, publish and provide catalogues of paintings, sculptures and other works of art, including associating with museums, art galleries and organisations affiliated with art, in a common effort to advance and promote arts and education generally;
2. To encourage, assist, arrange and provide support for the restoration of paintings, sculptures and works of art held or owned by museums, art galleries and other bodies and organisations making works of art available to the public and to cooperate with, assist and support such museums, art galleries and other bodies in connection with the same;
3. To promote, maintain, improve and advance works of art and the arts in general for the benefit of the public, including the arts of painting, drawing, sculpture, photography and design and to promote, maintain and advance public education and appreciation of, and public interest in, the arts generally;
4. To promote the efficiency and effectiveness of charities, including without limitation charitable museums, art galleries and other charitable organisations making works of art available to the public and the effective use of charitable resources in the arts sector; and
5. To carry out such other charitable objects which the trustees may consider to be ancillary or complimentary to any of the foregoing objects or which may be undertaken in connection or conjunction therewith or which are incidental or conducive to the attainment of any of the foregoing.'

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

The mission and work of the charity are driven by these objectives. In the early years of the charity there was a focus, *inter alia*, on raising funds for the conservation and restoration of oil paintings, as per the second object above. However, this was not found to be an effective use of the charity's resources and the Trustees determined to focus on supporting the institutions that hold public art collections in other ways, as described in this report.

The charity pursues its mission and performs its activities under the operating name 'Art UK'. This operating name was adopted by the Trustees in February 2016. The 'Public Catalogue Foundation' will remain the charity's legal name.

The Charity's Work

The charity's purpose is to open up art in public collections for enjoyment, learning and research. This means providing universal free online access to the UK's national collection of art for anyone who loves art, wishes to learn about art or visit art, through a single digital platform shared by all the UK's public art collections.

It pursues its mission through digitising artworks, telling the stories behind the art and creating exciting opportunities for public interaction with art both online and offline. Its work contributes to the promotion and sustainability of the UK cultural sector through the use of the shared artuk.org digital infrastructure. Successful partnership and collaboration are a hallmark of the organisation.

The UK holds one of the greatest public collections of art in the world. The vast majority of this collection is not on public view. Outside the collection of 300,000 plus artworks – digitised by the charity – much of the nation's public art collection has not been photographed. At the same time few collections have the resources to put their collections online. Therefore, what is publicly owned is often not publicly accessible. The charity's first major project was to create a photographic record of every oil painting in public ownership in the United Kingdom. This project was completed in late 2012. Initially, the principal publication vehicle for this project was the Oil Paintings in Public Ownership series of printed volumes. However, in 2011 the project went online through the Your Paintings website. In February 2016 Your Paintings was retired and replaced by the Art UK website at artuk.org. Online publication is now the charity's principal publication vehicle.

Oil paintings are not the only artworks where large numbers of objects are not on public view. High percentages of public collections' holdings of watercolours, prints, drawings and sculpture are in store and have not been photographed. Since September 2016 collections have been able to upload already-digitised works on paper onto Art UK; this will accelerate following the launch of the Museum Data Service (described below) in September 2024. In the summer of 2017 the charity commenced a major project to digitise the UK's national sculpture collection of the last thousand years in a four-year project funded by the National Lottery Heritage Fund and other funders. This project was completed in 2022; it was the charity's second largest digitisation project after its oil painting project. The charity's third UK-wide digitisation and engagement programme commenced in January 2024. This three-year project is recording murals and street art across the UK, and involves a significant contribution from Art UK's network of over 100 volunteers. In total some 5,000 murals are likely to be recorded. However, going forward, digitisation programmes such as that of murals will provide only a small fraction of the works added to Art UK. The vast majority of new artworks joining the platform will come through 'ingest' from the Museum Data Service.

The charity is also inviting important private collections such as those in country houses, livery companies and corporations to add their art to Art UK. However, private collections will never constitute more than a very

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

small percentage of institutions on the website; the charity's principal focus will always be showing art from public collections.

The shared digital infrastructure that has been created by Art UK has been extended to include a shared e-commerce platform to allow participating art collections that are Partner Collections and paying Art UK an annual fee, to generate much-needed commercial income for themselves.

Showing art online creates substantial public and economic benefit. It dramatically improves access to artworks and collections. It allows audiences to find out about artworks in store while encouraging visits to the art that is on display, thereby promoting greater cultural tourism. It opens up wonderful learning opportunities for schools and audiences of all ages, inspires creativity and is vital for academic research. All of this can be achieved in ways that promote maximum social inclusion. And for collections it offers valuable commercial income-generating potential.

The charity's head office was relocated to Stoke-on-Trent in January 2022. Art UK has a distributed workforce, with staff working from home across England, Wales and Scotland (one staff member was also based in Northern Ireland until early 2024). Collections across the four Home Nations are involved in the strategic development of the charity through the Art UK Steering Panel.

Strategies for Achieving the Charitable Objectives

Three strategies underline the charity's approach to achieving its objectives: innovative partnership building; the exploitation of scale and shared digital infrastructures; and delivering exciting public engagement offerings. Since the charity's launch in 2003, collaborations with other organisations have been central to the way it works. Such collaborations and partnerships have allowed it to access specialist knowledge, innovative technologies, and authoritative content and new audiences.

Oxford University Press, the BBC, the Paul Mellon Centre, Culture Street, the Royal Photographic Society and VocalEyes have been among the Charity's partners for a number of years. Following discussions that started in 2020, Art UK entered into a major partnership with Bloomberg Philanthropies that was announced in April 2021 built around the Connects app. And in December 2022 the Charity announced a major partnership with Collections Trust and the University of Leicester to build the Museum Data Service, which is described further below.

A key feature of the charity's offer to collections (and indirectly to public audiences) is that by creating shared digital infrastructures and digitising art in UK-wide projects, it enables participating institutions to reap the benefits of technology and scale and achieve outcomes that they would not normally be able to achieve on their own, particularly if they are smaller institutions. For most small institutions, digitising and putting their art collections online is out of their reach. Art UK's initiative means that the audiences have access to artworks in the national collection that they would not otherwise have been able to see.

Art UK's November 2022 collection survey, 76% of small collections, 46% of medium collections and 41% of large collections said they only showed their art on Art UK (it was 14% of very large collections). These percentages probably greatly understate the situation given such surveys are mainly completed by the collections with capacity to respond. Similarly, most of these collections are not able to take advantage of e-commerce opportunities on their own. We will re-survey collections in late 2024 to provide an up-to-date benchmark.

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TRUSTEES' REPORT (CONTINUED)

Whilst the recording and digitisation of artworks is a key part of the process of improving access to the UK's national art collection, the charity believes strongly in ensuring these artworks can be made accessible to as wide an audience as possible through creating engaging ways of interacting with the artworks online, telling the stories behind the art, and offering learning resources around the artworks that support the teaching of Art & Design and Art History. A significant focus is therefore put on producing learning resources and writing or commissioning engaging articles about art and artists, and the subject matter represented in the art. Through initiatives such as Art Detective, Curations and Tagger the charity provides new and imaginative mechanisms for the public to engage with art and, in the case of Art Detective, contribute in satisfying ways to the charity's work. However, the biggest focus in this area over the next few years will be growing the learning resources on the site to counter the marginalisation of the teaching about the visual arts in UK schools.

Main Activities Undertaken to Further the Charity's Purposes for the Public Benefit

The Trustees have had due regard to guidance published by the Charity Commission on public benefit. The benefits of the Charity's work accrue to the public at large and art collections that participate in the Art UK website.

Art UK believes that the public should have the right to access the art that is held on their behalf by publicly-funded institutions. The benefits to the public at large include easier access to images of, and information about artworks owned by the public. This information aids learning and informs the public of collections they can visit. This resource is available to the public for free through the Art UK website and is presented to the public in an easy-to-use manner with interesting and contextual information that tells the stories behind many of the artworks.

The benefits to the participating collections principally revolve around the use of a shared digital infrastructure, which would in most cases be out the reach of individual collection budgets. In addition, the benefits include free digital images during third party-funded digitisation projects, improved artwork security, better cataloguing records, greater public recognition, interest from other collections in borrowing artworks for exhibitions and the encouragement of cultural tourism. 19% of our audience in our Spring 23 survey said they used Art UK to plan physical visits to collections) confirms the view that seeing art online encourages audiences to want to go and see artworks for real.

As a result of the Art Detective project, the benefits have included improved knowledge of paintings in public collections. In addition, participating in Art UK's Shop allows collections to generate much-needed commercial income through the sale of products such as print-on-demand and museum merchandise.

Revenue-Generating Activities

The vast majority of the Charity's revenue comes from grants from charitable trusts, donations from individuals and from grants from the public sector. In the last financial year 62% of income came from grant-giving foundations, 17% from the public sector, 11% from individuals, 7% from earned income, 2% from corporates and 1% from 'other'.

To ensure the sustainability of the charity, the charity has diversified its income streams beyond voluntary and grant income. A key element of this 'earned income' is a subscription scheme whereby participating public art collections become Partner Collections and pay an annual fee that ranges from £50 per year to £2,500 per year. In return the Partner Collections are able to upload works on paper to the site and use the Charity's Art UK Shop digital infrastructure to generate commercial income. The growth in the Partner Collection income

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stream is a key focus for the charity. Recruiting corporate collections – all paying at the higher annual rate – is part of this focus. The sale of hardcopy catalogues raises small amounts of funds for the charity as does the sale of a number of Art UK products through the shop.

For some years there has been a focus on growing the recurring revenue income from the Benefactor scheme whereby individuals and corporations contribute £1,000 to £10,000 per annum to the charity. In addition, launched in 2019 the Angels scheme is focused on one-off donations of £25,000 and above. It is a high impact philanthropy programme aimed at garnering vital core funding and valuable insight from a small group of individual donors in order to enable Art UK to achieve its ambitions. The charity also is attempting to reach a bigger, high volume donor base with entry level donations of a matter of pounds but with an option to give more if people are able. This will be a major focus for the charity starting late 2024.

Looking to the future a key focus for the charity will be to raise substantial funding from the US through a planned 501C3 vehicle which is in the process of being set up, with the American Friends of Art UK now incorporated in New York State and a Board of Directors established. The Charity is also looking to explore ways of working more closely with HE institutions and through this collaboration raise funding for its work.

A full-time Head of Development is employed by the charity as part of the Development Team who focuses on grant applications to public sector and private sector grant-giving organisations as well as supporting the Charity's fundraising from individuals. A full-time Individual Giving Manager is also employed to support fundraising from individuals and a Development Officer has recently been recruited. A Philanthropy Board comprising Trustees, the Chief Executive and external members, with the Development Team in attendance, meets every three months with a focus on fundraising from individuals.

The Head of Commercial Programmes and Collection Partnerships is focused on increasing the recurring Collection Partnership income stream and is supported in this role by the Chief Executive.

Approach to Fundraising

The Board of Trustees is closely involved in fundraising planning and implementation establishing strategic priorities and goals, and approving plans put forward by the Philanthropy Board and Development team. The Philanthropy Board is primarily focused on sourcing both one-off and recurring unrestricted donations from high-net-worth individuals and corporates with an interest in the arts, through introducing prospects, making approaches and developing a funder events programme. The efforts of the Philanthropy Board are focused on generating funds towards core costs through encouraging prospects to join the Angels and Benefactors schemes.

The Charity is fully aware of the provenance of each gift proposed to it. A more formal gift acceptance policy was implemented in March 2023. Due diligence is carried out on all single gifts or cumulative giving valued at more than £25,000.

Approaches to trusts and foundations are largely project-based (but not exclusively), and made when appropriate prospects have been identified through research. Care is taken to approach trusts and foundations with a demonstrable history of supporting similar projects and organisations. There were no professional fundraisers carrying out any fundraising activities on the Charity's behalf during the year, and there were no failures by the charity or by any person acting on its behalf to comply with fundraising standards. There were no complaints received by the charity with regards to fundraising activity. The Charity subscribes voluntarily to the Fundraising Regulator.

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In 2024, following grant support from the National Lottery Heritage Fund, the charity has sought consultancy support in a number of areas including building a requirements specification for a new CRM, improving its mass individual giving offering and, in due course, seeking corporate sponsorship.

ACHIEVEMENTS AND PERFORMANCE

Review of Activities

Audiences

Over the year to the end of April 2024 there were 5.5 million total users of the Art UK website, up 14% on the previous year. This represents a slight downturn in growth to last year (previous year's growth was 16%). It should be noted that there was a major sector-wide change in analytics reporting due to the end of Universal Analytics and the introduction of GA4 and complete historic data are not available in GA4 hence yearly totals have been provided to the end of April, rather than March (which is not available). A part-time audience data analyst was recruited to support with improved reporting processes and audience insights.

According to GA4, over the year to the end of April 24, 41.7% of total users were from the UK, with the USA once again the second largest source of traffic with 23.9% of total users, followed by Canada with 2.8%. There was a growth of 14.9% in users who came via organic search, with direct traffic up 30.4% and referral traffic growing by 10.3%.

The total social media following at the end of March 2024 was 177,690, representing a growth of 11.3% on the previous year. There was a drop of -6.5% in referrals from social media to the site, due to the changes to our largest platform, X (formerly Twitter). The weekly newsletter had an audience of 25,737 and with a very strong average open rate of 48% it was a key driver of traffic to the site.

Engaging with communities

Public art digitisation

We continue to record new installations and unveilings of public sculpture across the UK, with the invaluable support of our volunteer network. In February 2024, Art UK produced its second annual report of public sculptures that were unveiled and subsequently recorded by Art UK during the previous year (2023). We recorded 94 new installations in 2023, from sculptures of Agatha Christie and Lenny Henry to works commemorating Windrush and victims of the coronavirus pandemic. Our report uncovered some of the patterns and themes in public sculpture, as well as highlighting lesser-known sculptures which people walk past each day. Five broad categories were observed in the types of public sculpture unveiled during 2023: Environment and nature-themed artworks (29 artworks, 31% of the total); Artworks installed in public art trails and collections (24 artworks, 26% of the total); Statues dedicated to named women and men (17 artworks, 18% of the total); History- and heritage-themed artworks (14 artworks, 15% of the total); Symbolic and abstract artworks (10 artworks, 11% of the total). The report and its findings were picked up by several media outlets, leading to an article on the BBC website and a series of radio interviews including BBC 5Live and BBC Radio Scotland.

By March 2024, there were 52,583 sculptures on Art UK from institutional collections and from outdoors in our streets and squares, of which 39,917 had an image (76%).

Art UK was successful in several grant applications in support of a new UK-wide digitisation and engagement programme focused on murals and street art. This three-year programme, which commenced in January 2024,

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uses digital and in-person engagement to raise awareness of murals and street art, and their place in our communities. The project is supported by grants from The National Lottery Heritage Fund, The Pilgrim Trust, Historic England, Colwinston Charitable Trust, The Walker Trust and Honeymead Arts Trust.

Public participation

Art Detective: The Charity's Art Detective initiative provides collections that have joined Art UK with access to a network of specialist knowledge offered by professionals and members of the public. In the reporting period, Art Detective had 325,244 users to its interface.

Art Detective has provided over ten years new information on works of art owned by around 1,200 individual collections, enabling them to update and improve their own catalogue records. In ten years, more than 10,000 data enhancements have been provided, ranging from important new artist attributions and sitter identities to spelling/dating/provenance updates. The top three collections by the number of discussions run are Sheffield Museums (32), National Maritime Museum (29) and Manchester Art Gallery (23). The main collections we have helped include National Museum Wales, Government Art Collection, Royal Academy of Music, Wellcome Collection, ANGUSalive, Jersey Heritage, West Suffolk Heritage Service, Imperial War Museums, Essex County Council, Science Museum, Grimsby Fishing Heritage Centre, Carmarthenshire Museums Service, South Ayrshire Council. Sadly, due to the lack of core funding on the retirement of the Art Detective Manager the charity decided to pause Art Detective in the summer of 2024.

Tagger: By the end of the reporting period over 250,000 tags had been added to Tagger in less than two years since its relaunch. Competing work pressures relating to the launch of the People authority (which makes it easier to search for paintings of named people) meant that the number of unverified tags had mushroomed right up to over 110,000 and so a sustained period of addressing the backlog began towards the end of 2023. Stimulus was given by two sets of Oxford University micro-internships of four students helping on the verification in December and then March, and by the end of the reporting period the backlog had been reduced to just over 50,000 tags with the backlog continuing to be reduced by several thousand per week. Verified tags led to the semi-automated creation of over 400 stub records for the People authority during this period.

Curations: By the end of the reporting period, 2,269 Curations had been published on Art UK, an increase of 529 Curations over the previous 12 months. The most popular Curation during the reporting period was 'Artists and places: Ashington Group ('Pitmen Painters'), Northumberland' by Art UK's Director of Digital Assets, with 10,748 views. Curations had 467,010 overall views in the reporting period.

Digital Assets

As of March 2024, we had over 309,000 artwork records on Art UK, an uplift of less than 10,000 during the year. Using the existing system of spreadsheet imports, a relatively small range of collections submitted significant updates of hundreds of records at one time. The Northern Ireland Civil Service submitted the most with nearly 800 new artworks, relatively closed followed by the Royal Welch Fusiliers Museum with over 700 new records, and other collections from the RAF Museum to Somerset Council contributed over 100 new records. Approaching 288,000 of those 309,000 records are illustrated.

The ambition was to see before the end of the reporting period the first of the Museum Data Service driven updates, following its announcement in November, and a very rapid expansion of numbers. However, delays in the delivery of tools meant that the service was still under development during this period.

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From November there was a significant push on obtaining expressions of interest in the new Museum Data Service amongst individual collections and services, and by the end of the reporting period, following the introduction of a monthly sending out of 100 personalised emails to collections, over 100 collections had formally expressed interest, including many significant collections: Aberdeen Archives, Gallery & Museums; Armagh County Museum; Bradford Museums & Galleries; Bristol Museums, Galleries & Archives; English Heritage; Hampshire Council Collection; National Army Museum; National Museum of the Royal Navy; National Portrait Gallery; National Trust; Nottingham Museums; Potteries Museum & Art Gallery; Royal Albert Memorial Museum; Shakespeare Birthday Trust; Southampton City Art Gallery; University of Aberdeen; University of Dundee and the Victoria and Albert Museum.

In February the new People area of the website was launched with over 4,000 name authorities and the coding of individuals has continued since.

Intellectual Property Rights Management

An increase of c.900 artist profiles during this period resulted in 54,500 artists being represented on Art UK, as of March 2024. 58% of artists are listed as being in copyright and account for 41% of all artworks on Art UK. 97% of all images are cleared for reproduction on the website.

The Shop Image Licensing service was closed down upon the launch of the new Shop platform in October 2023. The 59 participating collections were provided with our commercial image licensing fee matrix and Bridgeman Images was suggested an alternative route for them if they wished to continue licensing their high-resolution images for commercial gain. We continue to advocate for open access licensing through supplying the tools and infrastructure for collections to share their images more freely, however uptake is slow with only 4% of all images available for reuse without restrictions, and 21% made available with a Creative Commons licence.

For the launch of the new Shop platform, 137 commercial Print-on-demand agreements, along with 39 Merchandise agreements, were successfully renegotiated with Shop collection partners. The renegotiated terms of the agreements ensured smooth transition to the new platform and entitled Art UK to 10% of the net revenue from print-on-demand sales.

Website Terms and Conditions, and Privacy Policies on both platforms, were updated in September 2023 to reflect changes as a result of the new Shop.

The Print-on-demand service continues to be promoted to artists and artists' estates, with 521 artworks by 29 in-copyright artists being commercially licenced for POD during the period, including works by Joan Eardley, David Bomberg and Elisabeth Frink. The total number of copyright holders signed up for the service increased to 203.

Story Content and Engagement

As part of the content strategy, the story content on the site has continued to grow, attracting a growing and more diverse audience. By the end of March 2024 there were 2,097 stories published on the site, with 208 published in the year April 2023 to March 2024.

Since November 2022, the Charity has applied for a series of content grants focused either geographically or thematically, with great success. Since this plan was adopted, successful grant applications have been made to Arts Council Northern Ireland, the Esme Mitchell Foundation, Creative Scotland, the Welsh government, the US-based Samuel H. Kress Foundation, Jerwood Foundation and the Bridget Riley Art Foundation. We have also had recent grants from the Henry Moore Foundation and PF Trust. Each provides for a part-time

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commissioning editor, focused on delivering content, and includes budget to pay the writers for their contributions. However, the Kress and Wales roles only started in October 2023, and the Jerwood and Bridget Riley Foundation in early 2024.

The plan is to keep going with this approach, identifying gaps in the content offering and matching up with trusts and foundations that align with those areas. This is a particular area of focus in the coming year. The content strategy document was updated in December 2023 to reflect these and other changes within the organisation.

Over the 12 months between April 2023 and March 2024, the number of users reading stories was 1,336,675 – up 24.9% from the figure of 1,070,228 in the previous year (but note both figures are from Google Analytics 4, which gives slightly different figures to the one quoted in last year's report). Views of stories were up 18.6% at 2,026,870. Organic traffic to stories was up 31% on the previous year – in particular, some of the most popular older stories continue to build up views over time.

We have continued to make our story content and learning output more aligned, with elements such as Art terms and Topics worked on jointly. Stories are also supporting the wider learning offer, linking up with lesson plans and other resources to provide onward journeys through the site.

Learning Activities

The learning pages on Art UK continue to be developed and new resources added. Between April 2023 and March 2024 there were 25 new resources created, bringing the total learning offer to 237 on Art UK.

Fifteen of these were aimed at secondary and post-sixteen students and teachers, also suitable for self-directed study. Four of these were new Superpower resources including six new films utilising geographically diverse collections and artists focused on the theme of identity. Resources include lesson plans, activities, videos, and audio descriptions.

There has been a significant increase in developing learning partnerships and networking with other arts organisations and learning teams from UK collections, with a good example being the new resources created for photography – [Seeing differently: learning together through photographs](#) which was made in collaboration with [Autograph APB](#). These resources were shared across platforms to engage educators and amplify our learning offer further.

In March, our learning programme successfully raised funds through The Big Give campaign to connect young people to the art they own in a national collection. Donations enabled us to add a postcode search function to the learn webpage, enhancing place-based artwork discovery.

The Superpower of Looking program began its national rollout in September 2023, engaging 1,132 primary schools across the UK by March 24. We aim to embed this program in 25% of the 21,000 UK primary schools by 2027. As of March 2024, there were 137 dedicated teacher champions who have integrated the programme into their schools. Mandy Barret, SLE Lead for Art at Gomersal Primary School, highlighted the initiative's importance in a new [Teacher Champion Film](#). Over 1,145 teachers engaged with Superpower resources and CPD sessions delivered online by our schools' officers between September 2023-March 2024.

In March, we added a new [Advocacy Film](#) to the Superpower webpage, along with [presenter led films](#) featuring Gus Casely-Hayford and Harold Offeh discussing powerful artworks at various UK galleries. In November 2023 we held a successful Superpower of Looking roundtable with artists, educators and politicians at the Royal Academy.

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The 2023 Write on Art competition received 180 applications. The annual art writing prize, in collaboration with the Paul Mellon Centre, has engaged new judges Sally Shaw MBE and Enuma Okoro for the 2024 cycle, judging will take place in August.

Supporting Collections

Over the 2023-2024 financial year our partnership with Bloomberg Philanthropies has gone from strength to strength. We support Bloomberg to create Connects guides for our partner collection, with a target of having produced 80-100 guides for them by February 2025. Over the course of the year, we have moved from onboarding collections one at a time, to onboarding collections through cohorts, meaning that we work with them on a twelve week programme collectively, and all guides are released at the end of that twelve week period. We had created 50 guides by March 2024 but there is now something of a snowball effect (partly helped by the marketing work we have been doing to our collections about Connects) and there are now an increased number of sign-ups, improved efficiency of the onboarding process, and many more collections coming to completion. We expect to exceed the target of 100 guides by February 2025.

Another way we support collections is by generating revenue through the Art UK Shop. We relaunched the shop in October 2024, funded through the Bloomberg Digital Accelerator Programme, and were very excited about the prospect of rolling out a brand new platform for our collections and audiences. Unfortunately there were a number of issues at launch, including an enforced domain name change, and errors on the part of the developers in assigning meta-titles to pages, which had a serious impact on the SEO of the shop, and we saw traffic from Google search drop dramatically. This has a negative impact on sales at our busiest time. At the end of the FY, sales had dropped to just under £200,000 with £65,000 of revenue going to collections. At the time of writing, traffic is improving to the shop (the meta-title issues have now been fixed and we saw for the first time, YOY growth in sales in May 2024)) but ongoing technical issues have seen a drop in the conversion rate to the shop which we urgently trying to address with the developers.

Since, October, however, we have started to take a share of the revenue from Shop sales, giving us an opportunity to generate more revenue for Art UK through this channel. We generated £8,700 from revenue share in the first 6 months of the new shop.

People and Culture

Art UK has a dispersed workforce throughout the UK, with all staff working remotely from home. Staff are invited to utilise rented desk space in their local area with maximum usage guidelines of one day a week. Our centrally located small head office in Stoke on Trent provides office space as required for our local North Staffordshire staff and a convenient location for other staff, trustees and volunteers to meet and provides opportunities for new partnerships and projects. We have recently closed the Glasgow office as found this space to be underused and no longer an efficient use of resources.

The comprehensive staff handbook is routinely reviewed, updated and relevant new policies added, with additions this year including a newly developed Menstruation and Menopause policy. The Charity continues to provide staff with excellent pastoral support, particularly in relation to mental health and wellbeing and this year we have introduced a monthly wellbeing hour for all staff. We continue to focus on training and CPD opportunities for staff, with a focus on nurturing talent and developing our team to support internal progression. However, the wider organisational focus on cost control means we spend less on training than we would like to.

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The Equality, Diversity and Inclusion group continues to work together to ensure the organisation is inclusive across all its activities. The Charity continues to monitor EDI data for its staff, job applicants, content contributors, and Trustee Board, and utilises positive action within the recruitment process by redacting applications and ensuring that at least one candidate from an under-represented background in the arts progresses to the interview stage.

FINANCIAL REVIEW

The Year Under Review

The charity recorded a net income during the year of £232,333 (2023: £276,525), which resulted in an increase of Net Assets, with Funds carried forward at year end of £772,873 (2023: £540,540).

Funds raised for the Charity through donations and grants amounted to £2,290,292 over the year (2023: £1,936,374) and revenue from charitable activities amounted to £168,763 (2023: £126,924). Included in the donations figure, contributions in kind from corporations are estimated to have amounted to £97,374 (2023: £89,986) during the year.

Approximately 4.75% of total expenditure supported fundraising and publicity during the year (2023: 7.96%). This % includes the cost of a Development Manager, a Development Officer and an allocation of support costs based on staff costs allocated to fundraising.

The funds generated have been used to plan and invest in the Charity's assets namely the development of the new e-commerce platform and the component of the Museum Data Service that will sit on the Charity's balance sheet as well as expenditure on other specific projects such as Art Detective, Tagger, and targeted work on developing Welsh, Scottish and Northern Irish content and audience development. The other more recent significant projects include further development of The Superpower of Looking project, and the start of the Murals project.

With the majority of employees working remotely, the office rent and running costs have reduced significantly with only the rent of the much smaller office in Stoke-on-Trent.

The income received from partnership subscriptions has continued to grow as planned with a small year on year increase to £109,715 (2023: £107,215), the vast majority of partners having renewed their subscriptions.

Over the period 2017 to 2024 dependence on total public funding (mainly ACE and NLHF) rose to a peak of c.72% of total income but has fallen back sharply since. With an increased emphasis on a wider variety of sources of income, the dependency on public funding declined down to 23% in the year to March 23 and again reduced to 17% in the year to March 24.

Reserves Policy

The financial statements of the charity show that at 31 March 2024 there were £207,275 (2023: £92,050) of unrestricted funds and £565,598 (2023: £448,490) of restricted funds.

The Board of Trustees and senior management continue to review the reserves policy and position on a regular basis and it has been agreed recently in June 2024 by the Trustees that there should be a shift in emphasis towards ensuring that there is always sufficient forecasted unrestricted cashflow for the following six months, a position that we are currently maintaining.

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With regards to the balance sheet reserves the policy is that unrestricted reserves should be an amount that is equivalent to 4 months' unrestricted budgeted expenditure plus an estimation of wind up costs if the Charity was to cease. This policy allows reserves to support any shortfall in voluntary income whilst giving the Charity time to address this but ensuring that there are sufficient reserves if the Charity needed to be wound up. The unrestricted reserves figure of £207,275 at 31 March 2024 is a significant improvement on the previous year figure but still falls short of the target, and so continued work is being done on generating alternative unrestricted income streams in the future in order to improve on the reserves balance.

With the investment in its fixed assets and in particular intangible assets developing the Art UK platform, unrestricted funds less fixed assets (free reserves) at 31 March 2024 show a deficit of £238,224 (2023: deficit of £192,136).

Focus on Improving the Charity's Financial Sustainability

The Charity remains focused on implementing a broadly based mixed revenue funding model that encompasses raising subscription income from collections, receiving grants from charitable trusts, philanthropy from high net worth and other individuals and corporate philanthropy. But public sector funding, which has fallen back considerably as a proportion of total funding, does remain an important constituent in the Charity's mixed funding model mix. Whilst the Charity will seek one-off project grants from Arts Council England, the National Lottery and the devolved Governments of the Home Nations – where it has had success over the years – the Charity will continue to explore possible regular public funding for its work, despite the lack of success with its Arts Council England grant National Portfolio application in 2022. In the medium term the Charity is also keen to pursue public funding that might be available through bodies such as Innovate and the AHRC although it recognizes that such funding is most likely to be achieved in partnership with HE institutions.

Trust funding will continue to be important with the Charity having built up strong relationships with numerous grant-giving trusts over the years. There remains a large number of grant-giving trusts that have not supported the Charity for a number of years (or ever) that it will be returning to for support. The Charity is particularly grateful to the Trusts and Foundations that supported it so generously in the year ending March 2024.

A major development in April 2021 was the announcement of a two-year partnership with Bloomberg Philanthropies. This partnership strengthens and improves digital access to the UK's national collection of art while encouraging broader engagement with local museums and art galleries. With this multi-year collaboration, Bloomberg Philanthropies became one of Art UK's leading supporters, helping Art UK deliver substantial benefits to over 3,400 public art collections across the UK as well as our growing global audience. The Charity was delighted that this partnership was renewed in early 2023 and it hoping that this partnership will continue for a number of years.

Meanwhile, led by the Chief Executive and supported energetically by a growing Philanthropy Board (where a new Chair was appointed during the financial year under review) there will be an increased focus on growing the membership of the Benefactor Scheme whereby Corporates and Individuals contribute between £1,000 and £5,000 to the charity. There will also be a renewed emphasis on growing the Angels scheme membership which seeks one-off donations of £25,000 or more. To support this growth the Charity is setting up a 501(C)(3) in New York with the pro bono support of Linklaters to enable the Charity to grow sharply the income raised in the USA (where approaching 25% of Art UK's users are based). Three Directors have been appointed

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to the Board of the American Friends of Art UK with the President of the Board being Charles Gregson, the former Chair of Art UK.

Meanwhile at the other end of the individual-giving scale the Charity will be embarking on a revised approach to growing the high-volume low-value gifts to the Charity with a particular focus on asking users of the site more frequently to support the Charity's work. At present less than 0.02% of users give to the charity. With generous support from a National Lottery Heritage Fund grant the Charity has since the financial year end employed consultants to improve sharply its ability to grow its income stream from this audience. This guidance will be implemented in late 2024. Meanwhile a generous grant from a foundation will allow the charity to build a new CRM and employ a CRM officer which will help the charity optimise its management of fundraising (and other) contacts as well as its communication with these contacts.

The key commercial income stream that is currently in place is the Collection Partnership subscription fees. Collections that are part of this scheme pay this a) to support the sustainability of the Art UK site and b) to be able to use the Art UK shop to generate commercial income for themselves as well as make use of other opportunities on the Art UK platform. To support our Collection Partners, we have continued to run our very successful series of partnership webinars, which show good engagement on the part of partner collections. Topics include, "Making the most of your partnership"; "Social Media"; "Digital Marketing"; "Creating Content with Art UK". This year we have added new webinars about Museum Data Service (helping to drive sign-ups to MDS) and Superpower of Looking. Last year we recruited an additional 29 partners.

Going Concern

Given the plans and forecasts in place and known income streams for the next years referred to in the sections above, the Trustees are satisfied that the going concern basis of preparation of the accounts remains appropriate.

PLANS FOR THE FUTURE

Our principal plans for the future are covered below by business area.

Digital Assets

Once the data transformation tools to filter Fine Art works for the Museum Data Service are delivered and the integration of the Museum Data Service completed in September, it is vitally important that within a year we move all new artwork record additions and updates over to the Museum Data Service and we begin to wind down the old mechanism for adding artworks using the import spreadsheets and the Collections Portal.

At the same time we will need to start to get a far greater number of collections engaging with Art UK through the Museum Data Service, so there will be a concerted effort to increase rapidly the number of expressions of interest in joining MDS through a continuation of a monthly set of pitches to the collections, at the same time as handling the backlog with over 175 collections currently wishing to move over to the Museum Data Service.

At the same time we recognise that the processing of record and image data needs to be accelerated with other automations and triggers in our use of the Qi collections management system and changes are now starting to be introduced. These are being mirrored by other changes we are making with the introduction of new tools and workflows to rapidly speed up the processing of images.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

Content

The Charity will continue to grow the number of stories about artists, art and the subjects represented. Over time this will be supported by the substantial growth in numbers and breadth of artworks joining the website. The Charity will continue to write powerfully about the contributions made by artists under-recognised due to their gender, colour or socio-economic group, whilst telling more stories relating to underserved communities. The growth in the stories on the website will be funded through a range of grant applications to Trusts (and in due course individuals) who have particular areas of grant focus that align with our story writing aspirations.

Learning

We aim to support young learners by expanding our resources and ensuring discoverability through a place-based approach.

By collaborating with collections and young people to produce a series of co-curated digital place-based art and design resources, we will build on our ambition to connect every young person to the national art collection, especially the art local to them, helping to create a sense of place. This will be subject to funding applications and our application to take part in The Big Give Christmas campaign.

The Superpower of Looking will continue be our Flagship learning initiative enhancing the visual literacy of school children and supporting teachers in delivering the Art & Design curriculum by creating new resources and new presenter led films by 2025. We are in the process of securing an academic research partner for a longitudinal study of the impact of visual literacy resources in schools and began a knowledge exchange with the University of Roehampton focussing on visual literacy in schools.

As part of our marketing and communications plan for The Superpower of Looking, we will create opportunities for virtual visits, digitally transporting school children to see artworks come to life. This event will go live in October during Art UK's planned Visual Literacy Week.

Efforts to increase applications for Write on Art 2024 will include CPD sessions, a social media pack for collections, and a review of the competition using theory of change. The partnership aims to develop this into a year-round program, culminating in the annual competition, with plans to celebrate its 10-year anniversary in 2027.

Community Engagement

In January 2024, the Charity started running a three-year volunteer-led programme to identify, research and photograph outdoor murals and street art. Our target is to record at least 5,000 murals across the UK by the end of 2025. The murals learning and engagement programme runs from July 2025 to December 2026, and will include in-person activities with schools and communities, filmmaking and audio descriptions, and the creation of new stories, curations and learning resources on the Art UK website.

We were successful in a grant application to The National Lottery Heritage Fund (as part of the Resilience Building grant mentioned above) for a Community Volunteering programme, which started in February 2024. This two-year programme is being run by a newly recruited Community Volunteer Manager, and aims to develop deeper engagement between the public and Tagger through volunteering and micro-engagement, both in-person in Stoke-on-Trent and online as well as more generally growing the Charity's awareness of exhibitions at our Partner Collections so we can promote these more effectively to our audiences.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

Unfortunately, Art Detective has had to be temporarily paused due to insufficient funding to run the service after Marion Richards, its Manager, retired in July 2024. All 887 discussions and more than 22,000 individual submissions remain accessible on our website, but no new discussion or submission comments are being accepted. Art UK has thanked the group leaders and the thousands of other contributors over the last ten years for so generously helping to improve knowledge of the UK's national collection of art. The links in the Art Detective Resources pages also remain live, including to more than 200 artist biographies produced through Art Detective (30 of them women artists) and to a selective list of sources useful for researching the history of works of art.

On the announcement of the temporary pausing of Art Detective, several collections who have benefitted from the service have passed on their thanks to Art UK:

'Art Detective has been an invaluable forum and ... has greatly improved the accuracy and quality of NT cataloguing. The scale of discussions and submissions is remarkable, and testament to the success of Art UK.'
The National Trust

'It has always been a pleasure to know that there are colleagues across the sector and members of the public willing to assist with and carry out research on our collection on a voluntary basis ... Art Detective has undoubtedly been a valuable resource for us.'
City of London Corporation

The Charity is working towards funding applications to rebuild the Art Detective digital infrastructure and to continue to staff the service in the future.

Collections Support

The Charity plays a key role supporting collections showcase their art to a global audience. There will be three focuses over the next couple of years.

First, the Charity is ambitious about growing revenue in the Shop to over £750,000 by March 2028 with over £250,000 pa returned to collections plus more income for artists. The upgrade to the ecommerce interface has, however, posed some challenges which are being urgently addressed as technical issues are hindering the growth of sales at the time of writing.

Second, Art UK aims to drive digital engagement with collections and physical visits to collections. In the Charity's spring 23 survey 19% of respondents said they used the site to plan visits. Our partnership with Bloomberg Connects supports our ambition to use digital engagement to drive physical footfall to collections through the creation of in-gallery guides and dedicated app content.

Third, the Charity will build on its collection training programme, offering webinars to collections around intellectual property rights, Art Detective, the Shop and how best to use Art UK as well as introducing a range of toolkit guides to help Collections make the most of the platform. The first of these toolkits joined the site in August 2024.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

The company is registered as a charitable company in England and Wales limited by guarantee and was set up by a Memorandum of Association on 12 December 2002, registered under the number 1096185. The charity was registered in the Scottish Charity Register by the OSCR on 3 August 2018 and now has charitable status under the Charities and Trustee Investment (Scotland) Act 2005, registered under the number SC048601.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

Method of Appointment or Election of Trustees

Trustees are chosen for their experience relating to the Charity's work. A Trustees skills and experience matrix is kept. There is a Nominations Committee which has been set up for appointing Trustees which consists of 4 Trustees and the Chief Executive, Deputy Director and Company Secretary. It is chaired by the Vice-Chair. The nominations committee is responsible for writing role descriptions, reviewing applications, conducting interviews and recommending candidates to the Board of Trustees. Decisions to appoint are minuted at a meeting of the Trustees.

Policies Adopted for the Induction and Training of Trustees

An induction programme is offered to Trustees to ensure they are aware of the Charity's objectives, strategy and activities and their duties as Trustees.

Pay Policy for Senior Staff

The setting of pay for staff is the responsibility of the Chief Executive following consultation with the Deputy Chief Executive, the Head of People and Culture and an assessment of relevant market pay scales. The range of pay awards is agreed by the Board. The Chair is responsible for setting the pay of the Chief Executive following consultation with the Trustees and an assessment of relevant market pay scales.

Organisational Structure and Decision Making

The Board of Trustees has ultimate responsibility for the Charity, as described in the Articles of Association (updated in 2016). It is responsible for ensuring Art UK follows an appropriate strategy that delivers public benefit, acts responsibly with regard to risk management and financial control, and in accordance with the law. These responsibilities are shared with Trustees as part of their induction. Trustees (and senior management) are required to declare conflicts of interest four times per annum in line with The Charity's policy. The Chief Executive reports to the Chair regularly, providing updates on operations, finance and risk management.

The Board meets four times per year to review financial and operational progress and risks, and address issues of strategic importance. A comprehensive, data driven Board Report is delivered to Trustees ahead of meetings. Meetings are hybrid to help accessibility. At least one meeting a year is held in Stoke, where a Trustee is based. Meeting minutes are available to funders.

The Board delegates certain responsibilities and decision-making to the Chief Executive as defined in his job specification. The Chief Executive manages the Charity on a day-to-day basis supported closely by the senior management team (SMT). Three committees bring the SMT together with Trustees: the Management Board, The Platform Strategy Board, and The Finance Committee.

Art UK's programme of work is divided into 4 delivery areas ('verticals'), each with a department head. The first 3 are audience facing and logically build on each other: (i) getting the artworks onto our platform (Digital Assets); then move to (ii) telling stories about the art and offering learning opportunities (Content and Learning); before (iii) giving the audience agency over the artworks through participative digital engagement & volunteering activities, In Real Life activities nationally and in Stoke (Community Engagement). The fourth vertical covers the Charity's support for collections and artists. These are supported by five 'horizontals' (Digital Infrastructure, Marketing, HR, Development and Finance). The Management Board comprises the Directors of

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

each vertical and the heads of each horizontal. Each vertical and horizontal department head has a 'buddy' or mentor on the Board of Trustees.

The Management Board meets twice a month and ensures the business plan and operational plans of the Charity are implemented and the needs of audiences and collections are met. It focuses on monitoring financials, performance in key areas, resourcing, marketing and risk management. A digital dashboard of metrics monitors progress against goals and informs decision making. A recently appointed part-time audience data analyst is helping to improve dramatically the use of data by the Management Board. Relevant team ideas are discussed. Two trustees join Management Board meetings one meeting a month, ensuring it is held to account.

The Platform Strategy Board comprises the Directors of the verticals and the Director of Marketing and Communications. Its focus is the long-term strategic direction of Art UK. It has responsibility for developing the Charity's business plan (subject to Board approval), responding to new opportunities, being alert to organisational weaknesses and threats, and assessing investment needs. It meets monthly. Two Trustees join the meetings.

Each month a Resource Management Meeting is attended by the Chief Executive, Deputy Chief Executive and Head of People and Culture. Its focus is staffing and recruitment; salaries and contracts; team wellbeing and feedback (there is an annual staff survey); talent development; staff handbook updates; whilst thinking about long-term resource needs. Since moving to majority remote working the meeting has focused on ensuring an inclusive workplace for a distributed workforce.

A weekly team meeting provides direction and encourages team communication and cohesion. It covers KPIs, organisational developments, audience and collection feedback and celebrates success. It sometimes includes presentations on new initiatives and strategy updates. Staff are encouraged to share ideas and opinions, also through annual staff surveys and a digital suggestion box. A longer business strategy update is given by the Chief Executive Officer twice a year.

The Charity looks to take external advice on many of its activities through the setting up of Steering Panels. The Charity sees Art UK as a digital platform that is shared by the participating collections. All of them have a stake in it. Ensuring the collections – large institutions and small – are involved in developing the initiative is key and the Steering Panels play a key role here. A number of these have existed for limited periods during the development of new initiatives such as for the creation of Art Detective and for the running of the Audience Broadening Initiative. The principal extant Steering Panel is the Art UK Steering Panel. The other extant ones are the Learning and Engagement Steering Panel, the Shop Steering Panel and the Ceramics Digitisation Steering Committee.

An Advisory Board provides the Art UK Board of Trustees with guidance on the strategic direction of the Art UK Charity and, in particular, artuk.org. Its membership comprises independent experts and senior representatives from leading stakeholders in the Art UK initiative.

A Philanthropy Board plays a key role in supporting the Charity raise funds from individuals and corporates and is now chaired by one of the Trustees, Tom Davies.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

Related Parties

Details of related party transactions are disclosed in note 22 to the accounts.

Risk Management

The Charity assesses risks to its operations, finances, strategic direction and charitable objectives on a regular basis. A full risk matrix has been compiled and is reviewed by the Trustees at every quarterly Board meeting.

Three particular risks are uppermost in the minds of the Trustees and management at all times.

The first is ensuring that the charity represents on the Art UK website and in any related media the catalogue information, data and images of institutions and artists that participate in the Charity's projects as accurately and authoritatively as possible and in a way that does not bring the Charity or other stakeholders into disrepute. The Charity does this by having in place stringent work procedures for the creation and checking of content that is added to the Art UK website and for ensuring that copyright in images is respected in line with the law and best international practice.

The second risk relates to the financial sustainability of the organisation at a challenging time for charities and the arts and culture sector. Considerable focus has been put on protecting and improving the financial strength of the organisation by broadening the streams of income to the Charity and ensuring that an increasing proportion of these are from reliable recurring sources. This work continues.

The third risk relates to the security of the website and the charity's other digital assets from cyber security threat. Great focus has been put on evaluating the vulnerability of the charity's digital platforms to cyber attack and putting in place additional protections and training for staff.

The charity is in the process of putting in place an AI policy.

Internal Controls

The Board has overall responsibility for establishing, maintaining and reviewing the effectiveness of the system of internal control. The system of internal control is designed to manage risk and provide reasonable assurance that key business objectives and expected outcomes will be achieved. It also exists to give reasonable assurance about the preparation and reliability of financial and operational information, the safeguarding of the Charity's assets and interests and compliance with relevant legislation, law and regulations.

The assurance framework is designed to provide sufficient, continuous and reliable assurance on organisational stewardship and the management of the major risks to organisational success and delivery of value for money. Executive responsibility has been clearly defined for the identification, evaluation and control of significant risks. The Chief Executive Officer and executive members of the Management Board carry out evaluations of the risks which impact on the Charity's ability to meet key business objectives. Risk assessments are carried out on a monthly basis at the Management Board and are aligned to the business planning process. The Chief Executive is responsible for reporting to the Board any significant changes affecting key risks or the breakdown of internal control.

The Board is responsible for a defined range of issues covering strategic, operational, and financial and compliance issues. The Board has not formally adopted the Charity Governance Code for smaller charities but has due regard to it. The governance framework is supported by a framework of policies and procedures with which employees must comply covering issues such as health and safety, data protection, and safeguarding.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT (CONTINUED)

Financial reporting procedures include detailed budgets for the year ahead which are reviewed by the Chief Executive Officer and Head of Finance on a monthly basis and approved by the Board of Trustees quarterly.

The Board confirms that there is an ongoing process for identifying, evaluating and managing significant risks faced by the Charity. This process has been in place throughout the year under review, up to the date of the annual report, and is reviewed by the Board. The Board has reviewed the effectiveness of the systems of internal control, including the agreed sources of assurance and confirm they are appropriate for that purpose. The Board is satisfied there is sufficient evidence to confirm that adequate systems of internal control existed and operated throughout the year. Up to the date of signing of these financial statements those systems were directed at the management of the significant risks facing the Charity. No weaknesses were identified which would have resulted in material misstatement or loss that would have required disclosure in the financial statements.

CONCLUDING COMMENTS

Art UK's mission is simple: to connect everyone to art, whether you are a school child or scholar, a teacher or tourist. From one digital platform, anyone can delve into the wealth of the UK's national art collection. We unite almost 3,500 collections big and small – from local museums to large universities – on one platform and bring their artworks to millions of people, with almost 60% of our audience being overseas. Art UK inspires creativity, supports lifelong learning and gives everyone a unique opportunity to discover art that inspires.

As a pioneering charity which has created the UK's largest ever institutional arts partnership, we are committed to innovation. Over the past 12 months we have developed a new Art UK Shop platform to help collections generate critical revenue, launched a ground-breaking education programme – The Superpower of Looking – that will transform young lives, and done the groundwork to add millions of object records to our platform as the game-changing Museum Data Service gets underway.

Art UK plays a vital role supporting UK public collections and opening up these institutions' art collections to a global audience for enjoyment, learning and research. The Trustees believe that the work of the Charity is transforming public access to the art that is owned by the British public. At the same time, it is providing an economically efficient shared digital infrastructure for public collections the length and breadth of the UK that is now widely recognised by funders as well as the participating collections.

The Trustees are particularly excited about the Museum Data Service and the Superpower of Looking. The former, through our partnership with the Collections Trust and the University of Leicester, will transform the way in which knowledge and data is exchanged across museums and other collections whilst growing dramatically the number of artwork records on Art UK. The Trustees are grateful to Bloomberg Philanthropies for their generous support of this important initiative which had its public launch in September 2024 at Bloomberg's London Headquarters. The Trustees are also grateful to Bloomberg Philanthropies for their strong partnership making art collections more accessible, particularly through the Bloomberg Connects app, which Art UK is introducing to its many Partner Collections.

The Charity has been concerned for many years about the marginalisation of the teaching of the creative arts in the UK's State schools. The Charity's second major initiative that is underway, the Superpower of Looking, will help correct this. The Superpower of Looking is an innovative and inclusive programme that seeks to transform the visual literacy skills of primary school children across the UK, taking the world of art and images as its starting point. Using a set of free teaching resources, children will gain an essential superpower: the ability to really 'see' – to critically observe, analyse, question, interpret, and empathise. Children will become

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE) TRUSTEES' REPORT (CONTINUED)

visually literate in the image-dominated world around them. This flagship programme, generously funded by the Freelands Foundation, together with the Charity's wider learning resources will support the teaching of Art & Design and Art History in schools across the country and connect the UK's young people to the extraordinary art collection they all own.

The Trustees believe the Art UK platform is a global model of innovation, inclusion and collaboration (across communities, collections, universities and artists); and the content created will help support and develop creative careers and the work of the creative industries, from curators to designers. Art UK aims to be an exemplar of inclusivity. The Charity will continue to diversify the platform's content, building on previous years' work, to ensure that it reflects the interests of the wider British public. The Charity's staff and Trustees believe Art UK can play an important role amplifying the voices and histories of under-represented groups through continuing to tell the stories about Black and minority ethnic artists that are not known and sitters who have been overlooked or forgotten. This work will continue to be a key focus for the Charity.

Despite the important work of the Charity and its vital role providing digital access to the UK's national collection of art, funding the charity remains challenging. Whilst the Charity continues to be successful in raising funding for projects (as evidenced in this report), its real challenge has been raising the funding to cover its core running costs. Whilst keeping a very firm lid on costs, the Charity is making progress addressing this but the lack of any regular public funding whatsoever – despite the principal focus of the Charity's work being creating public access to the national art collection – has put the charity at a disadvantage.

To counter this, the Charity has needed to adapt itself to seeking much greater funding from the private sector, looking to the USA for support and focusing on how a larger percentage of the 5.5m users of the site might support the work of the Charity with a donation. The Trustees are deeply grateful to all the donors who have supported its work in the last year. All of them have made Art UK what it is today but special thanks go to four important supporters: Bloomberg Philanthropies, The Deborah Loeb Brice Foundation, the Freelands Foundation and the National Lottery Heritage Fund for their particularly generous support.

The Trustees look forward to our future with great confidence and are grateful to the Charity's dynamic and dedicated staff who have made everything reported in this document possible.

Finally, the Trustees would like to thank Ian Cuerden, Errol Francis and Clare Lilley who have all retired from the Board since the last Board Report was published and welcome Caroline Campbell, Jago Cooper, Sarah Hayden and Sherece Rainford who have recently joined the Board in August 2024.

This report was approved by the Trustees, on 26 September 2024 and signed on their behalf by:



Kathleen Soriano

Chair of Trustees

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Public Catalogue Foundation for the purposes of company law) are responsible 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they 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 judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

We have audited the financial statements of The Public Catalogue Foundation (the 'charitable company') for the year ended 31 March 2024. 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 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the 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. 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.

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE
PUBLIC CATALOGUE FOUNDATION**

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 Charities Act 2011

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

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

Matters on which we are required to report by exception

In the light of our 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' report.

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 and the Charities Accounts (Scotland) Regulations 2006 (as amended) 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.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees 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 incorporated organisation'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 incorporated organisation or to cease operations, or have no realistic alternative but to do so.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

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: <https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx>. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Extent to which the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit, in respect to fraud, are: to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses; and to respond appropriately to fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both those charged with governance of the entity and its management.

Our approach was as follows:

- We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general sector experience, and through discussion with the trustees and other management (as required by auditing standards), and discussed with the trustees and other management the policies and procedures regarding compliance with laws and regulations (see below);
- We identified the following areas as those most likely to have such an effect: health and safety; General Data Protection Regulation (GDPR); fraud; bribery and corruption, and employment law. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the trustees and other management and inspection of regulatory and legal correspondence, if any. The identified actual or suspected non-compliance was not sufficiently significant to our audit to result in our response being identified as a key audit matter.
- We considered the legal and regulatory frameworks directly applicable to the financial statements reporting framework (FRS 102 and the Charities Act 2011) and the relevant tax compliance regulations in the UK;
- We considered the nature of the charity's operations, the control environment and financial performance.
- We communicated identified laws and regulations throughout our team and remained alert to any indications of non-compliance throughout the audit;

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE
PUBLIC CATALOGUE FOUNDATION**

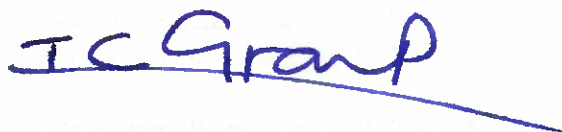
- We considered the procedures and controls that the charity has established to address risks identified, or that otherwise prevent, deter and detect fraud; and how senior management monitors those programmes and controls.

Based on this understanding we designed our audit procedures to identify non-compliance with such laws and regulations. Where the risk was considered to be higher, we performed audit procedures to address each identified fraud risk. These procedures included: testing manual journals; reviewing the financial statement disclosures and testing to supporting documentation; performing analytical procedures; and enquiring of management, and were designed to provide reasonable assurance that the financial statements were free from fraud or error.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

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 and section 44 (1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Mark Cummins FCCA (Senior Statutory Auditor)

For and on behalf of TC Group

Statutory Auditors

Office: Steyning

Dated: 10 October 2024

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND
EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024**

	Note	Unrestricted Funds £	Restricted Funds £	2024 Total £	2023 Total £
Income from					
Donations	3	702,388	1,369,434	2,071,822	1,786,530
Charitable activities	5	168,763	-	168,763	126,924
Other trading activities	6	37,500	-	37,500	21,875
Investments	4	12,207	-	12,207	1,045
Total		920,858	1,369,434	2,290,292	1,936,374
Expenditure on					
Raising funds	7	97,831	-	97,831	132,083
Charitable activities	7	931,237	1,028,891	1,960,128	1,527,766
Total		1,029,068	1,028,891	2,057,959	1,659,849
Net income / (expenditure)		(108,210)	340,543	232,333	276,525
Transfer between funds	18	223,435	(223,435)	-	-
Net movement in funds		115,225	117,108	232,333	276,525
Reconciliation of funds:					
Total funds brought forward	17/18	92,050	448,490	540,540	264,015
Total funds carried forward	17/18	207,275	565,598	772,873	540,540

All of the charity's activities are continuing.

There are no gains and losses other than those shown above.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006

The notes on pages 30 to 44 form part of these financial statements

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2024**

	Notes	2024 £	2023 £
FIXED ASSETS			
Intangible assets	11	438,241	278,853
Tangible assets	12	<u>7,258</u>	<u>5,333</u>
Total fixed assets		445,499	284,186
CURRENT ASSETS			
Stocks	13	1,370	1,680
Debtors	14	133,394	36,450
Cash at bank and in hand		<u>553,255</u>	<u>565,186</u>
Total current assets		688,019	603,316
CURRENT LIABILITIES:			
Creditors: Amounts falling due within one year	15	<u>(256,741)</u>	<u>(257,058)</u>
Net current assets		<u>431,278</u>	<u>346,258</u>
Total assets less current liabilities		<u>876,777</u>	<u>630,444</u>
Creditors: Amounts falling due after more than one year	16	(103,904)	(89,904)
Total net assets		<u>772,873</u>	<u>540,540</u>
The funds of the charity:			
Unrestricted funds	17	207,275	92,050
Restricted funds	17/18	<u>565,598</u>	<u>448,490</u>
Total charity funds		<u>772,873</u>	<u>540,540</u>

The financial statements were approved and authorised for issue by the board and were signed on its behalf on 26 September 2024 by:



Kathleen Soriano
Chair

Registered company number: 04573864

The notes on pages 30 to 44 form part of these financial statements.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

		2024		2023	
	Notes	£	£	£	£
Net cash provided by operating activities	19		214,365		474,522
Cash flows from investing activities:					
Interest receivable and similar income	4	12,207		1,045	
Purchase of tangible and intangible fixed assets	11/12	(234,503)		(177,876)	
Net cash used in investing activities			(222,296)		(176,831)
Cash flows from financing activities:					
Repayment of loans and borrowings	15	(4,000)		(1,500)	
Net cash used in financing activities			(4,000)		(1,500)
Net increase/(decrease) in cash and cash equivalents			(11,931)		296,191
Cash and cash equivalents at 1 April 2023			565,186		268,995
Cash and cash equivalents at 31 March 2024			553,255		565,186

Analysis of net cash

	At 1 April 2023	Cash flow	Non-cash Changes	At 31 March 2024
	£	£	£	£
Cash at bank and in hand	565,186	(11,931)	-	553,255

The notes on pages 30 to 44 form part of these financial statements.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1. PRINCIPAL ACCOUNTING POLICIES

1.1 Basis of preparation and statement of compliance

The financial statements have been prepared under the historical cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Charities (SORP 2015 (FRS 102)), and applicable accounting standards (FRS102).

The Public Catalogue Foundation is a public benefit entity.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. There are no material uncertainties about the charity's ability to continue as a going concern and as such, the going concern basis has been adopted for the preparation of these financial statements.

The principal accounting policies and estimation techniques are as follows:

1.2 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donation income, including income from the Art UK Benefactor Scheme, is recognised when the Charity has entitlement to the donation and grant income is recognised in the period in which the recognition criteria has been met.

Commercial digitalisation income is recognised when the service has been undertaken.

Book sales and Art Matters products are recognised on the sale of a book or item.

Donated services or facilities are recognised when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.3 Fund Accounting

Restricted funds are those the use of which is restricted by the conditions imposed by the donors.

Unrestricted funds are those which are available for the general advancement of charity's objectives.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1. PRINCIPAL ACCOUNTING POLICIES (continued)

1.4 Allocation of Costs

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

1.5 Charitable activities

Charitable activity costs include all expenditure incurred in direct pursuit of the charity's charitable objectives.

1.6 Pension schemes

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.7 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

1.8 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments. The trustees seek to use short-term deposits where possible to optimise the return on monies held at the bank and to manage cash flow.

1.9 Stocks

Stock of Art UK products are valued at the lower of cost and net realisable value.

1.10 Debtors

Amounts owing to the charity at the balance sheet date are shown as debtors less any provisions for amounts that may prove uncollectable.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.12 Intangible assets and amortisation

Intangible assets are capitalised and recognised when the future economic benefits are probable and the cost or value of the asset can be measured reliably. Intangible assets are initially recognised at cost and are subsequently measured at cost net of amortisation and any provision for impairment.

Amortisation is provided on intangible assets at rates calculated to write off the cost of each asset on a straight-line basis over its expected useful life.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1. PRINCIPAL ACCOUNTING POLICIES (continued)

1.12 Intangible assets and amortisation (continued)

Amortisation is provided on the following basis:

Sculpture Website interface development	-	33% straight line
Computer software	-	33% straight line
Art UK website development	-	25% straight line
Other software development	-	10 – 33% straight line

1.13 Tangible fixed assets and depreciation

Tangible fixed assets costing £500 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimates useful lives.

Depreciation is provided on the following basis:

Computer equipment	-	33% straight line
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1.14 Key estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised

The trustees do not consider that there are any critical estimates or areas of judgement that need to be brought to the attention of the readers of the financial statements.

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

2. STATEMENT OF FINANCIAL ACTIVITIES – YEAR ENDED 31 MARCH 2023

	Unrestricted Funds £	Restricted Funds £	2023 Total £
Income from			
Donations	691,115	1,095,415	1,786,530
Charitable activities	126,924	-	126,924
Other trading activities	21,875	-	21,875
Investments	1,045	-	1,045
Total	840,959	1,095,415	1,936,374
Expenditure on			
Raising funds	132,083	-	132,083
Charitable activities	915,260	612,506	1,527,766
Total	1,047,343	612,506	1,659,849
Net income / (expenditure)	(206,384)	482,909	276,525
Transfer between funds	167,030	(167,030)	-
Net movement in funds	(39,354)	315,879	276,525
Reconciliation of funds:			
Total funds brought forward	131,404	132,611	264,015
Total funds carried forward	92,050	448,490	540,540

3. INCOME FROM DONATIONS

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Donations	<u>702,388</u>	<u>1,369,434</u>	<u>2,071,822</u>	<u>1,786,530</u>

In 2023 £691,115 of income from donations was unrestricted and £1,095,415 was restricted.

Included in unrestricted donations is £97,374 (2023: £89,986) of donations in kind.

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

3. INCOME FROM DONATIONS (CONTINUED)

Unrestricted donations comprise:

	Total 2024 £	Total 2023 £
Bloomberg L.P.	337,500	337,500
Deborah Loeb Brice CAF Advised Fund	50,000	50,000
Lord Hintze	35,000	-
The Hotspur Trust	25,000	10,000
Treebeard Trust	15,000	10,000
A and L Ellis	10,000	-
Deborah Loeb Brice CAF Advised Fund	10,000	-
Sotheby's	10,000	-
Gifts in Kind – Google	48,774	50,467
Gifts in Kind Freshfields Legal	40,000	35,000
Gifts in Kind – Fundraising venue hire	8,600	3,693
The de Pass Family Trust	-	60,000
Good-Loop Ltd	-	28,004
Other small unrestricted donations below £10,000	112,514	106,451
	702,388	691,115

Restricted donations comprise:

	Total 2024 £	Total 2023 £
Bloomberg L.P	555,000	445,000
Arts Council England – A Shared Digital Platform for England's Art	272,958	420,000
Freelands Foundation	118,908	186,824
Bridget Riley Art Foundation	78,132	-
Garfield Weston Foundation	50,000	-
Welsh Government	49,760	-
Kress Foundation	31,039	-
Creative Scotland	28,363	-
Jerwood Foundation	25,000	-
National Gallery Trust	25,000	-
Tavolozza Foundation	25,000	-
The Pilgrim Trust	20,000	-
Colwinston Charitable Trust	10,000	-
Lennox Hannay Charitable Trust	10,000	-
Stoke Creates	10,000	-
C Gregson	-	10,000
The Stevenson Family's Charitable Trust	-	10,000
Other small restricted donations below £10,000	60,274	23,591
	1,369,434	1,095,415

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

4. INVESTMENT INCOME

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Interest receivable	<u>12,207</u>	<u>-</u>	<u>12,207</u>	<u>1,045</u>

In 2023 all of the investment income was unrestricted.

5. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Art UK Partner Collection Subscriptions	109,795	-	109,795	107,214
Replacement image discs	-	-	-	80
Commercial Digitisation	-	-	-	7,758
Art UK Products and Book Sales	45,532	-	45,532	7,549
Miscellaneous	2,262	-	2,262	4,323
Shop commission	7,124	-	7,124	-
Workshop income	4,050	-	4,050	-
	<u>168,763</u>	<u>-</u>	<u>168,763</u>	<u>126,924</u>

In 2023 all of the income from charitable activities was unrestricted.

6. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Sponsorship income	<u>37,500</u>	<u>-</u>	<u>37,500</u>	<u>21,875</u>

In 2023 all of the income from other trading activities was unrestricted.

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

7. ANALYSIS OF EXPENDITURE

	Staff costs	Depreciation and Amortisation	Other costs	Total 2024	Total 2023
	£	£	£	£	£
Cost of raising funds:					
Fundraising and publicity costs	-	-	21,158	21,158	29,478
Support costs allocation (see below)	-	-	17,916	17,916	28,105
Staff costs	58,757	-	-	58,757	74,500
Total cost of raising funds	58,757	-	39,074	97,831	132,083
Charitable expenditure:					
Staff costs	909,974	-	-	909,974	794,751
Depreciation and amortization	-	70,306	-	70,306	78,205
Other costs	-	-	651,681	651,681	280,453
Support and governance costs	166,280	2,884	159,003	328,167	374,357
Total charitable expenditure	1,076,254	73,190	810,684	1,960,128	1,527,766
Total expenditure	1,135,011	73,190	849,758	2,057,959	1,659,849

Included within costs of raising funds is £97,831 (2023: £132,083) attributable to unrestricted funds and £nil attributed to restricted funds (2023: £nil).

Included within charitable expenditure is £931,237 attributable to unrestricted funds (2023: £915,260) and £1,028,891 attributed to restricted funds (2023: £612,506)

Analysis of support and governance costs	2024	2023
	£	£
Staff costs	166,280	197,566
Depreciation	2,884	2,447
Office and other costs	89,131	116,309
IT costs	32,088	32,906
Financial Control fees	44,400	42,684
Allocation of support costs to fundraising activities	(17,916)	(28,105)
Governance costs – audit fees and professional fees	11,300	10,550
	328,167	374,357

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

8. EMPLOYEE INFORMATION

	2024	2023
	No	No
Average monthly headcount	35	34
Average monthly headcount expressed as full-time equivalents	29	28
Employee costs were as follows:	£	£
Salaries	1,018,701	953,179
National Insurance	95,260	93,491
Pension contributions	21,050	20,147
	<u>1,135,011</u>	<u>1,066,817</u>

The number of employees whose annual emoluments were £60,000 or more were:

	2024	2023
£60,001 - £70,000	-	1

The key management personnel of the charity comprises the Trustees and the Chief Executive. The Trustees all give their time and expertise without any kind of remuneration or other benefit in kind (2023: £nil). The total employment benefits of key management personnel including employer's national insurance contributions were £65,829 (2023: £77,990).

During the period payments of £nil (2023: £4,416) were made with regards to the termination of employment.

9. TRUSTEES' REMUNERATION AND EXPENSES

During the year the charity was controlled by the Trustees. None of the Trustees received any remuneration during the year (2023: none). Expenses reimbursed to Trustees during the year amounted to £1,191 (2023: £655). No Trustees were paid for articles provided during the year to 31 March 2024 (2023: none).

10. AUDITOR'S REMUNERATION

	2024	2023
	£	£
Audit	9,250	8,750
Amounts paid to the auditors for non-audit fees	2,050	1,800
	<u>11,300</u>	<u>10,550</u>

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

11. INTANGIBLE FIXED ASSETS

	Other software development	Sculpture website interface development	Museums Data Services Software Platform Build	Total
	£	£	£	£
Cost				
At 1 April 2023	573,780	247,784	111,877	933,441
Additions	41,485	-	187,929	229,414
Disposals	(141,850)	-	-	(141,850)
At 31 March 2024	473,415	247,784	299,806	1,021,005
Amortisation				
At 1 April 2023	410,540	244,048	-	654,588
Charge for the year	52,329	3,736	13,961	70,026
Depreciation eliminated on disposal	(141,850)	-	-	(141,850)
At 31 March 2024	321,019	247,784	13,961	582,764
Net book value				
At 31 March 2024	152,396	-	285,845	438,241
At 31 March 2023	163,240	3,736	111,877	278,853

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

12. TANGIBLE FIXED ASSETS

	Computer equipment
	£
Cost	
At 1 April 2023	60,546
Additions	5,089
At 31 March 2024	65,635
Depreciation	
At 1 April 2023	55,213
Charge for the year	3,164
At 31 March 2024	58,377
Net book value	
At 31 March 2024	7,258
At 31 March 2023	5,333

13. STOCKS

	2024	2023
	£	£
Art UK Products	1,370	1,680

14. DEBTORS

	2024	2023
	£	£
Amounts falling due within one year		
Trade debtors	20,901	13,144
Prepayments & accrued income	112,443	19,138
Other debtors	50	4,168
	133,394	36,450

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

15. CREDITORS: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	70,750	92,144
Accruals & deferred income	131,764	119,292
Social security and other taxes	29,202	22,926
Other creditors	25,025	4,696
Other loans	-	18,000
	<u>256,741</u>	<u>257,058</u>

	2024	2023
	£	£
Deferred income at 1 April 2023	69,462	51,735
Resources deferred during the year	74,301	69,462
Amounts released from previous periods	(69,462)	(51,735)
	<u>74,301</u>	<u>69,462</u>

16. CREDITORS: amounts falling due after more than one year

	2024	2023
	£	£
Other loans	<u>103,904</u>	<u>89,904</u>

Other loans are interest free, and only repayable once the charity has sufficient funds to do so.

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

As at 31 March 2024:

	Unrestricted Funds	Restricted Funds	Total 2024
	£	£	£
Intangible fixed assets	438,241	-	438,241
Tangible fixed assets	7,258	-	7,258
Current assets	122,421	565,598	688,019
Creditors: amounts falling due within one year	(256,741)	-	(256,741)
Creditors: amounts falling due in more than one year	(103,904)	-	(103,904)
	<u>207,275</u>	<u>565,598</u>	<u>772,873</u>

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS (Continued)

As at 31 March 2023:

	Unrestricted Funds £	Restricted Funds £	Total 2023 £
Intangible fixed assets	278,853	-	278,853
Tangible fixed assets	5,333	-	5,333
Current assets	154,826	448,490	603,316
Creditors: amounts falling due within one year	(257,058)	-	(257,058)
Creditors: amounts falling due in more than one year	(89,904)	-	(89,904)
	<u>92,050</u>	<u>448,490</u>	<u>540,540</u>

18. RESTRICTED FUNDS

	Balance at 1 April 2023 £	Incoming Resources £	Resources Expended £	Transfers £	Balance at 31 March 2024 £
Museum Data Service	233,205	555,000	(258,968)	(187,929)	341,308
The Bridget Riley Art Foundation Content Commissioning	-	78,132	(4,757)	-	73,375
The Big Give – Learning Murals	-	39,306	(606)	-	38,700
Jerwood Foundation Content Commissioning – 20&21C BritArt	-	40,500	(17,440)	-	23,060
Tavolozza Foundation funding Digital Asset Team	-	25,000	(2,482)	-	22,518
Samuel H. Kress Foundation Content Commissioning	-	25,000	(5,734)	-	19,266
Scottish Content & Audience Dvtmnt	-	31,039	(13,955)	-	17,084
The Superpower of Looking	179,439	42,863	(34,647)	-	8,216
Scottish core funding	-	118,908	(287,624)	(2,674)	8,049
Total Economic Value	8,751	10,000	(2,857)	-	7,143
Tagger	25,750	-	(1,872)	-	6,879
Northern Ireland Content Dvtmnt	1,345	3,468	(7,386)	2,573	-
Ace Transition Funding Core	-	272,958	(272,958)	-	-
Collections Digital Skills	-	50,000	(50,000)	-	-
Welsh Audience Dvtmnt	-	49,760	(36,278)	(13,482)	-
Artist Sitter Pages	-	27,500	(5,577)	(21,923)	-
Total restricted funds	<u>448,490</u>	<u>1,369,434</u>	<u>(1,028,891)</u>	<u>(223,435)</u>	<u>565,598</u>

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

18. RESTRICTED FUNDS (Continued)

The specific purposes for which the funds are to be applied are as follows:

Museum Data Service – The Museum Data Service is a three-way partnership between Art UK, Collections Trust and the University of Leicester. It will build real world digital infrastructure to transform the way museums share their object records and knowledge and will allow Art UK to scale up its operation adding millions more artworks over time. This funding has also allowed Art UK to build a new state-of-the-art e-commerce platform to generate commercial income for its partner collections. The funding for this is from Bloomberg Philanthropies.

The Bridget Riley Art Foundation Content Commissioning – Funding from the Bridget Riley Art Foundation to focus on increasing story content about drawings.

The Big Give – Learning – Funds raised from the Big Give campaign specifically to go towards developing the Learning area of the Art UK site and developing learning resources.

Murals – A three year programme funded by the National Lottery Heritage Fund, Pilgrim Trust and other funders using digital and in-person engagement to raise awareness of murals and street art and their place in our communities.

Jerwood Foundation Content Commissioning – 20th & 21st C British Art – Funding from the Jerwood Foundation to focus on increasing story content with particular emphasis on 20th and 21st Century British Art.

Tavolozza Foundation funding Digital Asset Team – Funding from Tavolozza to support the Digital Asset Team.

Samuel H. Kress Foundation Content Commissioning – Funding from the Samuel H. Kress Foundation to focus on increasing story content on the Art UK site related exclusively to Old Master artworks.

Scottish Content & Audience Development – This fund is for increasing Scottish content on and audiences to the Art UK site relating specifically to Scotland.

The Superpower of Looking – A programme funded by Freelands Foundation designed to transform the visual literacy skills of primary school children across the UK, developing related digital resources, and supporting teachers with training opportunities.

Scottish Core Funding – Funding towards core costs that relate specifically to Scotland funded by The Lennox Hannay Charitable Trust.

Total Economic Value – This funding relates to the Economic Value work and related data analysis work.

Tagger – A digital tool which allows anyone to go onto the site and contribute tags to an artwork and so contribute to building the search and discovery functions for each piece of artwork.

Northern Ireland Content Development – This funding from various sources is for increasing Northern Ireland content onto the Art UK site relating specifically to Northern Ireland.

ACE Transition Funding Core – This funding related to extending the previous ACE grant to support public collections in England and to make their art collections digitally accessible to the global public.

THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

18. RESTRICTED FUNDS (Continued)

Collections Digital Skills – Funding from Garfield Weston to support the digital assets team and to enable continued work supporting museums to digitise their collections.

Welsh Audience Development – Funding from the Welsh government to support and develop audiences in Wales.

Artist Sitter Pages – A project funded by the National Gallery Trust and others to invest in the digital infrastructure in order to help users find sitters more easily.

Transfers – Where expenditure on a project exceeds funds raised for that particular project, a transfer is made from unrestricted funds to cover the remainder of the costs. Where funding has been received towards capital expenditure and no further restrictions remain, a transfer, equal to the costs capitalised has been made against those funds.

19. NET CASH INFLOW FROM OPERATING ACTIVITIES

	2024	2023
	£	£
Net income for the year	232,333	276,525
Depreciation charges	3,164	2,255
Amortisation charges	70,026	78,397
Interest	(12,207)	(1,045)
Decrease in stocks	310	716
(Increase)/decrease in debtors	(96,945)	54,633
Increase in creditors	17,684	63,041
	214,365	474,522

20. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2023	Cash flows	At 31 March 2024
	£	£	£
Cash at bank and in hand	565,186	(11,931)	553,255
Debt	(107,904)	4,000	(103,904)
	457,282	(7,931)	449,351

21. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £21,050 (2023: £20,147). There were contributions payable to the fund at the balance sheet date totalling £nil (2023 £68).

**THE PUBLIC CATALOGUE FOUNDATION (A COMPANY LIMITED BY
GUARANTEE)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

22. RELATED PARTY TRANSACTIONS

Previously the charity received a long term loan from Charles Gregson, formally a trustee who resigned 16th December 2022. At the year end the charity owed Charles Gregson £30,500 (2023 - £30,500). No advances or repayments were made on this loan during the year. The loan will be repaid when the charity has sufficient funds to do so.

At the year end the charity owed Andy Ellis (Chief Executive) £73,404 (2023 - £77,404). Repayments of £4,000 were made to the Chief Executive during the year. The loan will be repaid when the charity has sufficient funds to do so. A donation of £10,000 was made to the charity during the year from Andy Ellis as a joint donation with his wife.

During the year the wife of Andy Ellis (Chief Executive) undertook editing work relating to Art UK for which she was paid £250 (2023 – £150), and donated £10k to the charity as a joint donation.

Donations totalling £652 were received in the year (2023 - £210) from 7 trustees.

23. TAXATION

As a charity, The Public Catalogue Foundation is exempt from income tax to the extent that income generated is applied to the organisation's charitable purpose.

24. LEGAL FORM

The Public Catalogue Foundation is a Charitable Company limited by guarantee.

THE PUBLIC CATALOGUE FOUNDATION

England & Wales - Charity number 1096185

Accounts

**THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS
31 MARCH 2023**



THE PUBLIC CATALOGUE FOUNDATION

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THE PUBLIC CATALOGUE FOUNDATION

LEGAL & ADMINISTRATIVE INFORMATION

Trustees	Kathleen Soriano (Chair) Charles Gregson (Resigned 16 December 2022) Hasan Bakhshi Rana Begum RA (Resigned 16 December 2022) Professor Carola Boehm (Appointed 5 May 2022) Ian Cuerden (Appointed 16 December 2022) Thomas Davies (Appointed 20 February 2023) David Ekserdjian (Resigned 16 December 2022) George Entwistle (Vice Chair) Dr Errol Francis (Appointed 21 April 2022) Catherine Holden (Appointed 1 June 2022) Clare Lilley Robert Lisney OBE (Resigned 13 August 2023) Thomas Marks Noura Al-Maashouq (Resigned 19 June 2023) John Stack (Appointed 8 September 2023) Kimberley Streets Andria Zafirakou MBE (Resigned 19 June 2023)
Chief Executive	Andrew Ellis
Company Secretary	Elizabeth Rimell
Company Number	04573564
Charity Number	1096185 (England & Wales) SC048601 (Scotland)
Registered Office address	Salisbury House Station Road Cambridge England CB1 2LA
Auditors	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of The Public Catalogue Foundation (the company) for the year ended 31 March 2023. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition October 2019).

Since the company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

The Company operates under the name Art UK.

OBJECTIVES AND ACTIVITIES

Purpose and Objectives

In brief, the charity is transforming public access to the art that is owned by the public across the whole of the United Kingdom. At the same time, it is opening up opportunities for the public to learn about and engage with the UK's national art collection whilst also supporting participating public collections through improved accessibility and sustainability.

The Public Catalogue Foundation's 'objects', as laid out in its Memorandum and Articles of Association, are:

1. To research, publish and distribute information in relation to, and to promote, publish and provide catalogues of paintings, sculptures and other works of art, including associating with museums, art galleries and organisations affiliated with art, in a common effort to advance and promote arts and education generally;
2. To encourage, assist, arrange and provide support for the restoration of paintings, sculptures and works of art held or owned by museums, art galleries and other bodies and organisations making works of art available to the public and to cooperate with, assist and support such museums, art galleries and other bodies in connection with the same;
3. To promote, maintain, improve and advance works of art and the arts in general for the benefit of the public, including the arts of painting, drawing, sculpture, photography and design and to promote, maintain and advance public education and appreciation of, and public interest in, the arts generally;
4. To promote the efficiency and effectiveness of charities, including without limitation charitable museums, art galleries and other charitable organisations making works of art available to the public and the effective use of charitable resources in the arts sector; and
5. To carry out such other charitable objects which the trustees may consider to be ancillary or complimentary to any of the foregoing objects or which may be undertaken in connection or conjunction therewith or which are incidental or conducive to the attainment of any of the foregoing.'

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The mission and work of the charity are driven by these objectives. In the early years of the charity there was a focus, *inter alia*, on raising funds for the conservation and restoration of oil paintings, as per the second object above. However, this was not found to be an effective use of the charity's resources and the Trustees determined to focus on supporting the institutions that hold public art collections in other ways, as described in this report.

The charity pursues its mission and performs its activities under the operating name 'Art UK'. This operating name was adopted by the Trustees in February 2016. The 'Public Catalogue Foundation' will remain the charity's legal name.

The Charity's Work

The charity's purpose is to open up art in public collections for enjoyment, learning and research. This means providing universal free online access to the UK's national collection of art for anyone who loves art, wishes to learn about art or visit art, through a single digital platform shared by all the UK's public art collections.

It pursues its mission through digitising artworks, telling the stories behind the art and creating exciting opportunities for public interaction with art both online and offline. Its work contributes to the promotion and sustainability of the UK cultural sector through the use of the shared artuk.org digital infrastructure. Successful partnership and collaboration are a hallmark of the organisation.

The UK holds one of the greatest public collections of art in the world. The vast majority of this collection is not on public view. Outside the collection of 300,000 plus artworks – digitised by the charity – much of the nation's public art collection has not been photographed. At the same time few collections have the resources to put their collections online. Therefore, what is publicly owned is often not publicly accessible. The charity's first major project was to create a photographic record of every oil painting in public ownership in the United Kingdom. This project was completed in late 2012. Initially, the principal publication vehicle for this project was the Oil Paintings in Public Ownership series of printed volumes. However, in 2011 the project went online through the Your Paintings website. In February 2016 Your Paintings was retired and replaced by the Art UK website at artuk.org. Online publication is now the charity's principal publication vehicle.

Oil paintings are not the only artworks where large numbers of objects are not on public view. High percentages of public collections' holdings of watercolours, prints, drawings and sculpture are in store and have not been photographed. Since September 2016 collections have been able to upload already-digitised works on paper onto Art UK; this will accelerate in 2024 once the Museum Data Service (described below) is launched. In the summer of 2017 the charity commenced a major project to digitise the nation's sculpture collection of the last thousand years in a four-year project funded by the National Lottery Heritage Fund and other funders. This project was effectively completed in 2022; it was the charity's second largest digitisation project after its oil painting project. The charity is also inviting important private collections such as those in country houses, livery companies and corporations to add their art to Art UK. However, private collections will never constitute more than a very small percentage of institutions on the website; the charity's principal focus will always be showing art from public collections.

The shared digital infrastructure that has been created by Art UK has been extended to include a shared e-commerce platform to allow participating art collections that are Partner Collections and paying Art UK an annual fee, to generate much-needed commercial income for themselves.

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

Showing art online creates substantial public and economic benefit. It dramatically improves access to artworks and collections. It allows audiences to find out about artworks in store while encouraging visits to the art that is on display, thereby promoting greater cultural tourism. It opens up wonderful learning opportunities for schools and audiences of all ages, inspires creativity and is vital for academic research. All of this can be achieved in ways that promote maximum social inclusion. And for collections it offers valuable commercial income-generating potential.

The charity's head office was relocated to Stoke-on-Trent in January 2022 whilst it also retains a small office in Glasgow. There is now a staff member based in Wales and recruitment is currently happening for two more. There is also a staff member in Northern Ireland until at least January 2024. The rest of the Art UK staff work from home across England and Scotland. Collections across the four Home Nations are involved in the strategic development of the charity through the Art UK Steering Panel.

Strategies for Achieving the Charitable Objectives

Three strategies underline the charity's approach to achieving its objectives: innovative partnership building; the exploitation of scale and shared digital infrastructures; and delivering exciting public engagement offerings. Since the charity's launch in 2003, collaborations with other organisations have been central to the way it works. Such collaborations and partnerships have allowed it to access specialist knowledge, innovative technologies, and authoritative content and new audiences.

Oxford University Press, the BBC, the Paul Mellon Centre, Culture Street, the Royal Photographic Society, the Royal Society of Sculptors and VocalEyes have been among the Charity's partners for a number of years. Following discussions that started in 2020, Art UK entered into a major partnership with Bloomberg Philanthropies that was announced in April 2021 built around the Connects app. And in December 2022 the Charity announced a major partnership with Collections Trust and the University of Leicester to build the Museum Data Service, which is described further below.

A key feature of the charity's offer to collections (and indirectly to public audiences) is that by creating shared digital infrastructures and digitising art in UK-wide projects, it enables participating institutions to reap the benefits of technology and scale and achieve outcomes that they would not normally be able to achieve on their own, particularly if they are smaller institutions. For most small institutions, digitising and putting their art collections online is out of their reach. Art UK's initiative means that the audiences have access to artworks in the national collection that they would not otherwise have been able to see. In Art UK's November 2022 collection survey, 76% of small collections, 46% of medium collections and 41% of large collections said they only showed their art on Art UK (it was 14% of very large collections). These percentages probably greatly understate the situation given such surveys are mainly completed by the collections with capacity to respond. Similarly, most of these collections are not able to take advantage of e-commerce opportunities on their own.

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

Whilst the recording and digitisation of artworks is a key part of the process of improving access to the UK's national art collection, the charity believes strongly in ensuring these artworks can be made accessible to as wide an audience as possible through creating engaging ways of interacting with the artworks online, telling the stories behind the art, and offering learning resources around the artworks that support the teaching of Art & Design and Art History. A significant focus is therefore put on producing learning resources and writing or commissioning engaging articles about art and artists, and the subject matter represented in the art. Through initiatives such as Art Detective, Curations and Tagger (which was launched in the summer of 2022) the charity provides new and imaginative mechanisms for the public to engage with art and, in the case of Art Detective, contribute in satisfying ways to the charity's work. However, the biggest focus in this area over the next few years will be growing the learning resources on the site to counter the marginalisation of the teaching about the visual arts in UK schools.

Main Activities Undertaken to Further the Charity's Purposes for the Public Benefit

The Trustees have had due regard to guidance published by the Charity Commission on public benefit. The benefits of the Charity's work accrue to the public at large and art collections that participate in the Art UK website.

Art UK believes that the public should have the right to access the art that is held on their behalf by publicly-funded institutions. The benefits to the public at large include easier access to images of, and information about artworks owned by the public. This information aids learning and informs the public of collections they can visit. This resource is available to the public for free through the Art UK website and is presented to the public in an easy-to-use manner with interesting and contextual information that tells the stories behind many of the artworks. In addition, catalogues are available for sale and for viewing in many public libraries.

The benefits to the participating collections principally revolve around the use of a shared digital infrastructure, which would in most cases be out the reach of individual collection budgets. In addition, the benefits include free digital images during third party-funded digitisation projects, improved artwork security, better cataloguing records, greater public recognition, interest from other collections in borrowing artworks for exhibitions and the encouragement of cultural tourism. Evidence amassed by the charity (19% of our audience in our Spring 23 survey said they used Art UK to plan physical visits to collections) confirms the view that seeing art online encourages audiences to want to go and see artworks for real.

As a result of the Art Detective project, the benefits have included improved knowledge of paintings in public collections. In addition, participating in Art UK's Shop allows collections to generate much-needed commercial income through the sale of products such as print-on-demand and museum merchandise.

Revenue-Generating Activities

Funds are raised for the Charity principally through charitable donations and grants that are received from both the private and public sector. The vast majority of the Charity's revenue comes from grants from charitable trusts, donations from individuals and from grants from the public sector. A significant development during the year was the Charity's unsuccessful Arts Council England NPO application and ACE's decision to end its regular funding of the Charity through its Strategic Funding programme.

To ensure the sustainability of the charity, the charity has diversified its income streams beyond voluntary and grant income. A key element of this is a subscription scheme whereby participating public art collections

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

become Partner Collections and pay an annual fee that ranges from £50 per year to £2,500 per year. In return the Partner Collections are able to post information about their exhibitions on the Art UK site, upload works on paper to the site and use the Charity's Art UK Shop digital infrastructure to generate commercial income. The growth in the Partner Collection income stream is a key focus for the charity. Recruiting corporate collections – all paying at the higher annual rate – is part of this focus.

For some years there has been a focus on growing the recurring revenue income from the Benefactor scheme whereby individuals and corporations contribute £1,000 to £5,000 per annum to the charity. In addition, launched in 2019 the Angels scheme is focused on one-off donations of £25,000 and above. It is a high impact philanthropy programme aimed at garnering vital core funding and valuable insight from a small group of individual donors in order to enable Art UK to achieve its ambitions. The charity also is attempting to reach a bigger, high volume donor base with an entry level donation of £2.50 a month or £25 for 12 months paid up front but with an option to give more if people are able.

Looking to the future a key focus for the charity will be to raise substantial funding from the US through a planned 501C3 vehicle which is in the process of being set up. The Charity is also looking to explore ways of working more closely with HE institutions and through this collaboration raise funding for its work.

The sale of hardcopy catalogues raises small amounts of funds for the charity as does the sale of a number of Art UK products through the shop. The charity also offers commercial digitisation services to public and private art collections, but is ceasing this area of activity.

A full-time Head of Development is employed by the charity as part of the Development Team who focuses on grant applications to public sector and private sector grant-giving organisations as well as supporting the Charity's fundraising from individuals. A Philanthropy Board comprising Trustees, the Chief Executive Officer and external members, with the Development Team in attendance, meets every two months with a focus on fundraising from individuals. A new Chair (Tom Davies) has recently been appointed to the Philanthropy Board.

The Head of Commercial Programmes and Collection Partnerships is focused on increasing the recurring Collection Partnership income stream and is supported in this role by the Chief Executive Officer.

Approach to Fundraising

The Board of Trustees is closely involved in fundraising planning and implementation establishing strategic priorities and goals, and approving plans put forward by the Philanthropy Board and Development team. The Philanthropy Board is primarily focused on sourcing both one-off and recurring unrestricted donations from high net worth individuals and corporates with an interest in the arts, through introducing prospects, making approaches and developing a funder events programme. The efforts of the Philanthropy Board are focused on generating funds towards core costs through encouraging prospects to join the Angels and Benefactors schemes.

The Charity is fully aware of the provenance of each gift proposed to it. A more formal gift acceptance policy was implemented in March 2023. Due diligence is carried out on all single gifts or cumulative giving valued at more than £25,000. A formal Gift Agreement is completed for every donation totaling at least £10,000.

Approaches to trusts and foundations are largely project-based (but not exclusively), and made when appropriate prospects have been identified through research. Care is taken to approach trusts and foundations with a demonstrable history of supporting similar projects and organisations. There were no

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

professional fundraisers carrying out any fundraising activities on the Charity's behalf during the year, and there were no failures by the charity or by any person acting on its behalf to comply with fundraising standards. There were no complaints received by the charity with regards to fundraising activity. The Charity subscribes voluntarily to the Fundraising Regulator.

ACHIEVEMENTS AND PERFORMANCE

Review of Activities

Audiences

Over the year to end March 2023 there were 4.8 million unique users to the Art UK website, up 16% on the previous year. This represented a slowing of growth (previous year's growth was 24%) as marketing and content resources came under pressure due to the ACE decision on our NPO application. According to Google Analytics, 44% of users were from the UK, with the USA once again the second largest source of traffic with 22% of all users. The next five largest traffic sources were Canada, Germany, Australia, France and the Netherlands.

A major audience survey carried out in March 2023 showed a significant growth in users aged 20-39 years. The largest age group is now 25-29 years, at 12.47% of overall users. This compares to 60-64 in 2020, and 65-69 in 2018, and may be a result of the growth in social media following, and the increase in users who first found us via these channels. The percentage of survey respondents who follow Art UK on social media almost tripled. Our overall followers (as of July 2023) across all channels are 165,948.

The audience survey also revealed that the percentage of UK audience who are from the global ethnic majority is 16%, a large improvement on the KPI target of 11%. It compares with 5% in the November 2022 survey and is close to the national benchmark. A strong and inclusive content strategy and improved social media engagement are among reasons for this growth.

Work on a refreshed brand identity has been completed with renowned design agency Pentagram. The exciting and engaging update will see the introduction of a new strapline 'Connecting you to art', as well as a more digital-friendly colour palette and new animated graphics. This was rolled out in September 2023, and followed by a major redesign of our newsletter communications, focused on an updated weekly mailshot to subscribers.

Digitisation Activities

Sculpture

By July 2022, Art UK had completed the programme of recording public sculpture across the UK and had made over 14,500 public sculptures available to view on the Art UK website. Although the main digitisation programme ended in July 2022, Art UK committed to continue recording new public sculptures as they are unveiled and adding earlier sculptures to the database which had not already been recorded.

Until Art UK completed their digitisation programme, no-one had ever looked at the UK's public sculpture as a whole. Research and data analysis in July 2022 gave us the chance to discover the broader patterns and themes in public sculpture and highlight lesser-known sculptures which people walk past each day. Analysis revealed that around 20% of public sculptures are dedicated to or depict real-life people, whilst the other 80% of the public artworks people see every day are abstract, represent mythological, allegorical or literary themes, or depict animals, birds and flowers. Most of the named people depicted in sculpture or

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

commemorated in monuments are men (77.5%). Public sculptures of people reflect the history of our country and the people who have been celebrated in the past, but they do not represent everyone. Several individual campaigns and initiatives have been established in the last few years to address this lack of representation and redress this balance.

In January 2023, Art UK produced its first annual report of public sculptures that were unveiled and subsequently recorded by Art UK during the previous year. The report covers 59 artworks. Six broad themes were observed in the types of public sculpture unveiled during the year. The largest number comes under the theme of heritage and history, with 20 new sculptures (34% of the total), followed by 11 public artworks focused on environmental themes (19%). Ten new statues celebrated named women (17%), six commemorated Windrush and Black people (10%), and six depicted named men (10%). Six new artworks were added to established sculpture trails in London, The Line and Sculpture in the City (10%). Art UK will produce their next report in January 2024, covering new public sculpture unveiled in 2023.

Art UK's public sculpture recording programme won the Apollo Digital Innovation of the Year 2022 award in December of that year.

By March 2023, there were 51,676 sculptures on Art UK from institutional collections and from outdoors in our streets and squares, of which 37,829 had an image (73%).

We continued to develop plans in 2022 and 2023 for a new digitisation programme focused on public murals. If we are successful in our funding applications, work will start on this three-year project in late 2023.

Digital Assets

As of March 2023, we had over 300,000 total artwork records on Art UK – a great milestone to reach – with 216,524 paintings, 18,232 drawings and watercolours, 4,107 prints, 493 mixed media works, and 11,582 photographs.

Adding to these numbers over the course of the year have been new 2D artworks shared by a wide variety of collections, in terms of size, location across the four nations, as well as areas of interest. Among the largest additions was 4,112 photographs by William Alfred Green from National Museums Northern Ireland, and 4,500 photographs by Joseph Hardman from Lakelands Arts – respectively documenting rural life and work in Northern Ireland and the Lake District in the early twentieth century.

New collections joining Art UK and adding their artworks included the Hiscox Collection – our first corporate Art UK partner, ICE Scotland Museum, the David Livingstone Birthplace Museum, Rediscovering Art by Women, the Stained Glass Museum, and the Harley Gallery.

Partners continued to share new artworks and recent acquisitions, for example 166 contemporary paintings, photographs and prints from the Priseman Seabrook Collections, 375 artworks from Darlington Borough Art Collection, 337 works on paper courtesy of the University of Dundee, and 208 works on paper from the Royal Academy.

However, a key focus over the second half of the year was preparation for the Museum Data Service, which will allow a large scale increase in the ingest of artwork records from collections together with more seamless updating of records. This preparation comprised working closely with the Head of Digital Infrastructure on the design and build of MDS and planning the new work processes that will be introduced.

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

Intellectual Property Rights Management

Rights clearance for new images joining the website, predominantly through the Collections Portal, remains a key focus of the Copyright and Licensing team. 97% of all images are approved for reproduction on Art UK.

This year, 1,375 in-copyright artist records have been licensed with the artwork rights holders, or risk assessed for reproduction after due diligence has been completed and recorded.

One of our key objectives this year was to ensure our copyright service is available to all Partner Collections through offering dedicated surgeries, webinars, copyright status exports and rights holder mail forwarding.

Supported by Freshfields, we have diligently reviewed and enhanced our website's terms of use. This comprehensive update focuses on clarifying various aspects, such as the terms for general user accounts and Collection Portal account holders, participation guidelines for Curations and Tagger, and the proper handling of copyright and licensing for all assets. Our primary goal was to ensure that users are well-informed about their rights while safeguarding the intellectual property rights (IPR) of Art UK's assets and other participants.

Authors are now required to confirm their acceptance of revised terms by acknowledging receipt and acceptance of a commissioned story. These updated terms safeguard both the authors' intellectual property rights and Art UK's interests. Notably, contributors will continue to retain copyright over their work. However, as part of these terms, contributors kindly agree not to publish their commissioned story elsewhere without Art UK's explicit consent. Should contributors choose to publish their work elsewhere, they commit to including an acknowledgment that their story was commissioned by Art UK. Art UK are granted all publicity rights, including use on third party partner sites (such as Bloomberg Connects).

The Shop print-on-demand service continues to be promoted to artists and artists' estates, with 531 artworks by 115 in-copyright artists being commercially licenced during the period. Copyright holders are entitled to 10% of the net revenue from any sales as a royalty payment. 115 artwork copyright holders signed up between the period of 1st April 2022 and 31st March 2023. This was very significant progress on uptake compared with pre 1st April 2022, as the number of copyright holders signed up to the Shop increased from 59 to 174.

Story Content and Engagement

As part of the content strategy, the story content on the site has continued to grow, attracting a growing and more diverse audience. By the end of March 2023 there were 1,889 stories published on the site, with 262 published in the year April 2022 to March 2023. This was despite a complete freeze in commissioning budget from November 2022, following the unsuccessful NPO decision.

As a result of this decision, the overarching strategy and funding model for content within the organisation has been completely overhauled. The Charity has applied for a series of content grants focused either geographically or thematically, with great success.

Since November 2022 there have been successful grant applications to Arts Council Northern Ireland, the Esme Mitchell Foundation, Creative Scotland, the Welsh government, the US-based Samuel H. Kress Foundation, Jerwood Foundation and the Bridget Riley Art Foundation. Each provides for a part-time commissioning editor, focused on delivering content, and includes budget to pay the writers for their contributions.

The plan is to keep going with this approach, identifying gaps in the content offering and matching up with trusts and foundations that align with those areas. As of August 2023, there are four such roles where

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

recruitment is ongoing. The content strategy document is also being updated to reflect these and other changes within the organisation.

Over the 12 months between April 2022 and March 2023, the number of unique users reading stories was 1,143,438, up from 963,019 in the previous year. Organic traffic to stories was up 32% on the previous year – in particular, some of the most popular older stories continue to build up views over time. As an aside, this will be the last year we will measure these stats using Google's Universal Analytics, as it was switched to GA4 in July 2023.

There is additionally a move to make our story content and learning output more aligned, with elements such as Art terms and Topics worked on jointly. Stories will also support the wider learning, linking up with lesson plans and other resources to provide onward journeys through the site.

Learning Activities

The learning pages on Art UK continue to be developed and new resources added. Between April 2022 and March 2023 there were 48 new resources created, bringing the total learning offer to 208 on Art UK. These include lesson plans, round-up resources, activities, videos and audio descriptions.

Diversifying the resources is a focus for the next year by creating resources which cover a broad selection of artists, artworks and themes in terms of diversity (gender, ethnicity, geography, disability, SEND, etc.) and geographic reach across the UK. The learning team will develop 15 new resources for Key stage 3 and 4 and post-16 on the main learn webpage to ensure all formal learning age ranges are included during 2023-2024. There will also be a focus on networking with other arts organisations and learning teams to share reciprocally across platforms e.g. NSEAD/Access arts/ V&A Wedgwood to substantially encourage teachers and educators to engage with the Charity's learning offer.

Thanks to generous funding from the Freelands Foundation, the Superpower of Looking programme is starting in the Autumn term of 2023. This initiative will become the Charity's flagship learning offering. Four new members of staff have joined Art UK to deliver the national roll out. The ambition is for the initiative to be a new vision for learning, transforming the visual literacy and visual intelligence skills of primary school children. The aim is to reach all the UK's 21,000 primary schools by 2030. We will also begin our teacher champion scheme – a network through which teachers will be supported to deliver the Superpower curriculum resources through continued professional development opportunities, both in person and online.

The project will also be rolled out within Initial Teacher Education HEs to ensure that it is embedded at the start of their career – initial partnerships have been agreed with a consortium of HEI providers in Stoke on Trent and Staffordshire University to embed within their curriculum in the new academic term with plans to engage up to 2,540 trainee teachers on PGCE/QTS courses.

There were 242 applications for 2022's Write on Art competition. The annual Write on Art prize with the Paul Mellon Centre has taken place with judging in August- the judges are Sarah Munro from BALTIC, Ruth Millington from Sotheby's (and writer of *Muse*), and sculptor Samson Kambalu (current Fourth Plinth).

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

Growing Collection Knowledge

The Charity's Art Detective initiative provides collections that have joined Art UK with access to a network of specialist knowledge offered by professionals and members of the public.

Unique users April 2022– March 2023 were 45,114, down 18.2%. 3,658 submissions were answered, mostly data updates (previous year 4,130). In July 2022, the Art Detective Officer role went down to 4 days per week; 3 days in August, 2 days in September and the role ended on 30 September. A major push on submissions was made in the months preceding the end of the role, reflected in the very large number of closures. Work on reducing the backlog continues with the figure at August 2023 now standing at c.1,960 (end of last financial year 2,260). Art Detective receives on average 140 new submissions per month.

In the year to March 2023 the total number of public discussions on the site grew from 818 to 860. This continues to grow reaching 867 in August 2023. The focus remains on closing old discussions, since one staff member cannot administer monthly new discussions effectively while answering 140 new submissions per month.

There are now 160 biographies produced from Art Detective discussions.

Retiring group leaders were Kenneth McConkey (C20); Grant Waters (East of England); Jenny Spencer-Smith (Military History). New group leaders are Rab MacGibbon (C16/C17, replacing Bendor Grosvenor); Sheena Stoddard has taken over Grant's; Andrew Cormac (Military History)

Discoveries from Art Detective included:

- Portrait of Sir John Savory at Christ's Hospital found to be by Moussa Ayoub (c.1873–1955), a Syrian-born, Paris-trained artist who painted many royal portraits.
- 'Flowers in a Vase' at Brighton & Hove Museums identified as the work of Gerard Chowne (1875–1917), a New English Art Club exhibitor who trained at the Slade, Paris and Rome.
- A 'View of Bruges' at South Ayrshire Council offices signed 'A. G.' identified as Alec Grieve and the location specified as the Speelmansrei, looking towards the Sleutelbrug (Key Bridge), with the Gothic Speelmanskapel (chapel of the musicians' guild) behind it and the tower of the Sint-Jakobskerk (St Jacob's Church) in the background.

'So far the Art Detective discussions have been incredibly helpful to our knowledge of some of the artworks on display in our courtroom.' Said Jacqueline Morgan from y Gaer Museum, Art Gallery & Library

'Thank you and the Art Detective team very much for all you do, the research discussions improve our paintings and sculpture knowledge substantially.' Said Lucy Faithful, from the Royal Pavilion and Museums Trust, Brighton and Hove.

Supporting Collections

The Shop continues to be a prime way in which Art UK supports Partner Collections as it allows them to benefit from an e-commerce infrastructure without any capital investment on their part or taking any risk. There is no question that 2022-2023 has been a difficult trading year, and for the second year in a row, we saw a reduction in gross revenue generated through the shop, from £234,195 in 2021-2022 (£83,400 to collections) to £213,623 in 2022 to 2023 (£77,247 to collections).

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

There have been some changes in collections using the shop. We continue to add collections, but a few collections have decided not to proceed with participating in the Shop (Bank of England and Gregynog Hall for example). Currently there are 126 collections on the Shop. The top performing collections include National Library of Wales and Manchester Art Gallery and they generated net sales of £5,668 and £5,967 respectively in FY2023.

2023-2024 will see us launch our new shop (September) and we are confident that a significantly improved customer journey, more tagging of collections, and increased focus on marketing will go a long way towards addressing the downturn we have experienced in 2022-2023.

Our key partnership with Bloomberg Philanthropies was renewed for a further two years in March 2023. Our ongoing work with them includes commitments to support delivery of Bloomberg Connects guides, help them with marketing and make introductions to other sector institutions. Guide progress is going very well - conversations that we had with collections twelve to eighteen months ago are now coming to fruition and progress is rapid. We met our target of producing 20 connects guides by the end of the FY 2023, and have agreed to produce 60-80 guides over the next two year of the partnership. Also in partnership with Bloomberg we have been presenting weekly 30 minute Art Unlocked webinars which introduce our audience to a new art collection each week. Over the year we presented 33 of these.

Operations and Staff

All staff continue to work remotely from home for the majority of their working week, and are encouraged to utilise rented desk space in their local area on occasion with maximum usage guidelines of one day a week. Our Headquarters in Stoke on Trent continues to be an effective base for our staff, trustees and volunteers to meet and provides opportunities for new partnerships and projects. The new Glasgow office opened this year in the Glasgow Museums Resource Centre and is being utilised by team members based there on a weekly basis.

The comprehensive staff handbook is routinely reviewed, updated and relevant new policies added, with additions this year relating to internal communications, improved support for staff undertaking jury duty, and the introduction of nine-day fortnights. The Charity continues to provide staff with excellent HR and pastoral support, particularly in relation to mental health and wellbeing. We continue to focus on training and CPD opportunities for staff, with a focus on nurturing talent and developing our team to support internal progression.

The Equality, Diversity and Inclusion group continues to work together to ensure the organisation is inclusive across all its activities. The Charity continues to monitor EDI data for its staff, job applicants, content contributors, and Trustee Board, and utilises positive action within the recruitment process by redacting applications and ensuring that at least one candidate from an under-represented background in the arts progresses to the interview stage.

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

FINANCIAL REVIEW

The Year Under Review

The charity recorded a net income during the year of £276,525 (2022: net expenditure £183,070), which resulted in an increase of Net Assets, with Funds carried forward at year end of £540,540 (2022: £264,015).

Funds raised for the Charity through donations and grants amounted to £1,936,374 over the period (2022: £1,521,874) and revenue from charitable activities amounted to £126,924 (2022: £124,735). Included in the donations figure, contributions in kind from corporations are estimated to have amounted to £89,986 (2022: £81,557) during the year.

Approximately 7.96% of total expenditure supported fundraising and publicity during the year (2022: 8.22%). This % includes the cost of a Development Manager, a Development Officer and an allocation of support costs based on staff costs allocated to fundraising.

The funds generated have been used to plan and invest in the Charity's assets namely the development of the new e-commerce platform and the component of the Museum Data Service that will sit on the Charity's balance sheet as well as expenditure on other specific projects such as Art Detective , Tagger, and targeted work on developing both Scottish and Northern Irish content and audience development. The other more recent significant projects include further development of The Superpower of Looking project.

Since the London office closure in April 2021, office rent and running costs have significantly reduced with the move to the new smaller office in Stoke-on-Trent.

The income received from partnership subscriptions has continued as forecast with a small year on year increase to £107,215 (2022: £101,014), the vast majority of partners having renewed their subscriptions.

Over the period 2017 to 2022 dependence on total public funding (mainly ACE and NLHF) rose to a peak of c.72% of total income in the year to Mar19 and then down to 20% in the year to Mar22 and increased to 23% in the year to Mar23 .

Reserves Policy

The financial statements of the charity show that at 31 March 2023 there were £92,050 of unrestricted funds and £448,490 of restricted funds. The restricted funds were restricted as follows: Tagger £25,750, Museum Data Service £233,205, The Superpower of Looking Stage3 £179,439, Total Economic Value £8,750, Northern Ireland content Development £1,345.

With the investment in its fixed assets and in particular intangible assets developing the Art UK platform, unrestricted funds less fixed assets (free reserves) at 31 March 2023 show a deficit of £192,137 (31 March 22: deficit of £55,559).

Previously it was the policy of the Charity to have free reserves amounting to approximately six months' budgeted expenditure on core running costs for operating Art UK on a maintenance only basis that will allow for the basic running of the Charity.

The Board of Trustees and senior management continue to review the reserves policy and position on a regular basis and it was agreed during 2022 that the policy should be updated to cover an amount that is equivalent to 4 months' unrestricted budgeted expenditure plus an estimation of wind up costs if the Charity was to cease. This policy allows reserves to support any shortfall in voluntary income whilst giving the

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

Charity time to address this but ensuring that there are sufficient reserves if the Charity needed to be wound up.

The unrestricted reserves figure of £92,049 at 31 March 2023 fell short of this target, but already in the current financial year the unrestricted reserves figure has improved to £233K at the end of Aug23 and continued work is being done on using alternative unrestricted income streams in the future in order to improve on the reserves balance.

Focus on Improving the Charity's Financial Sustainability

There continues to be emphasis on further improving the financial sustainability of the Charity. However, the lack of success with the Charity's May 2022 National Portfolio Organisation application to Arts Council England was a blow to the Charity's endeavours to grow its impact and bolster its long-term sustainability.

The Charity remains focused on implementing a broadly based mixed revenue funding model that encompasses raising subscription income from collections, receiving grants from charitable trusts, philanthropy from high net worth and other individuals and corporate philanthropy. But public sector funding, which has fallen back considerably as a proportion of total funding, does remain an important constituent in the Charity's mixed funding model mix. Whilst the Charity will seek one-off project grants from Arts Council England, the National Lottery and the devolved Governments of the Home Nations – where it has had success over the years – it is the firm intention of the Charity to continue to secure regular public funding for its work. Given the vital support it provides public collections across the UK to showcase their art to a global audience, the Trustees are of the view that a proportion of the Charity's income must come from this source. In the medium term the Charity is also keen to pursue public funding that might be available through bodies such as Innovate and the AHRC although it recognizes that such funding is most likely to be achieved in partnership with HE institutions.

Trust funding will continue to be important with the Charity having built up strong relationships with numerous grant-giving trusts over the years. There remains a large number of grant-giving trusts that have not supported the Charity for a number of years that it will be returning to for support. Of considerable note, though, during the year we received confirmation from the Freelands Foundation that following two successful pilot initiatives the Foundation agreed to commit to a very generous five-year grant to fund the national roll out of the Superpower of Looking initiative across all UK primary schools.

A major development in April 2021 was the announcement of a two-year partnership with Bloomberg Philanthropies. This partnership strengthens and improves digital access to the UK's national collection of art while encouraging broader engagement with local museums and art galleries. With this multi-year collaboration, Bloomberg Philanthropies becomes one of Art UK's leading supporters, helping Art UK deliver substantial benefits to over 3,400 public art collections across the UK as well as our growing global audience. The Charity was delighted that this partnership was renewed in early 2023.

Meanwhile, led by the Chief Executive and supported energetically by a growing Philanthropy Board (where a new Chair was appointed post the end of the financial year) there will be an increased focus on growing the membership of the Benefactor Scheme whereby Corporates and Individuals contribute between £1,000 and £5,000 to the charity. There will also be a renewed emphasis on growing the Angels scheme membership which seeks one-off donations of £25,000 or more. To support this growth the Charity is setting up a 501(C)(3) in New York with the pro bono support of Linklaters to enable the Charity to grow sharply the income raised in the USA (where over 20% of Art UK's users are based). Meanwhile at the other

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

end of the individual-giving scale the Charity will be embarking on a revised approach to growing the high-volume low-value gifts to the Charity with a particular focus on asking users of the site more frequently to support the Charity's work.

The key commercial income stream that is currently in place is the Collection Partnership subscription fees. Collections that are part of this scheme pay this a) to support the sustainability of the Art UK site and b) to be able to use the Art UK shop to generate commercial income for themselves as well as make use of other opportunities on the Art UK platform.

This year we ran a full series of partnership webinars to focus on engaging existing partners and attracting new partners. This is the first year we have run a full series of collection webinars, promoting the partnership, digital marketing, copyright, Art Detective and content. This financial year we have added 39 partner collections to Art UK and increased partnership revenue from those collections that pay directly, and those that pay in kind (ie. collections such as the Wellcome collection that allow us to take revenue for shop sales in lieu of paying us a partnership fee) to £110,945 from £103,535 – growth of 7.2%.

The other commercial income focus over the next year will be investigating the potential for other corporate sponsors to support the work of the Charity in a significant way.

Going Concern

Given the plans and forecasts in place and known income streams for the next years referred to in the sections above, the Trustees are satisfied that the going concern basis of preparation of the accounts remains appropriate.

PLANS FOR THE FUTURE

Our principal plans for the future are covered below by business area.

Digital Assets

A major focus for the Charity is growing the number of artworks on its platform. Whilst the Charity has brought onto one platform 3,400 institutions, as of September 2023 it currently shows just over 300,000 artworks of the well over 5 million works held by collections. In early 2024 Art UK will start large-scale imports of artwork records through the Museum Data Service (MDS), which is being built with Bloomberg Philanthropies Digital Accelerator funding. This will become a major focus for the Charity over 2024–26, working closely with two partners: Collections Trust and the University of Leicester.

Importantly, this initiative will allow the Charity and its partners to build the foundations for a greater sharing of data (not just artwork data) and knowledge across all museums through the building and operating of data repository that will ultimately contain tens of millions of object records. At the end of the two-year Bloomberg Philanthropies grant period in June 2024, the data repository will become a three-way joint venture between Art UK, the University of Leicester and Collections Trust. The Museum Data Service will transform the way in which knowledge and data is shared across collections.

Content and Learning

The Charity will continue to grow the number of stories about artists, art and the subjects represented. Over time this will be supported by the substantial growth in numbers and breadth of artworks joining the website. The Charity will continue to write powerfully about the contributions made by artists under-recognised due to their gender, colour or socio-economic group, whilst telling more stories relating to underserved communities. The growth in the stories on the website will be funded through a range of grant

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

applications to Trusts (and in due course individuals) who have particular areas of grant focus that align with our storywriting aspirations.

A key ambition for the Charity is to support and encourage young learners. By growing school resources it aims to connect young people (directly or via their teachers) to the art they own and inspire them. Subject to funding, the Charity aims to grow the number and breadth of these resources substantially, guided by teacher needs.

Thanks to funding from the Freelands Foundation, the Superpower of Looking started to be rolled out to primary schools in September as part of a five-year national roll out. Following two successful, independently evaluated pilots) and this initiative will become the Charity's flagship learning programme. Using online resources and inspiring films, the Superpower of Looking will help improve the visual literacy, confidence and analytical skills of primary school children and support teachers (particularly non-art specialists) deliver the Art & Design curriculum. The Superpower of Looking is being marketed to teachers with a major communications programme. A network of Ambassadors and volunteer Teacher Champions will help spread the word, the Champions' schools being rewarded by art prints from artists. This programme will also support life-long learners and has skills benefits beyond the arts.

Community Engagement

Building on the Charity's successful volunteer sculpture photography, which engaged over 600 volunteers, subject to funding, the Charity will run a three-year volunteer-led programme to identify, research and photograph outdoor murals alongside selected street art suggested by local communities and publish on Art UK. The Charity awaits the outcome of a re-submitted application to the National Lottery Heritage Fund for the majority of the funding needed. We will record c.5,000 murals across the UK. The Charity will work with communities to tell stories about them and explore their meaning.

Tagger – where the public can add keywords to artworks – was relaunched in the summer of 2022 and is the Charity's major digital volunteering initiative, meeting the need to make art more discoverable by subject matter, and giving thousands of people satisfying ways to contribute to a national resource by saying what they see in artworks. Art UK's Curations feature, which allows users to creatively curate digital exhibitions, will be continue to provide the public with satisfying ways of engaging with public collections and sharing these with friends.

Art Detective will continue to play a key role supporting collections solve mysteries around their artworks. A key focus over the next 12 months is finding funding for a second member of the team, which is currently very under-resourced.

Collections Support

The Charity plays a key role supporting collections showcase their art to a global audience. There will be three focuses over the next couple of years.

First, the Charity is ambitious about growing revenue in the Shop to over £750,000 by March 2026 with over £250,000 pa returned to collections plus more income for artists. This will follow an upgrade to the e-commerce interface which was launched in September 2022 thanks to funding received through the Bloomberg Digital Accelerator programme.

Second, Art UK aims to drive visits to collections. In the Charity's spring 23 survey 19% of respondents said they used the site to plan visits. The Charity's work with Bloomberg on the Connects app enhances this.

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

The Bloomberg Connects app makes it easy to access and engage with arts and culture from mobile devices – anytime, anywhere. The app offers the ability to learn about current exhibitions at a portfolio of participating cultural partners through dynamic content exclusive to each organisation. Features include expert commentary, video highlights, pinch-and-zoom capability and exhibition and way-finding maps. The Charity will also aim to support collections writing about art in their collections.

Third, the Charity will build on its collection training programme, offering webinars to collections around intellectual property rights, Art Detective, the Shop and how best to use Art UK as well as introducing a range of toolkit guides to help Collections make the most of the platform.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

The company is registered as a charitable company in England and Wales limited by guarantee and was set up by a Memorandum of Association on 12 December 2002, registered under the number 1096185. The charity was registered in the Scottish Charity Register by the OSCR on 3 August 2018 and now has charitable status under the Charities and Trustee Investment (Scotland) Act 2005, registered under the number SC048601.

Method of Appointment or Election of Trustees

Trustees are chosen for their experience relating to the Charity's work. A Trustees skills & experience matrix is kept. There is a nominations committee which has been set up for appointing Trustees which consists of 4 Trustees and the Chief Executive Officer, Deputy Director and Company Secretary. It is chaired by the Vice-Chair. The nominations committee is responsible for writing role descriptions, reviewing applications, conducting interviews and recommending candidates to the Board of Trustees. Decisions to appoint are minuted at a meeting of the Trustees.

Policies Adopted for the Induction and Training of Trustees

An induction programme is offered to Trustees to ensure they are aware of the Charity's objectives, strategy and activities and their duties as Trustees.

Pay Policy for Senior Staff

The setting of pay for staff is the responsibility of the Chief Executive Officer following consultation with the Deputy Director, the Head of Operations and HR and an assessment of relevant market pay scales. The range of pay awards is agreed by the Board. The Chair is responsible for setting the pay of the Chief Executive Officer following consultation with the Trustees and an assessment of relevant market pay scales.

Organisational Structure and Decision Making

The Board of Trustees has ultimate responsibility for the Charity, as described in the Articles of Association (updated in 2016). It is responsible for ensuring Art UK follows an appropriate strategy that delivers public benefit, acts responsibly with regard to risk management and financial control, and in accordance with the law. These responsibilities are shared with Trustees as part of their induction. Trustees (and senior management) are required to declare conflicts of interest four times per annum in line with The Charity's policy. The Chief Executive Officer reports to the Chair twice a month, providing updates on operations, finance and risk management.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The Board meets four times per year to review financial and operational progress and risks, and address issues of strategic importance. A comprehensive, data driven Board Report is delivered to Trustees ahead of meetings. Meetings are hybrid to help accessibility. At least one meeting a year is held in Stoke, where a Trustee is based. Meeting minutes are available to funders.

The Board delegates certain responsibilities and decision-making to the Chief Executive Officer as defined in his job specification. The Chief Executive Officer, who since August 23 has taken the title of Chief Executive, manages the Charity on a day-to-day basis supported closely by the senior management team (SMT). Two committees bring the SMT together with Trustees: the Management Board and the Platform Strategy Board.

Art UK's programme of work is divided into 4 delivery areas ('verticals'), each with a department head. The first 3 are audience facing and logically build on each other: (i) getting the artworks onto our platform (Digital Assets); then move to (ii) telling stories about the art and offering learning opportunities (Content and Learning); before (iii) giving the audience agency over the artworks through participative digital engagement & volunteering activities, In Real Life activities nationally and in Stoke (Community Engagement). The fourth vertical covers the Charity's support for collections and artists. These are supported by five 'horizontal' (Digital Infrastructure, Marketing, HR, Development and Finance). The Management Board comprises the heads of each vertical and horizontal. Each vertical and horizontal department head has a 'buddy' or mentor on the Board of Trustees.

The Management Board meets twice a month and ensures the business the business plan and operational plans of the Charity are implemented and the needs of audiences and collections are met. It focuses on monitoring financials, performance in key areas, resourcing, marketing and risk management. A digital dashboard of metrics monitors progress against goals and informs decision making. Relevant team ideas are discussed. Two trustees join Management Board meetings one meeting a month, ensuring it is held to account.

The Platform Strategy Board comprises the heads of the verticals and the Head of Marketing and Communications. Its focus is the long-term strategic direction of Art UK. It has responsibility for developing the Charity's business plan (subject to Board approval), responding to new opportunities, being alert to organisational weaknesses and threats, and assessing investment needs. It meets monthly. Two Trustees join the meetings.

Each month a Resource Management Meeting is attended by the Chief Executive Officer, Deputy Director and Head of HR, Operations & Resourcing. Its focus is staffing and recruitment; salaries and contracts; team wellbeing and feedback (there is an annual staff survey); talent development; staff handbook updates; whilst thinking about long-term resource needs. Since moving to majority remote working the meeting has focused on ensuring an inclusive workplace for a distributed workforce.

A weekly team meeting provides direction and encourages team communication and cohesion. It covers KPIs, organisational developments, audience and collection feedback and celebrates success. It sometimes includes presentations on new initiatives and strategy updates. Staff are encouraged to share ideas and opinions, also through annual staff surveys and a digital suggestion box. A longer business strategy update is given by the Chief Executive Officer twice a year.

The Charity looks to take external advice on many of its activities through the setting up of Steering Panels. The Charity sees Art UK as a digital platform that is shared by the participating collections. All of them have a stake in it. Ensuring the collections – large institutions and small – are involved in developing the initiative is

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

key and the Steering Panels play a key role here. A number of these have existed for limited periods during the development of new initiatives such as for the creation of Art Detective and for the running of the Audience Broadening Initiative. The principal extant Steering Panel is the Art UK Steering Panel. The other extant ones are the Learning and Engagement Steering Panel, the Shop Steering Panel and the Ceramics Digitisation Steering Committee.

An Advisory Board provides the Art UK Board of Trustees with guidance on the strategic direction of the Art UK Charity and, in particular, artuk.org. Its membership comprises independent experts and senior representatives from leading stakeholders in the Art UK initiative.

A Philanthropy Board plays a key role in supporting the Charity raise funds from individuals and corporates and is now chaired by one of the Trustees, Tom Davies.

Related Parties

Details of related party transactions are disclosed in note 22 to the accounts.

Risk Management

The Charity assesses risks to its operations, finances, strategic direction and charitable objectives on a regular basis. A full risk matrix has been compiled and is reviewed by the Trustees at every quarterly Board meeting.

Two particular risks are uppermost in the minds of the Trustees and management at all times.

The first is ensuring that the charity represents on the Art UK website and in any related media the catalogue information, data and images of institutions and artists that participate in the Charity's projects as accurately and authoritatively as possible and in a way that does not bring the Charity or other stakeholders into disrepute. The Charity does this by having in place stringent work procedures for the creation and checking of content that is added to the Art UK website and for ensuring that copyright in images is respected in line with the law and best international practice.

The second risk relates to the financial sustainability of the organisation at a challenging time for charities and the arts and culture sector. Considerable focus has been put on protecting and improving the financial strength of the organisation by broadening the streams of income to the Charity and ensuring that an increasing proportion of these are from reliable recurring sources. This work continues.

Internal Controls

The Board has overall responsibility for establishing, maintaining and reviewing the effectiveness of the system of internal control. The system of internal control is designed to manage risk and provide reasonable assurance that key business objectives and expected outcomes will be achieved. It also exists to give reasonable assurance about the preparation and reliability of financial and operational information, the safeguarding of the Charity's assets and interests and compliance with relevant legislation, law and regulations.

The assurance framework is designed to provide sufficient, continuous and reliable assurance on organisational stewardship and the management of the major risks to organisational success and delivery of value for money. Executive responsibility has been clearly defined for the identification, evaluation and control of significant risks. The Chief Executive Officer and executive members of the Management Board carry out evaluations of the risks which impact on the Charity's ability to meet key business objectives. Risk

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

assessments are carried out on a monthly basis at the Management Board and are aligned to the business planning process. The Chief Executive Officer is responsible for reporting to the Board any significant changes affecting key risks or the breakdown of internal control.

The Board is responsible for a defined range of issues covering strategic, operational, and financial and compliance issues. The Board has not formally adopted the Charity Governance Code for smaller charities but has due regard to it. The governance framework is supported by a framework of policies and procedures with which employees must comply covering issues such as health and safety, data protection, and safeguarding. Financial reporting procedures include detailed budgets for the year ahead which are reviewed by the Chief Executive Officer and Head of Finance on a monthly basis and approved by the Board of Trustees quarterly.

The Board confirms that there is an ongoing process for identifying, evaluating and managing significant risks faced by the Charity. This process has been in place throughout the year under review, up to the date of the annual report, and is reviewed by the Board. The Board has reviewed the effectiveness of the systems of internal control, including the agreed sources of assurance and confirm they are appropriate for that purpose. The Board is satisfied there is sufficient evidence to confirm that adequate systems of internal control existed and operated throughout the year. Up to the date of signing of these financial statements those systems were directed at the management of the significant risks facing the Charity. No weaknesses were identified which would have resulted in material misstatement or loss that would have required disclosure in the financial statements.

CONCLUDING COMMENTS

Art UK is a digital first organisation with a focus on supporting UK public collections and opening up these institutions' art collections to a global audience for enjoyment, learning and research. The Trustees believe that the work of the Charity is transforming public access to the art that is owned by the British public. At the same time, it is providing an economically efficient shared digital infrastructure for public collections the length and breadth of the UK that is now widely recognised by funders as well as the participating collections.

Following Arts Council England's decision not to fund Art UK as part of the National Portfolio (2023-25) the Board of Trustees was proud of the Charity's response which included a programme of cost cutting (including a small number of redundancies) and a re-invigorated approach to raising funds from other sources notably charitable trusts and individuals.. The Charity is deeply indebted to those funders who stepped into support it at this difficult time. It is also confident that by widening its net of potential funders to include more support in the USA as well as HE sector support for its work to make its platform even more useful to researchers, it will improve the long-term sustainability of its platform.

The Trustees are particularly excited by the Charity's partnership with the Collections Trust and the University of Leicester to build the Museum Data Service which will transform the way in which knowledge and data is exchanged across museums and other collections. They are grateful to Bloomberg Philanthropies for their generous support of this important initiative which will have its Beta launch in November 2023. The Trustees are also very grateful to Bloomberg Philanthropies for supporting this programme and, separately, their strong partnership with Art UK supporting the Charity's work making art collections more accessible, particularly through the Connects app, which Art UK is introducing to its many Partner Collections.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The Charity is also in a strong position to support the teaching of Art & Design and Art History in schools across the country and connect the UK's young people to the extraordinary art collection they all own. A particular significant contribution will be the Charity's support for young people and their teachers around visual literacy and wider observational skills and learning about art, through the Freelands Foundation – funded Superpower of Looking initiative. Alongside the Museum Data Service the Superpower of Looking will be the Charity's major focus for the next few years. Both will be absolutely transformative projects.

Working more closely with artists – there are over 54,000 artists represented on the website including approaching 10,000 living ones – will also be a major focus for the charity in the coming years. Artists have always been central to what we do. They sit on the Charity's Board, they help create its learning resources, they write for Art UK and feature in its stories, and they give it permission to reproduce their works. But most importantly, they are the reason for the extraordinary art collection we all own, that Art UK shares with the world.

The Trustees believe the Art UK platform is a global model of innovation, inclusion and collaboration (across communities, collections, universities and artists); and the content created will help support and develop creative careers and the work of the creative industries, from curators to designers. Art UK aims to be an exemplar of inclusivity. The Charity will continue to diversify the platform's content, building on previous years' work, to ensure that it reflects the interests of the wider British public. The Charity's staff and Trustees believe Art UK can play an important role amplifying the voices and histories of under-represented groups through continuing to tell the stories about Black and minority ethnic artists that are not known and sitters who have been overlooked or forgotten. This work will continue to be a key focus for the Charity.

The Trustees continue to be struck by the low awareness there is, even within the UK, of the work of the Charity. This is despite the fact the website attracts over 5 million annual users at the time of this report's publication. The Senior Management Team and Trustees are determined to make the Charity better known and grow its public benefit impact. Greater investment in marketing, promotion and advocacy is clearly required and will be an ongoing focus for the organisation.

The Trustees look forward to our future with great confidence and are grateful to all the donors, Partner Collections, project partners and, not least, the Charity's dynamic and dedicated staff who have made everything reported in this document possible.

Finally, the Trustees would like to thank Bob Lisney, Noura Al-Maashouq and Andria Zafirakou who have all retired from the Board since the last Board Report was published and welcome Tom Davies and John Stack who have joined the Board.

This report was approved by the Trustees, on 5 October 2023 and signed on their behalf by:



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Kathleen Soriano
Chair of Trustees

THE PUBLIC CATALOGUE FOUNDATION

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Public Catalogue Foundation for the purposes of company law) are responsible 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they 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 judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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.

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

We have audited the financial statements of The Public Catalogue Foundation (the 'charitable company') for the year ended 31 March 2023. 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 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the 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. 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.

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

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 Charities Act 2011

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

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

Matters on which we are required to report by exception

In the light of our 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' report.

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 and the Charities Accounts (Scotland) Regulations 2006 (as amended) 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.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees 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 incorporated organisation'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 incorporated organisation or to cease operations, or have no realistic alternative but to do so.

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

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: <https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx>. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Extent to which the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit, in respect to fraud, are: to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses; and to respond appropriately to fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both those charged with governance of the entity and its management.

Our approach was as follows:

- We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general sector experience, and through discussion with the trustees and other management (as required by auditing standards), and discussed with the trustees and other management the policies and procedures regarding compliance with laws and regulations (see below);
- We identified the following areas as those most likely to have such an effect: health and safety; General Data Protection Regulation (GDPR); fraud; bribery and corruption, and employment law. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the trustees and other management and inspection of regulatory and legal correspondence, if any. The identified actual or suspected non-compliance was not sufficiently significant to our audit to result in our response being identified as a key audit matter.
- We considered the legal and regulatory frameworks directly applicable to the financial statements reporting framework (FRS 102 and the Charities Act 2011) and the relevant tax compliance regulations in the UK;
- We considered the nature of the charity's operations, the control environment and financial performance.
- We communicated identified laws and regulations throughout our team and remained alert to any indications of non-compliance throughout the audit;

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

- We considered the procedures and controls that the charity has established to address risks identified, or that otherwise prevent, deter and detect fraud; and how senior management monitors those programmes and controls.

Based on this understanding we designed our audit procedures to identify non-compliance with such laws and regulations. Where the risk was considered to be higher, we performed audit procedures to address each identified fraud risk. These procedures included: testing manual journals; reviewing the financial statement disclosures and testing to supporting documentation; performing analytical procedures; and enquiring of management, and were designed to provide reasonable assurance that the financial statements were free from fraud or error.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

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 and section 44 (1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Mark Cummins FCCA (Senior Statutory Auditor)

For and on behalf of TC Group

Statutory Auditors

Office: Steyning

Dated: 18 October 2023

**THE PUBLIC CATALOGUE FOUNDATION
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023**

	Note	Unrestricted Funds £	Restricted Funds £	2023 Total £	2022 Total £
Income from					
Donations	3	691,115	1,095,415	1,786,530	1,359,408
Charitable activities	5	126,924	-	126,924	124,735
Other trading activities	6	21,875	-	21,875	37,500
Investments	4	1,045	-	1,045	232
Total		840,959	1,095,415	1,936,374	1,521,874
Expenditure on					
Raising funds	7	132,083	-	132,083	140,088
Charitable activities	7	915,260	612,506	1,527,766	1,564,856
Total		1,047,343	612,506	1,659,849	1,704,944
Net income / (expenditure)		(206,384)	482,909	276,525	(183,070)
Transfer between funds	18	167,030	(167,030)	-	-
Net movement in funds		(39,354)	315,879	276,525	(183,070)
Reconciliation of funds:					
Total funds brought forward	17/18	131,404	132,611	264,015	447,085
Total funds carried forward	17/18	92,050	448,490	540,540	264,015

All of the charity's activities are continuing.

There are no gains and losses other than those shown above.

The notes on pages 30 to 44 form part of these financial statements

THE PUBLIC CATALOGUE FOUNDATION
BALANCE SHEET
AS AT 31 MARCH 2023

	Notes	2023 £	2022 £
FIXED ASSETS			
Intangible assets	11	278,853	185,874
Tangible assets	12	<u>5,333</u>	<u>1,089</u>
Total fixed assets		284,186	186,963
CURRENT ASSETS			
Stocks	13	1,680	2,395
Debtors	14	36,450	91,083
Cash at bank and in hand		<u>565,186</u>	<u>268,995</u>
Total current assets		603,316	362,473
CURRENT LIABILITIES:			
Creditors: Amounts falling due within one year	15	<u>(257,058)</u>	<u>(194,017)</u>
Net current assets		<u>346,258</u>	<u>168,456</u>
Total assets less current liabilities		<u>630,444</u>	<u>355,419</u>
Creditors: Amounts falling due after more than one year	16	(89,904)	(91,904)
Total net assets		<u>540,540</u>	<u>264,015</u>
The funds of the charity:			
Unrestricted funds	17	92,050	131,404
Restricted funds	17/18	<u>448,490</u>	<u>132,611</u>
Total charity funds		<u>540,540</u>	<u>264,015</u>

The financial statements were approved and authorised for issue by the board and were signed on its behalf on 5 October 2023 by:



Kathleen Soriano
Chair

The notes on pages 30 to 44 form part of these financial statements.

THE PUBLIC CATALOGUE FOUNDATION
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

		2023		2022	
	Notes	£	£	£	£
Net cash provided by operating activities	19		474,522		10,056
Cash flows from investing activities:					
Interest receivable and similar income		1,045		232	
Purchase of tangible and intangible fixed assets		(177,876)		(66,540)	
Net cash used in investing activities			(176,831)		(66,308)
Cash flows from financing activities:					
Repayment of loans and borrowings		(1,500)		(18,000)	
Net cash used in financing activities			(1,500)		(18,000)
Net increase/(decrease) in cash and cash equivalents			296,191		(74,252)
Cash and cash equivalents at 1 April 2022			268,995		343,247
Cash and cash equivalents at 31 March 2023			565,186		268,995
Analysis of net cash					
		At 1 April 2022	Cash flow	Non-cash Changes	At 31 March 2023
		£	£	£	£
Cash at bank and in hand		268,995	296,191	-	565,186

The notes on pages 30 to 44 form part of these financial statements.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1. PRINCIPAL ACCOUNTING POLICIES

1.1 Basis of preparation and statement of compliance

The financial statements have been prepared under the historical cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Charities (SORP 2015 (FRS 102)), and applicable accounting standards (FRS102).

The Public Catalogue Foundation is a public benefit entity.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. There are no material uncertainties about the charity's ability to continue as a going concern and as such, the going concern basis has been adopted for the preparation of these financial statements.

The principal accounting policies and estimation techniques are as follows:

1.2 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donation income, including income from the Art UK Benefactor Scheme, is recognised when the Charity has entitlement to the donation and grant income is recognised in the period in which the recognition criteria has been met.

Commercial digitalisation income is recognised when the service has been undertaken.

Catalogue sales and Art Matters products are recognised on the sale of a book or item.

Donated services or facilities are recognised when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.3 Fund Accounting

Restricted funds are those the use of which is restricted by the conditions imposed by the donors.

Unrestricted funds are those which are available for the general advancement of charity's objectives.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1. PRINCIPAL ACCOUNTING POLICIES (continued)

1.4 Allocation of Costs

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

1.5 Charitable activities

Charitable activity costs include all expenditure incurred in direct pursuit of the charity's charitable objectives.

1.6 Pension schemes

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.7 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

1.8 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments. The trustees seek to use short-term deposits where possible to optimise the return on monies held at the bank and to manage cash flow.

1.9 Stocks

Stock of Art UK products are valued at the lower of cost and net realisable value.

1.10 Debtors

Amounts owing to the charity at the balance sheet date are shown as debtors less any provisions for amounts that may prove uncollectable.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.12 Intangible assets and amortisation

Intangible assets are capitalised and recognised when the future economic benefits are probable and the cost or value of the asset can be measured reliably. Intangible assets are initially recognised at cost and are subsequently measured at cost net of amortisation and any provision for impairment.

Amortisation is provided on intangible assets at rates calculated to write off the cost of each asset on a straight-line basis over its expected useful life.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Amortisation is provided on the following basis:

Sculpture Website interface development	-	33% straight line
Computer software	-	33% straight line
Art UK website development	-	25% straight line
Other software development	-	10 – 33% straight line

1.13 Tangible fixed assets and depreciation

Tangible fixed assets costing £500 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimates useful lives.

Depreciation is provided on the following basis:

Computer equipment	-	33% straight line
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1.14 Key estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised

The trustees do not consider that there are any critical estimates or areas of judgement that need to be brought to the attention of the readers of the financial statements.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

2. STATEMENT OF FINANCIAL ACTIVITIES – YEAR ENDED 31 MARCH 2022

	Unrestricted Funds £	Restricted Funds £	2022 Total £	2021 Total £
Income from				
Donations	777,549	581,859	1,359,408	1,857,867
Charitable activities	124,735	-	124,735	126,730
Other trading activities	37,500	-	37,500	18,750
Investments	232	-	232	52
Total	940,016	581,859	1,521,874	2,003,399
Expenditure on				
Raising funds	140,088	-	140,088	119,618
Charitable activities	1,038,213	526,643	1,564,856	1,670,750
Total	1,178,301	526,643	1,704,944	1,790,368
Net income / (expenditure)	(238,286)	55,216	(183,070)	213,031
Transfer between funds	83,778	(83,778)	-	-
Net movement in funds	(154,508)	(28,562)	(183,070)	213,031
Reconciliation of funds:				
Total funds brought forward	285,912	161,173	447,085	234,054
Total funds carried forward	131,404	132,611	264,015	447,085

3. INCOME FROM DONATIONS

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Donations	<u>691,115</u>	<u>1,095,415</u>	<u>1,786,530</u>	<u>1,359,408</u>

In 2022 £777,549 of income from donations was unrestricted and £581,859 was restricted.

Included in unrestricted donations is £89,986 (2022: £81,557) of donations in kind.

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

3. INCOME FROM DONATIONS (CONTINUED)

Unrestricted donations comprise:

	Total 2023 £	Total 2022 £
Bloomberg L.P.	337,500	337,500
The de Pass Family Trust	60,000	-
Deborah Loeb Brice CAF Advised Fund	50,000	50,000
Good-Loop Ltd	28,004	-
Treebeard Trust	10,000	10,000
The Hotspur Trust	10,000	-
Gifts in Kind – Google	50,467	43,557
Gifts in Kind Freshfields Legal	35,000	25,000
Gifts in Kind – Fundraising venue hire	3,693	13,000
Garfield Weston Foundation	-	75,000
Other small unrestricted donations below £10,000	106,451	223,492
	691,115	777,549

Restricted donations comprise:

	Total 2023 £	Total 2022 £
Bloomberg L.P.	445,000	-
Arts Council England – A Shared Digital Platform for England’s Art	420,000	240,000
Freelands Foundation	186,824	48,981
C Gregson	10,000	-
The Stevenson Family’s Charitable Trust	10,000	-
John Ellerman Foundation	-	97,962
The Ampersand Foundation	-	50,000
Scottish Government	-	47,356
The de Pass Family Trust	-	25,000
J S Cohen	-	15,000
Arts Council England – Sculpture	-	12,929
The Henry Moore Foundation	-	10,000
Other small restricted donations below £10,000	23,591	34,631
	1,095,415	581,859

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

4. INVESTMENT INCOME

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Interest receivable	<u>1,045</u>	<u>-</u>	<u>1,045</u>	<u>252</u>

In 2022 all of the investment income was unrestricted.

5. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Art UK Partner Collection Subscriptions	107,214	-	107,214	101,014
Replacement image discs	80	-	80	107
Book Sales	4,661	-	4,661	7,495
Commercial Digitisation	7,758	-	7,758	2,019
Art UK Dealership Scheme	-	-	-	667
Art UK Products	2,888	-	2,888	3,745
Miscellaneous	4,323	-	4,323	9,688
Interest receivable	<u>126,924</u>	<u>-</u>	<u>126,924</u>	<u>124,735</u>

In 2022 all of the income from charitable activities was unrestricted.

6. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Sponsorship income	<u>21,875</u>	<u>-</u>	<u>21,875</u>	<u>37,500</u>

In 2022 all of the income from other trading activities was unrestricted.

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

7. ANALYSIS OF EXPENDITURE

	Staff costs	Depreciation and Amortisation	Other costs	Total 2023	Total 2022
	£	£	£	£	£
Cost of raising funds:					
Fundraising and publicity costs	-	-	29,478	29,478	48,145
Support costs allocation (see below)	-	-	28,105	28,105	23,388
Staff costs	74,500	-	-	74,500	68,555
Total cost of raising funds	<u>74,500</u>	<u>-</u>	<u>57,583</u>	<u>132,083</u>	<u>140,088</u>
Charitable expenditure:					
Staff costs	794,751	-	-	794,751	762,159
Depreciation and amortization	-	78,205	-	78,205	112,123
Other costs	-	-	280,453	280,453	373,448
Support and governance costs	197,566	2,447	174,344	374,357	317,126
Total charitable expenditure	<u>992,317</u>	<u>80,652</u>	<u>454,797</u>	<u>1,527,766</u>	<u>1,564,856</u>
Total expenditure	<u><u>1,066,817</u></u>	<u><u>80,652</u></u>	<u><u>512,380</u></u>	<u><u>1,659,849</u></u>	<u><u>1,704,944</u></u>

Included within costs of raising funds is £132,083 (2022: £140,083) attributable to unrestricted funds and £nil attributed to restricted funds (2022: £nil).

Included within charitable expenditure is £915,260 attributable to unrestricted funds (2022: £1,038,213) and £612,506 attributed to restricted funds (2022: £526,643)

Analysis of support and governance costs

	2023	2022
	£	£
Staff costs	197,566	167,394
Depreciation	2,447	7,499
Office and other costs	116,309	81,848
IT costs	32,906	32,449
Financial Control fees	42,684	41,790
Loss on disposal of fixed assets	-	33
Allocation of support costs to fundraising activities	(28,105)	(23,388)
Governance costs –audit fees and professional fees	10,550	9,500
	<u>374,357</u>	<u>317,126</u>

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

8. EMPLOYEE INFORMATION

	2023	2022
	No	No
Average monthly headcount	34	32
Average monthly headcount expressed as full-time equivalents	28	27
Employee costs were as follows:	£	£
Salaries	953,179	894,350
National Insurance	93,491	85,438
Pension contributions	20,147	18,320
	<u>1,066,817</u>	<u>998,108</u>

The number of employees whose annual emoluments were £60,000 or more were:

	2023	2022
£60,001 - £70,000	1	-
£70,001 - £80,000	-	1

The key management personnel of the charity comprises the Trustees and the Chief Executive. The Trustees all give their time and expertise without any kind of remuneration or other benefit in kind (2022: £nil). The total employment benefits of key management personnel including employer's national insurance contributions were £77,990 (2022: £87,544).

During the period payments of £4,416 (2022: £nil) were made with regards to the termination of employment.

9. TRUSTEES' REMUNERATION AND EXPENSES

During the year the charity was controlled by the Trustees. None of the Trustees received any remuneration during the year (2022: none). Expenses reimbursed to Trustees during the year amounted to £655 (2022: £nil). No Trustees were paid for articles provided during the year to 31 March 2023 (2022: One Trustee was paid £1,050).

10. AUDITOR'S REMUNERATION

	2023	2022
	£	£
Audit	8,750	8,000
Other services	1,800	1,500
	<u>10,550</u>	<u>9,500</u>

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

11. INTANGIBLE FIXED ASSETS

	Other software development	Sculpture website interface development	Museums Data Services Software Platform Build	Total
	£	£	£	£
Cost				
At 1 April 2022	514,280	247,784	-	762,064
Additions	<u>59,500</u>	<u>-</u>	<u>111,877</u>	<u>171,377</u>
At 31 March 2023	<u>573,780</u>	<u>247,784</u>	<u>111,877</u>	<u>933,441</u>
Amortisation				
At 1 April 2022	351,242	224,948	-	576,190
Charge for the year	<u>59,298</u>	<u>19,100</u>	<u>-</u>	<u>654,588</u>
At 31 March 2023	<u>410,540</u>	<u>244,048</u>	<u>-</u>	<u>654,588</u>
Net book value				
At 31 March 2023	<u><u>163,240</u></u>	<u><u>3,736</u></u>	<u><u>111,877</u></u>	<u><u>278,853</u></u>
At 31 March 2022	<u><u>163,038</u></u>	<u><u>22,836</u></u>	<u><u>-</u></u>	<u><u>185,874</u></u>

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

12. TANGIBLE FIXED ASSETS

	Computer equipment
	£
Cost	
At 1 April 2022	56,032
Additions	6,499
Disposals	(1,985)
At 31 March 2023	<u>60,546</u>
Depreciation	
At 1 April 2022	54,943
Charge for the year	2,255
Eliminated on disposal	(1,985)
At 31 March 2023	<u>55,213</u>
Net book value	
At 31 March 2023	<u><u>5,333</u></u>
At 31 March 2022	<u>1,089</u>

13. STOCKS

	2023	2022
	£	£
Art UK Products	<u>1,680</u>	<u>2,395</u>

14. DEBTORS

	2023	2022
	£	£
Amounts falling due within one year		
Trade debtors	13,144	18,684
Prepayments & accrued income	19,138	61,372
Other debtors	4,168	11,027
	<u>36,450</u>	<u>91,083</u>

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

15. CREDITORS: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	92,144	43,424
Accruals & deferred income	119,292	104,248
PAYE/NI payable	22,926	22,823
Other creditors	4,696	5,522
Other loans	18,000	18,000
	257,058	194,017

	2023	2022
	£	£
Deferred income at 1 April 2022	51,735	50,805
Resources deferred during the year	69,462	51,735
Amounts released from previous periods	(51,735)	(50,805)
	69,462	51,735

16. CREDITORS: amounts falling due after more than one year

	2023	2022
	£	£
Other loans	89,904	91,404

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

As at 31 March 2023:

	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£
Intangible fixed assets	278,853	-	278,853
Tangible fixed assets	5,333	-	5,333
Current assets	154,826	448,490	603,316
Creditors: amounts falling due within one year	(257,058)	-	(257,058)
Creditors: amounts falling due in more than one year	(89,904)	-	(89,904)
	92,050	448,490	540,540

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS (Continued)

As at 31 March 2022:

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Intangible fixed assets	187,874	-	185,874
Tangible fixed assets	1,089	-	1,089
Current assets	229,862	132,611	362,473
Creditors: amounts falling due within one year	(194,017)	-	(194,017)
Creditors: amounts falling due in more than one year	(91,404)	-	(91,404)
	131,404	132,611	264,015

18. RESTRICTED FUNDS

	Balance at 1 April 2022	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2023
	£	£	£	£	£
Tagger	78,225	10,000	(2,975)	(59,500)	25,750
Shop	25,000	-	(34,927)	9,927	-
Art Detective	24,533	-	(24,553)	20	-
The Superpower of Looking	3,383	-	(17,310)	13,927	-
Content, Collection & Partnership Platform Improvements	1,470	-	(1,470)	-	-
Museum Data Service	-	445,139	(99,120)	(112,814)	233,205
The Super Power of Looking – Stage Three	-	186,824	(7,385)	-	179,439
Total Economic Value	-	18,779	(29)	(10,000)	8,750
Northern Ireland Content Development	-	5,708	(4,362)	-	1,345
A Shared Digital Platform for England’s Art	-	420,000	(420,000)	-	-
Scottish Content & Audience Development	-	8,965	(375)	(8,590)	-
Total restricted funds	132,611	1,095,415	(612,506)	(167,030)	448,490

The specific purposes for which the funds are to be applied are as follows:

Tagger – A digital tool which allows anyone to go onto the site and contribute tags to an artwork and so contribute to building the search and discovery functions for each piece of artwork.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

18. RESTRICTED FUNDS (Continued)

Shop – Funding to generate increased partnership income, and to equip participating collections with the skills and resources needed to improve their income generation through the shop.

Art Detective – A platform on Art UK through which anyone can help public collections across the country find out more information about their artworks such as who was the creator of the artwork and who and what is featured in the artwork.

The Superpower of Looking – a programme designed to transform the visual literacy skills of primary school children.

Content, Collection & Partnership Improvements – Funding from the Scottish Government towards capital IT investment to improve the collection and the venue pages on the Art UK website, improve the story pages, and improve the home page search functionality.

Museum Data Service – The Museum Data Service is a three-way partnership between Art UK, Collections Trust and the University of Leicester. It will build real world digital infrastructure to transform the way museums share their object records and knowledge and will allow Art UK to scale up its operation adding millions more artworks over time. This funding allows Art UK to build a new state-of-the-art e-commerce platform to generate commercial income for its partner collections.

The Super Power of Looking – Stage Three - This funding is the third stage of a project designed to transform the visual literacy skills of primary school children, following the successful completion of the Stage One pilot, which took place between June 2019 and January 2020, and a Stage Two trial rollout, between April 2020 and April 2021. Stage Three will involve national rollout of The Superpower of Looking to embed the programme in schools across the United Kingdom, development of additional resources, and supporting teachers with training opportunities.

Total Economic Value – This funding relates to the Economic Value work which is being done.

Northern Ireland Content Development – This fund is for increasing Northern Ireland content onto the Art UK site relating specifically to Northern Ireland.

A Shared Digital Platform for England's Art – Arts Council England has provided Art UK with a grant of £1.6m over 4 years 2018-2022, and subsequently a further 'Rollover' grant for the financial year to Mar23 of £400K. The funds represented here include the final £60K of the four year grant, and £360K of the Rollover grant. These grants are to support public collections in England to make their art collections digitally accessible to the global public.

Scottish Content & Audience Development – This fund is for increasing Scottish content on and audiences to the Art UK site relating specifically to Scotland.

Transfers – Where expenditure on a project exceeds funds raised for that particular project, a transfer is made from unrestricted funds to cover the remainder of the costs.

Where funding has been received towards capital expenditure and no further restrictions remain, a transfer, equal to the costs capitalised has been made against those funds.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

19. NET CASH INFLOW FROM OPERATING ACTIVITIES

	2023	2022
	£	£
Net income/(expenditure) for the year	276,525	(183,070)
Depreciation charges	2,255	11,999
Amortisation charges	78,397	107,624
Interest	(1,045)	(232)
Loss on the sale of fixed assets	-	33
Decrease in stocks	716	577
Decrease/(increase) in debtors	54,633	107,310
Decrease/(increase) in creditors	63,041	(34,186)
	474,522	10,056

20. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2022	Cash flows	At 31 March 2023
	£	£	£
Cash at bank and in hand	268,995	296,191	565,186
Debt	(109,404)	(1,500)	(107,904)
	159,591	294,691	457,282

21. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £20,147(2022: £18,320). There were contributions payable to the fund at the balance sheet date totalling £68 (2022 £nil).

22. RELATED PARTY TRANSACTIONS

Previously the charity received a long term loan from Charles Gregson, formally a trustee who resigned 16th December 2022. At the year end the charity owed Charles Gregson £30,500 (2022 - £30,500). No advances or repayments were made on this loan during the year. The loan will be repaid when the charity has sufficient funds to do so.

At the year end the charity owed Andy Ellis (Chief Executive) £77,404 (2022 - £78,904). Repayments of £1,500 were made to the Chief Executive during the year. The loan will be repaid when the charity has sufficient funds to do so. Andy Ellis also provided the charity with a short term loan totalling £15,000 during the year, this was repaid in full before the year end.

During the year the wife of Andy Ellis (Chief Executive) undertook editing work relating to Art UK for which she was paid £150 (2022 – £1,350).

Donations of £210 were received in the year (2022 - £2,000) from the trustees.

THE PUBLIC CATALOGUE FOUNDATION NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

23. TAXATION

As a charity, The Public Catalogue Foundation is exempt from income tax to the extent that income generated is applied to the organisation's charitable purpose.

24. LEGAL FORM

The Public Catalogue Foundation is a Charitable Company limited by guarantee.

THE PUBLIC CATALOGUE FOUNDATION

England & Wales - Charity number 1096185

Accounts

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS
31 MARCH 2022

THE PUBLIC CATALOGUE FOUNDATION

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THE PUBLIC CATALOGUE FOUNDATION

LEGAL & ADMINISTRATIVE INFORMATION

Trustees	Charles Gregson (Chairman) Hasan Bakhshi Rana Begum RA Professor Carola Boehm (Appointed 5 May 2022) Patrick Brill OBE RA (Resigned 18 October 2021) David Ekserdjian George Entwistle Dr Errol Francis (Appointed 21 April 2022) Catherine Holden (Appointed 1 June 2022) Clare Lilley Robert Lisney OBE Thomas Marks Noura Al-Maashouq Kathleen Soriano Graham Southern (Resigned 8 December 2021) Kimberley Streets Andria Zafirakou MBE
Director	Andrew Ellis
Company Secretary	Elizabeth Rimell
Company Number	04573564
Charity Number	1096185 (England & Wales) SC048601 (Scotland)
Registered Office address	Salisbury House Station Road Cambridge England CB1 2LA
Auditors	TC Group The Courtyard Shoreham Road Upper Beeding Steyning West Sussex BN44 3TN

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of The Public Catalogue Foundation (the company) for the year ended 31 March 2022. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition October 2019).

Since the company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

The Company operates under the name Art UK.

OBJECTIVES AND ACTIVITIES

Purpose and Objectives

In brief, the charity is transforming public access to the art that is owned by the public across the whole of the United Kingdom. At the same time, it is opening up opportunities for the public to learn about and engage with the nation's art collection whilst also supporting participating public collections through improved accessibility and sustainability.

The Public Catalogue Foundation's 'objects', as laid out in its Memorandum and Articles of Association, are:

1. To research, publish and distribute information in relation to, and to promote, publish and provide catalogues of paintings, sculptures and other works of art, including associating with museums, art galleries and organisations affiliated with art, in a common effort to advance and promote arts and education generally;
2. To encourage, assist, arrange and provide support for the restoration of paintings, sculptures and works of art held or owned by museums, art galleries and other bodies and organisations making works of art available to the public and to cooperate with, assist and support such museums, art galleries and other bodies in connection with the same;
3. To promote, maintain, improve and advance works of art and the arts in general for the benefit of the public, including the arts of painting, drawing, sculpture, photography and design and to promote, maintain and advance public education and appreciation of, and public interest in, the arts generally;
4. To promote the efficiency and effectiveness of charities, including without limitation charitable museums, art galleries and other charitable organisations making works of art available to the public and the effective use of charitable resources in the arts sector; and
5. To carry out such other charitable objects which the trustees may consider to be ancillary or complimentary to any of the foregoing objects or which may be undertaken in connection or conjunction therewith or which are incidental or conducive to the attainment of any of the foregoing.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The mission and work of the charity are driven by these objectives. In the early years of the charity there was a focus, *inter alia*, on raising funds for the conservation and restoration of oil paintings, as per the second object above. However, this was not found to be an effective use of the charity's resources and the Trustees determined to focus on supporting the institutions that hold public art collections in other ways, as described in this report.

The charity pursues its mission and performs its activities under the operating name 'Art UK'. This operating name was adopted by the Trustees in February 2016. The 'Public Catalogue Foundation' will remain the charity's legal name.

The Charity's Work

The charity's purpose is to open up art in public collections for enjoyment, learning and research. This means providing universal free online access to the UK's national collection of art for anyone who loves art, wishes to learn about art or visit art, through a single digital platform shared by all the UK's public art collections.

It pursues its mission through digitising artworks, telling the stories behind the art and creating exciting opportunities for public interaction with art both online and offline. Its work contributes to the promotion and sustainability of the UK cultural sector through the use of the shared artuk.org digital infrastructure. Successful partnership and collaboration are a hallmark of the organisation.

The UK holds one of the greatest public collections of art in the world. The vast majority of this collection is not on public view. Outside the collection of 300,000 plus artworks – digitised by the charity – much of the nation's public art collection has not been photographed. At the same time few collections have the resources to put their collections online. Therefore, what is publicly owned is often not publicly accessible. The charity's first major project was to create a photographic record of every oil painting in public ownership in the United Kingdom. This project was completed in late 2012. Initially, the principal publication vehicle for this project was the Oil Paintings in Public Ownership series of printed volumes. However, in 2011 the project went online through the Your Paintings website. In February 2016 Your Paintings was retired and replaced by the Art UK website at artuk.org. Online publication is now the charity's principal publication vehicle.

Oil paintings are not the only artworks where large numbers of objects are not on public view. High percentages of public collections' holdings of watercolours, prints, drawings and sculpture are in store and have not been photographed. Since September 2016 collections have been able to upload already-digitised works on paper onto Art UK. In the summer of 2017 the charity commenced a major project to digitise the nation's sculpture collection of the last thousand years in a four-year project funded by the National Lottery Heritage Fund and other funders. This project is now complete; it was the charity's second largest digitisation project after its oil painting project. The charity is also inviting important private collections such as those in country houses, livery companies and corporations to add their art to Art UK. However, private collections will never constitute more than a very small percentage of institutions on the website; the charity's principal focus will always be showing art from public collections.

The shared digital infrastructure that has been created by Art UK has been extended to include a shared e-commerce platform to allow participating art collections that are Partner Collections and paying Art UK an annual fee, to generate much-needed commercial income for themselves.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

Showing art online creates substantial public and economic benefit. It dramatically improves access to artworks and collections. It allows audiences to find out about artworks in store while encouraging visits to the art that is on display, thereby promoting greater cultural tourism. It opens up wonderful learning opportunities for schools and audiences of all ages, inspires creativity and is vital for academic research. All of this can be achieved in ways that promote maximum social inclusion. And for collections it offers valuable commercial income-generating potential.

The charity's head office was relocated to Stoke-on-Trent in January 2022 whilst it also retains a small office in Glasgow. However, the vast majority of staff work from home across England and Scotland. Collections across the four Home Nations are involved in the strategic development of the charity through the Art UK Steering Panel.

Strategies for Achieving the Charitable Objectives

Three strategies underline the charity's approach to achieving its objectives: innovative partnership building; the exploitation of scale and shared digital infrastructures; and delivering exciting public engagement offerings. Since the charity's launch in 2003, collaborations with other organisations have been central to the way it works. Such collaborations and partnerships have allowed it to access specialist knowledge, innovative technologies, and authoritative content and new audiences.

The BBC, Culture 24, Oxford University Press and the Public Monuments and Sculpture Association (now closed) have been among its project partners for a number of years. More recently, as part of its sculpture digitisation project, the charity has been joined by a number of other partners including Culture Street, the Royal Photographic Society, the Royal Society of Sculptors and VocalEyes. In 2017 the charity embarked on a new partnership with the Paul Mellon Centre to set up the 'Write on Art' essay prize, aimed at students in their last four years of secondary school. Following discussions that started in 2020, Art UK entered into a major partnership with Bloomberg Philanthropies that was announced in April 2021 built around the Connects app. Finally, in December 2022 the Charity announced a major partnership with Collections Trust and the University of Leicester to build the Museum Data Service, which is described further below.

A key feature of the charity's offer to collections (and indirectly to public audiences) is that by creating shared digital infrastructures and digitising art in UK-wide projects, it enables participating institutions to reap the benefits of technology and scale and achieve outcomes that they would not normally be able to achieve on their own, particularly if they are smaller institutions. For most small institutions, digitising and putting their art collections online is out of their reach. Indeed, for the 3,400 institutions on Art UK, the vast majority of these would not be able to put their art online without Art UK's assistance. In 2020, 59% of collections said that they showed less than 10% of their artworks on their own websites. This was consistent with our 2018 survey in which 49% of collections said that Art UK was the only place they could show their art online. Similarly, most of these collections are not able to take advantage of e-commerce opportunities on their own.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

Whilst the recording and digitisation of artworks is a key part of the process of improving access to the nation's art collection, the charity believes strongly in ensuring these artworks can be made accessible to as wide an audience as possible through creating engaging ways of interacting with the artworks online, telling the stories behind the art, and offering learning resources around the artworks that support the teaching of Art & Design and Art History. A significant focus is therefore put on producing learning resources and writing or commissioning engaging articles about art and artists, and the subject matter represented in the art. Through initiatives such as Art Detective, Curations and Tagger (which was launched in the summer of 2022) the charity provides new and imaginative mechanisms for the public to engage with art and, in the case of Art Detective, contribute in satisfying ways to the charity's work. However, subject to funding, the biggest focus in this area over the next few years will be growing the learning resources on the site.

Main Activities Undertaken to Further the Charity's Purposes for the Public Benefit

The Trustees have had due regard to guidance published by the Charity Commission on public benefit. The benefits of the Charity's work accrue to the public at large and art collections that participate in the Art UK website.

Art UK believes that the public should have the right to access the art that is held on their behalf by publicly-funded institutions. The benefits to the public at large include easier access to images of, and information about artworks owned by the public. This information aids learning and informs the public of collections they can visit. This resource is available to the public for free through the Art UK website and is presented to the public in an easy-to-use manner with interesting and contextual information that tells the stories behind many of the artworks. In addition, catalogues are available for sale and for viewing in many public libraries.

The benefits to the participating collections principally revolve around the use of a shared digital infrastructure, which would in most cases be out the reach of individual collection budgets. In addition, the benefits include free digital images during third party-funded digitisation projects, improved artwork security, better cataloguing records, greater public recognition, interest from other collections in borrowing artworks for exhibitions and the encouragement of cultural tourism. Evidence amassed by the charity confirms the view that seeing art online encourages audiences to want to go and see artworks for real.

As a result of the Art Detective project, the benefits have included improved knowledge of paintings in public collections. In addition, participating in Art UK's Shop allows collections to generate much-needed commercial income through the sale of products such as print-on-demand and museum merchandise.

Revenue-Generating Activities

Funds are raised for the Charity principally through charitable donations and grants that are received from both the private and public sector.

To ensure the sustainability of the charity, the charity has diversified its income streams beyond voluntary and grant income. A key element of this is a subscription scheme whereby participating public art collections become Partner Collections and pay an annual fee that ranges from £50 per year to £2,500 per year. In return the Partner Collections are able to post information about their exhibitions on the Art UK site, upload works on paper to the site and use the Charity's Art UK Shop digital infrastructure to generate commercial income. The growth in the Partner Collection income stream is a key focus for the charity. Recruiting corporate collections – all paying at the higher annual rate – will be part of this focus.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

For some years there has been a focus on growing the recurring revenue income from the Benefactor scheme whereby individuals and corporations contribute £1,000 to £5,000 per annum to the charity. In addition, launched in 2019 the Angels scheme is focused on one-off donations of £25,000 and above. It is a high impact philanthropy programme aimed at garnering vital core funding and valuable insight from a small group of individual donors in order to enable Art UK to achieve its ambitions. The Art UK Citizens scheme aims to reach a bigger, high volume donor base with an entry level donation of £2.50 a month or £25 for 12 months paid up front but with an option to give more if people are able. During the year to March 2022, £23,955 (2021: £21,468) was donated via the Citizens scheme.

The sale of hardcopy catalogues raises small amounts of funds for the charity as does the sale of a number of Art UK products through the shop. The charity also offers commercial digitisation services to public and private art collections.

A full-time Development Manager and Development Officer are employed by the charity as part of the Development Team and focus on grant applications to public sector and private sector grant-giving organisations as well as supporting the Charity's fundraising from individuals. A Philanthropy Board comprising Trustees, the Director and external members, with the Development Team in attendance, meets every two months with a focus on fundraising from individuals.

The Head of Commercial Programmes and Collection Partnerships is focused on increasing the recurring Collection Partnership income stream and is supported in this role by the Director.

Approach to Fundraising

The Board of Trustees is closely involved in fundraising planning and implementation establishing strategic priorities and goals, and approving plans put forward by the Philanthropy Board and Development team. The Philanthropy Board is primarily focused on sourcing both one-off and recurring donations from high net worth individuals and corporates with an interest in the arts, through introducing prospects, making approaches and developing a funder events programme. The efforts of the Philanthropy Board are focused on generating funds towards core costs through encouraging prospects to join the Angels and Benefactors schemes.

The Charity is fully aware of the provenance of each gift proposed to it. A more formal gift acceptance policy will be implemented in early 2023.

Approaches to trusts and foundations are largely project-based (but not exclusively), and made when appropriate prospects have been identified through research. Care is taken to approach trusts and foundations with a demonstrable history of supporting similar projects and organisations. There were no professional fundraisers carrying out any fundraising activities on the Charity's behalf during the year, and there were no failures by the charity or by any person acting on its behalf to comply with fundraising standards. There were no complaints received by the charity with regards to fundraising activity. The Charity subscribes voluntarily to the Fundraising Regulator.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

ACHIEVEMENTS AND PERFORMANCE

Review of Activities

Audiences

Over the year to end March 2022 there were 4.146 million unique users to the Art UK website, up 24% on the previous year. This again surpassed the Charity's stretch target of 20% growth. 47% of users were from the UK, according to the Google Analytics statistics. After the UK, the USA is by far the second largest source of traffic with 23.6% of all users. The next five largest traffic sources were Canada, Australia, the Netherlands, France and Germany.

Digitisation Activities

Sculpture

The final Art UK Sculpture project reports were submitted to the National Lottery Heritage Fund in May 2021, marking the end of a significant phase of digitisation across the UK. From 2017 to 2021 the Charity had recorded over 36,000 sculptures in 824 institutional collections (1,044 venues). Over 965 photography days, it generated 96,000 images of over 16,000 sculptures in collections.

By May 2021, our volunteer team had recorded over 1,000 public sculptures, taking over 100,000 images. However, recording of public sculpture continued throughout 2021 and 2022, with around 170 active volunteers continuing to contribute to the sculpture digitisation programme. The Charity received funding from Greater London Authority to complete the recording of public sculpture in London to ensure that as many sculptures from the capital were online before an announcement by the Mayor of London's office in October 2021 about funding for new artworks in public spaces. In advance of the announcement, Art UK undertook research into the nature of public sculpture in London, revealing facts and figures about the artworks. The research discovered that there are more sculptures in London depicting animals than there are of named women.

By March 2022, there were 47,595 sculptures on Art UK from institutional collections and from outdoors in our streets and squares, of which 33,013 had an image (69%).

Paintings, prints, drawings and photographs

2D artworks continued to be added to Art UK and by March 2022, there were 215,902 paintings on Art UK, along with 15,221 drawings and watercolours, 3,187 prints, 294 mixed media and collage, and 2,759 photographs.

New artworks continued to reflect a diversity of styles, techniques, and time periods. Among the new collections that joined Art UK in 2021-2022, we imported 235 paintings and drawings from Eton College, 100 photographs from the National Jazz Archive, and 72 decorated fans from the Fan Museum. Existing partners continued to share their collections and recent acquisitions, including the Arts Council of Northern Ireland, with 112 artworks by mainly contemporary and emerging Northern Irish artists, and Fry Art Gallery with 260 paintings, drawing and prints by artists such as Edward Bawden, Eric Ravilious, and Olive Cook. Other additions span the length and breadth of the UK, and have come from the Government Art Collection, St Andrews Preservation Trust, Glyndebourne Archive Collection, Towner, Rochdale Arts & Heritage Service, Pallant House Gallery, Manx National Heritage, and Oriel Môn.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The process of importing artwork records from collections – particularly in high volume – is challenging for the Charity. A solution to this problem has been found and is discussed below.

Intellectual Property Rights Management

The Charity continues to provide image rights, artwork copyright and licensing support to collections, artists, and artists' estates, to ensure that these key stakeholders are informed and confident about how their images and data are reproduced, shared and promoted through the Art UK initiative.

The figures remain steady at 96% of all images being cleared for reproduction on Art UK, all of which can be used for non-commercial research or private study purposes, and other UK exceptions to copyright. 25% of images are freely available to download under a type of CC licence or PD Mark. 5% of images are available at high resolution to license for commercial use and 15% are available to purchase as prints through the Shop.

The image reproduction agreements have been shortened, for both collections and artists, through general shortening of clauses and the removal of the optional BBC sub-licence. The option for all rights holders to attach a type of Creative Commons licence to their images, for Art UK users and collections to benefit from, remains and the collection agreement now also promotes open access with an option to make images of artworks no longer protected by copyright, freely available for reuse under a Public Domain Mark or CC0 licence.

Through the Charity's due diligence procedures and clearance outreach to the artists and their estates who own the copyright of the artwork, artist profile pages continue to be enriched with artist website addresses, Instagram account links, and artist biographies. The Shop print-on-demand service is now actively being promoted to all artists and artists' estates to sign up to, whose artworks are owned by Partner Collections already signed up to the Shop print-on-demand service.

The Permissions Portal was decommissioned and the Charity now makes its collection and artwork copyright holder agreements available for review and signing through PDF or DocuSign. All agreements that were signed electronically through the Permissions Portal were manually downloaded and filed prior to the website being unavailable.

The IPR commissioned report, *Art UK: Opening up Access to the Nation's Art*, commissioned by Towards a National Collection was published on zenodo in March:

<https://zenodo.org/record/6334193#.Yi-4stXRBGE>

Story Content and Engagement

As part of the content strategy, the story content on the site has continued to grow, attracting a growing and more diverse audience. By the end of March 2022 there were 1,627 stories published on the site. Over the 12 months between April 2021 and March 2022, the number of unique users reading stories was 963,019, up from 685,653 in the previous year. Organic traffic to stories was up 57.8% on the previous year, thanks to changes implemented after an SEO audit, and older stories building up views over time.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The number and range of articles will continue to grow significantly over the next few years with a particular focus on sculpture, following the successful launch of public sculpture in July 2022. The past year has seen a growth in our Scottish content, with the appointment of a dedicated Commissioning Editor for Scotland, with a ring-fenced budget funded by Creative Scotland, resulting in 24 new stories. The Charity also published national and regional content focused on Wales, Northern Ireland and English regions.

The Charity did not survey users in the year to March 2022, but in April 2022 we used Hotjar to survey website users on demographic questions. According to this survey 91% of UK respondents were White and 9% from other ethnic groups. The latter figure showed a continued improvement on previous years although this result is still below the UK population benchmark. Widening the diversity of the Charity's audience continues to be a major focus.

Social media is a vital way to share the nation's art with audiences. Over the 12 months to March 2022 there was a substantial improvement in Art UK's social media followers across platforms to 106,594, up from 89,609 the previous year. A particularly successful ongoing social media activity was the weekly Online Art Exchange which allowed collections around the country to celebrate artworks they love in other institutions. Art UK has also joined TikTok and is seeing good growth there and on Instagram and Twitter.

Art UK's Curations tool (launched in 2020) allows members of the public to curate their own digital exhibitions made up of artworks on the Art UK website and share these with the wider Art UK audience. It also allows Partner Collections to put on digital exhibitions. 54,084 unique users looked at Curations between April 2021 and March 2022, with 74,443 unique page views. By November 2022 there were 1,536 published Curations and 13,808 Curations had been created overall in the system.

Learning Activities

The learning pages on Art UK continue to be developed and new resources added. By March 2022 there were 141 learning resources available, including lesson plans, round-up resources, activities, videos and audio descriptions. As of November 2022 there were over 180.

The Charity undertook a survey of teachers in July 2021, which gave it the opportunity to learn how teachers are using its resources and how it should develop them further. The survey revealed that 71% of the respondents were previously unaware of its learning resources, demonstrating the need for more effective marketing. It was encouraging, however, that 93% of teachers who had not seen our resources before could find a useful resource after a few minutes of looking around the Learn pages. The main factors preventing educators surveyed from using more of Art UK's resources in their planning or teaching include lack of familiarity with or lack of awareness of Art UK's resources; and lack of time to become familiar with, adapt and use the resources. These are all areas the Charity is addressing as it develops and grows this area of the website.

There were 185 applications for 2021's Write on Art competition. The judges for this fourth annual prize were Emma Dabiri, Lubaina Himid, Alastair Sooke and Iwona Blazwick. The winners and runners-up were announced on 1 September 2021. The fifth year of Write on Art launched on 10 January 2022.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

On 1 December 2021, the Charity launched The Superpower of Looking on its Learn pages in advance of our Phase Two schools' pilot which ran from January to March 2022, funded by the Freelands Foundation. The lesson plans and the Superpower Kit were uploaded to the Art UK website alongside the films, curriculum advice, SEND guidance and how the resource can be combined with Arts Award and the ArtsMark. To make the resource more accessible, the Charity developed audio descriptions for the five lead lesson artworks with VocalEyes. It also ran a marketing campaign with communication agency Sprint Education which increased the number of schools registered to take part in our schools' pilot. The second development phase of The Superpower of Looking was successfully completed in March 2022, with 70 primary school classes across the country taking part in piloting the new resources. The independent evaluation found increases in teachers' interest, enjoyment, understanding and confidence in teaching art and design.

Growing Collection Knowledge

The Charity's Art Detective initiative provides collections that have joined Art UK with access to a network of specialist knowledge offered by professionals and members of the public. Art UK's typical daily inbox of enquiries about portraits, landscapes, marine painting and sculpture, changed during the year with a sharp rise in interest in public sculpture, icons, and Chinese and Indian works on paper. Interest in Art Detective continue to grow with unique users rising to 56,602 from 47,904, up 18.2% year on year.

By March 2022, the Art Detective Officer had met the target (reduce submissions backlog to 2,800) for the September 2022 conclusion of the John Ellerman Foundation grant, now already far exceeded at c.2,260 (down from c.3,360 for year to March 2021). During the year more than c.4,130 submissions were answered, most of which were data updates. During a period where many museum professionals have been still working from home and without full access to either their collections or records to assist with Art Detective matters, Art UK has tried as much as possible to help these professionals by adopting a lighter administrative approach to clearing submissions.

In the year to March 2022 the total number of public discussions on the site grew from 623 to 818. This continues to grow reaching 860 in November 2022.

Discoveries from Art Detective included:

- An autograph work by Carlo Francesco Nuvolone (1609–1662), the prime version of which is in the sacristy of the basilica on the Isle of San Giulio in Lake Orta, Piedmont, north-western Italy. Previously known only as an Italian School *Cupid and Monk* the title has been updated to *Saint Anthony of Padua with the Infant Christ* (Museums Sheffield).
- Among sculpture finds, *Bust of a Boy with Dove* by an unknown artist identified as Lorenzo Bartolini's *Bust of a Girl with Dove*, confirmed from a plaster cast of the model in the Galleria dell'Accademia di Firenze (National Trust, Saltram).
- A bust of Dante, artist unknown, found to be by Salvatore Errico (1848–1934), the model for which is a version in the Museo di Capodimonte, Naples, first recorded in 1644 in the Farnese Collection, which is likely to be sixteenth-century Florentine (John Rylands Library, Manchester).
- Most updates are to British artworks, such as the portrait of *Admiral Peter Rainier (1741–1808)* re-attributed from Arthur William Devis to Thomas Hickey (College of Optometrists).

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

Around the UK, the Charity's work for smaller collections less likely to have curatorial support has benefited Lambeth Palace, East Lothian Council, Sheffield Teaching Hospitals NHS Foundation Trust, Belfast City Hall, Oxford City Council, Strangeways Research Laboratory Cambridge, the Society of Merchant Venturers and the Scottish Catholic Archives, to name but a few. Feedback from collections across the UK about the value of Art Detective continues to be very positive.

Generating Commercial Income for Partner Collections

The Shop continues to be a prime way in which Art UK supports Partner Collections as it allows them to benefit from an e-commerce infrastructure without any capital investment on their part or taking any risk. It is still in its infancy with gross sales having risen sharply in the three years to £280,000 in FY21 (£101,000 the year before) and £99,000 net returned to collections but this fell back to £234,195 and £83,400 to collections in FY22.

There are currently 123 collections on the Shop, up from 85 in March 2021 and 109 in March 2022. The range of revenue collections generate varies greatly and a core focus of the coming year is to work directly with collections deemed "underperforming" to deliver both dedicated marketing advice and product development opportunities through the Charity's print-to-order gift range to help them to improve sales. The top performing collections (National Library of Wales and Manchester Art Gallery) generated £7,624 and £7,265.23 respectively in FY2022. If the Charity continues to grow collection participation at the current rate – adding between twenty and thirty collections to the shop each year – the revenue potential looks significant.

Operations and Staff

All staff continue to work remotely from home for the majority of their working week, and are encouraged to utilise rented desk space in their local area on occasion with maximum usage guidelines of one day a week. In January 2022 a small office was opened in Stoke on Trent as our Headquarters which provides a base for our staff, trustees and volunteers to meet and provide opportunities for new partnerships and projects. The Glasgow office remains unoccupied owing to infrastructure issues, but it is intended that this will reopen shortly.

A comprehensive staff handbook was published in November 2021 and is routinely reviewed, updated and relevant new policies added. The Charity continues to provide staff with excellent HR and pastoral support, and ran a dedicated Art UK Wellbeing Week in the last quarter of 2021. In the last year additional investment has been made into training and CPD opportunities, with a greater focus on nurturing talent and developing our team.

The Equality, Diversity and Inclusion group continues to work together to ensure the organisation is inclusive across all its activities. The Charity now monitors EDI data for its content contributors and Trustee Board, and have introduced positive action to its recruitment process to ensure that at least one candidate from an under-represented background in the arts progresses to the interview stage. As of May 2022 36% of the Trustees were from ethnically diverse backgrounds.

THE PUBLIC CATALOGUE FOUNDATION

TRUSTEES' REPORT (CONTINUED)

FINANCIAL REVIEW

The Year Under Review

The charity recorded a net expenditure during the year of £183,070 (2021: net income £213,031), which resulted in a reduction in Net Assets, with Funds carried forward at year end of £264,015 (2021: £447,085).

Funds raised for the Charity through donations and grants amounted to £1,359,408 over the period (2021: £1,857,367) and revenue from charitable activities amounted to £124,735 (2021: £126,730). Included in the donations figure, contributions in kind from corporations are estimated to have amounted to £81,557 (2021: £64,288) during the year.

Approximately 6.8% of total expenditure supported fundraising and publicity during the year (2021: 6.7%). This % includes the cost of a Development Manager and Development Officer as well as a Senior Development Consultant and an allocation of support costs based on staff costs allocated to fundraising.

The funds generated have been used to invest in the Charity's assets namely the development of the web interface to show artworks (including multiple images for sculpture records) on Art UK, the platform through which the charity showcases the national art collection, and the Art UK Shop – as well as expenditure on other specific projects such as Art Detective, the development of the Schools Learning Portal, as well as targeted work on developing Scottish content and Scottish audience development, and the development of The Superpower of Looking project.

The London office was closed in April 2021 and so office rent and running costs are now significantly reduced with the move to the new smaller office in Stoke-on-Trent.

With regards to project expenditure, Covid-19 meant that some expenditure previously forecasted for the year to March 2021 was deferred to later months and specifically with the Sculpture project where it was impossible to carry on photography and events for most of 2021 – they were rescheduled and took place at later dates. The income received from partnership subscriptions has continued as forecast despite the Covid-19 restrictions continuing into the 21/22 financial year. It was difficult to know how many of these subscriptions would be renewed in 2021/22, but the response was positive and the vast majority of partners have renewed their subscriptions.

Over the period 2017 to 2022 dependence on total public funding (mainly ACE and NLHF) rose to a peak of c.72% of total income in the year to March 2019 before reducing to 67% in the year to March 2020 and 64% in the year to March 2021, and down to 20% in the year to March 2022.

Reserves Policy

The financial statements of the charity show that at 31 March 2022 there were £131,404 of unrestricted funds and £132,611 of restricted funds. The restricted funds were restricted as follows: Art Detective £24,533, Shop Development £25,000, Scottish Government Grant for Shop Development £16,470, The Superpower of Looking £3,383 and Tagger £63,225. Most of these will be expended in the year to March 2023.

With the investment in its fixed assets and in particular intangible assets developing the Art UK platform, unrestricted funds less fixed assets at 31 March 2022 show a deficit of £55,559 (31 March 21: positive of £45,835).

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

It has previously been the policy of the Charity to have free reserves amounting to approximately six months' budgeted expenditure on core running costs for operating Art UK on a maintenance only basis that will allow for the basic running of the Charity. This equates to approximately £300,000. The Board of Trustees and senior management have reviewed the reserves policy in more detail during the year. It has been agreed that the policy should now be updated to cover an amount that is equivalent to 4 months' unrestricted budgeted expenditure plus an estimation of wind up costs if the Charity was to cease. This policy allows reserves to support any shortfall in voluntary income whilst giving the Charity time to address this but ensuring that there are sufficient reserves if the Charity needed to be wound up.

The unrestricted reserves figure of £131,404 at 31 March 2022 falls short of this target, but work is being done on using alternative income streams in the future in order to improve on the reserves balance.

Focus on Improving the Charity's Financial Sustainability

There continues to be emphasis on further improving the financial sustainability of the Charity. However, the lack of success with the Charity's May 2022 National Portfolio Organisation application to Arts Council England was a blow to the Charity's endeavours to grow its impact and bolster its long-term sustainability.

The Charity remains focused on implementing a broadly based mixed funding revenue that encompasses raising subscription income from collections, receiving grants from charitable trusts, philanthropy from high net worth and other individuals and corporate philanthropy. But public sector funding, which has fallen back considerably as a proportion of total funding, does remain an important constituent in the Charity's mixed funding model mix. Whilst the Charity will seek one-off project grants from Arts Council England, the National Lottery and the devolved Governments of the Home Nations – where it has had considerable success over the years – it is the firm intention of the Charity to continue to secure regular public funding for its work. Given the vital support it provides public collections across the UK to showcase their art to a global audience, the Trustees are of the view that a proportion of the Charity's income must come from this source. In the medium term the Charity is also keen to pursue public funding that might be available through bodies such as Innovate and the AHRC.

Trust funding will continue to be important with the Charity having built up strong relationships with numerous grant-giving trusts over the years. There remains a large number of grant-giving trusts that have not supported the Charity for a number of years that it will be returning to for support.

A major development in April 2021 was the announcement of a two-year partnership with Bloomberg Philanthropies. This partnership will strengthen and improve digital access to the UK's national collection of art while encouraging broader engagement with local museums and art galleries. With this multi-year collaboration, Bloomberg Philanthropies becomes one of Art UK's leading supporters, helping Art UK deliver substantial benefits to over 3,400 public art collections across the UK as well as our growing global audience.

Meanwhile, led by the Director and supported energetically by a growing Philanthropy Board there will be an increased focus on growing the membership of the Benefactor Scheme whereby Corporates and Individuals contribute between £1,000 and £5,000 to the charity. There will also be a renewed emphasis on growing the Angels scheme membership which seeks one-off donations of £25,000 or more. Meanwhile at the other end of the individual-giving scale the Charity will be embarking on a revised approach to growing the high-volume low-value gifts to the Charity with a particular focus on asking users of the site more frequently to support the Charity's work.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The key commercial income stream that is currently in place is the Collection Partnership subscription fees. Collections that are part of this scheme pay this a) to support the sustainability of the Art UK site and b) to be able to use the Art UK hop to generate commercial income for themselves as well as make use of other opportunities on the Art UK platform.

Throughout 2021–2022, we received a grant from the Scottish government to fund another 137 Scottish collections to be collection partners for the year, bringing the total number of partner collections to 441 at the end of the financial year. Of these, 304 partner collections that were self-funding, generating revenue of £103,535 (including in-kind revenue and partners that fund the fee through shop sales such as the Wellcome Collection). Growing partnership income significantly throughout Covid-19 has posed a challenge, with collections unwilling to commit to additional subscriptions at a difficult financial time. However, it is encouraging that in 2021–2022 we added a further 13 new collections to the partnership scheme, and managed to retain almost all of our existing partners.

The other commercial income focus over the next year will be starting to grow an income stream from paid advertising on the web platform and on the newsletter that is sent to subscribers.

Going Concern

Given the plans and forecasts in place and known income streams for the next years referred to in the sections above, the Trustees are satisfied that the going concern basis of preparation of the accounts remains appropriate.

PLANS FOR THE FUTURE

Our principal plans for the future are covered below by business area.

Digital Assets

A major focus for the Charity is growing the number of artworks on its platform. Whilst the Charity has brought onto one platform 3,400 institutions, as of December 2022 it currently shows just over 300,000 artworks of the well over 5 million works held by collections. In late 2023 Art UK will start large-scale imports of artwork records through the Museum Data Service (MDS), which will be built with Bloomberg Philanthropies Digital Accelerator funding. This will become a major focus for the Charity over 2023–26, working closely with two partners: Collections Trust and the University of Leicester.

Importantly, this initiative will allow the Charity and its partners to build the foundations for a greater sharing of data (not just artwork data) and knowledge across all museums through the building and operating of data repository that will ultimately contain tens of millions of object records. At the end of the two-year Bloomberg Philanthropies grant period in June 2024, the data repository will become a three-way joint venture between Art UK, the University of Leicester and Collections Trust. The Museum Data Service will transform the way in which knowledge and data is shared across collections.

Content and Learning

The Charity will continue to grow the number of stories about artists, art and the subjects represented. Over time this will be supported by the substantial growth in numbers and breadth of artworks joining the website. The Charity will continue to write powerfully about the contributions made by artists under-recognised due to their gender, colour or socio-economic group, whilst telling more stories relating to underserved communities.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

A key ambition for the Charity is to support and encourage young learners. By growing school resources it aims to connect young people (directly or via their teachers) to the art they own and inspire them. Subject to funding, the Charity aims to grow the number and breadth of these resources substantially, guided by teacher needs.

Again, subject to funding, the Superpower of Looking will roll out in 23/24 (following two successful, independently evaluated pilots) and become the Charity's flagship learning programme. Using online resources and inspiring films, the Superpower of Looking will help improve the visual literacy, confidence and analytical skills of primary school children and support teachers (particularly non-art specialists) deliver the Art & Design curriculum. The Superpower of Looking will be marketed to teachers with a major communications programme. A network of Ambassadors and volunteer Teacher Champions will help spread the word, the Champions' schools being rewarded by art prints from artists. This programme will also support life-long learners and has skills benefits beyond the arts.

Community Engagement

Building on the Charity's successful volunteer sculpture photography, which engaged over 600 volunteers, subject to funding, the Charity will run a three-year volunteer-led programme to identify, research and photograph outdoor murals alongside selected street art suggested by local communities and publish on Art UK. There are c.5,000 outdoor murals in the UK. The Charity will work with communities to tell stories about them and explore their meaning.

Tagger – where the public can add keywords to artworks – was relaunched in the summer of 2022 and will be the Charity's major digital volunteering initiative, meeting the need to make art more discoverable by subject matter, and giving thousands of people satisfying ways to contribute to a national resource by saying what they see in artworks. Art UK's Curations feature, which allows users to creatively curate digital exhibitions, will be continue to provide the public with satisfying ways of engaging with public collections and sharing these with friends.

Art Detective will continue to play a key role supporting collections solve mysteries around their artworks. A key focus over the next 12 months is finding funding for a redesign of the Art Detective interface.

Collections Support

The Charity plays a key role supporting collections showcase their art to a global audience. There will be three focuses over the next couple of years.

First, the Charity is ambitious about growing revenue in the Shop to over £750,000 by March 2026 with over £250,000 pa returned to collections plus more income for artists. This will follow an upgrade to the e-commerce interface later in 22/23 thanks to funding received through the Bloomberg Digital Accelerator programme.

Second, Art UK aims to drive visits to collections. The Charity's work with Bloomberg on the Connects app will enhance this together with improved site Venue pages. The Bloomberg Connects app makes it easy to access and engage with arts and culture from mobile devices – anytime, anywhere. The app offers the ability to learn about current exhibitions at a portfolio of participating cultural partners through dynamic content exclusive to each organisation. Features include expert commentary, video highlights, pinch-and-zoom capability and exhibition and way-finding maps. The Charity will also aim to support collections writing about art in their collections.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

Third, the Charity will build on its collection training programme, offering webinars to collections around intellectual property rights, Art Detective, the Shop and how best to use Art UK.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

The company is registered as a charitable company in England and Wales limited by guarantee and was set up by a Memorandum of Association on 12 December 2002, registered under the number 1096185. The charity was registered in the Scottish Charity Register by the OSCR on 3 August 2018 and now has charitable status under the Charities and Trustee Investment (Scotland) Act 2005, registered under the number SC048601.

Method of Appointment or Election of Trustees

Trustees are chosen for their experience relating to the Charity's work. A Trustees skills & experience matrix is kept. There is a nominations committee which has been set up for appointing Trustees which consists of 4 Trustees and the Director, Deputy Director and Company Secretary. It is chaired by the Vice-Chair. The nominations committee is responsible for writing role descriptions, reviewing applications, conducting interviews and recommending candidates to the Board of Trustees. Decisions to appoint are minuted at a meeting of the Trustees.

Policies Adopted for the Induction and Training of Trustees

An induction programme is offered to Trustees to ensure they are aware of the Charity's objectives, strategy and activities and their duties as Trustees.

Pay Policy for Senior Staff

The setting of pay for staff is the responsibility of the Director following consultation with the Deputy Director, the Head of Operations and HR and an assessment of relevant market pay scales. The range of pay awards is agreed by the Board. The Chair is responsible for setting the pay of the Director following consultation with the Trustees and an assessment of relevant market pay scales.

Organisational Structure and Decision Making

The Board of Trustees has ultimate responsibility for the Charity, as described in the Articles of Association (updated in 2016). It is responsible for ensuring Art UK follows an appropriate strategy that delivers public benefit, acts responsibly with regard to risk management and financial control, and in accordance with the law. These responsibilities are shared with Trustees as part of their induction. Trustees (and senior management) are required to declare conflicts of interest 4x pa in line with The Charity's policy. The Director reports to the Chair 2x a month, providing updates on operations, finance and risk management.

The Board meets four times per year to review financial and operational progress and risks, and address issues of strategic importance. A comprehensive, data driven Board Report is delivered to Trustees ahead of meetings. Meetings are hybrid to help accessibility. At least one meeting a year is held in Stoke, where a Trustee is based. Meeting minutes are available to funders.

The Board delegates certain responsibilities and decision-making to the Director as defined in his job specification. The Director manages the Charity on a day-to-day basis supported closely by the senior

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

management team (SMT). Two committees bring the SMT together with Trustees: the Management Board and the Platform Strategy Board.

Art UK's programme of work is divided into 4 delivery areas ('verticals'), each with a department head. The first 3 are audience facing and logically build on each other: (i) getting the artworks onto our platform (Digital Assets); then move to (ii) telling stories about the art and offering learning opportunities (Content and Learning); before (iii) giving the audience agency over the artworks through participative digital engagement & volunteering activities, In Real Life activities nationally and in Stoke (Community Engagement). The fourth vertical covers the Charity's support for collections and artists. These are supported by five 'horizontal' (Digital Infrastructure, Marketing, HR, Development and Finance). The Management Board comprises the heads of each vertical and horizontal. Each vertical and horizontal department head has a 'buddy' or mentor on the Board of Trustees.

The Management Board meets twice a month and ensures the business the business plan and operational plans of the Charity are implemented and the needs of audiences and collections are met. It focuses on monitoring financials, performance in key areas, resourcing, marketing and risk management. A digital dashboard of metrics monitors progress against goals and informs decision making. Relevant team ideas are discussed. Two trustees join Management Board meetings one meeting a month, ensuring it is held to account.

The Platform Strategy Board comprises the heads of the verticals and the Head of Marketing and Communications. Its focus is the long-term strategic direction of Art UK. It has responsibility for developing the Charity's business plan (subject to Board approval), responding to new opportunities, being alert to organisational weaknesses and threats, and assessing investment needs. It meets monthly. Two Trustees join the meetings.

Each month a Resource Management Meeting is attended by the Director, Deputy Director and Head of HR, Operations & Resourcing. Its focus is staffing and recruitment; salaries and contracts; team wellbeing and feedback (there is an annual staff survey); talent development; staff handbook updates; whilst thinking about long-term resource needs. Since moving to majority remote working the meeting has focused on ensuring an inclusive workplace for a distributed workforce.

A weekly team meeting provides direction and encourages team communication and cohesion. It covers KPIs, organisational developments, audience and collection feedback and celebrates success. It sometimes includes presentations on new initiatives and strategy updates. Staff are encouraged to share ideas and opinions, also through annual staff surveys and a digital suggestion box. A longer business strategy update is given by the Director twice a year.

The Charity looks to take external advice on many of its activities through the setting up of Steering Panels. The Charity sees Art UK as a digital platform that is shared by the participating collections. All of them have a stake in it. Ensuring the collections – large institutions and small – are involved in developing the initiative is key and the Steering Panels play a key role here. A number of these have existed for limited periods during the development of new initiatives such as for the creation of Art Detective and for the running of the Audience Broadening Initiative. The principal extant Steering Panel is the Art UK Steering Panel. The other extant ones are the Learning and Engagement Steering Panel and the Shop Steering Panel.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

An Advisory Board provides the Art UK Board of Trustees with guidance on the strategic direction of the Art UK Charity and, in particular, artuk.org. Its membership comprises independent experts and senior representatives from leading stakeholders in the Art UK initiative.

A Philanthropy Board plays a key role in supporting the Charity raise funds from individuals and corporates.

Related Parties

Details of related party transactions are disclosed in note 23 to the accounts.

Risk Management

The Charity assesses risks to its operations, finances, strategic direction and charitable objectives on a regular basis. A full risk matrix has been compiled and is reviewed by the Trustees at every quarterly Board meeting.

Two particular risks are uppermost in the minds of the Trustees and management at all times.

The first is ensuring that the charity represents on the Art UK website and in any related media the catalogue information, data and images of institutions and artists that participate in the Charity's projects as accurately and authoritatively as possible and in a way that does not bring the Charity or other stakeholders into disrepute. The Charity does this by having in place stringent work procedures for the creation and checking of content that is added to the Art UK website and for ensuring that copyright in images is respected in line with the law and best international practice.

The second risk relates to the financial sustainability of the organisation at a challenging time for charities and the arts and culture sector. Considerable focus has been put on protecting and improving the financial strength of the organisation by broadening the streams of income to the Charity and ensuring that an increasing proportion of these are from reliable recurring sources. This work continues.

Internal Controls

The Board has overall responsibility for establishing, maintaining and reviewing the effectiveness of the system of internal control. The system of internal control is designed to manage risk and provide reasonable assurance that key business objectives and expected outcomes will be achieved. It also exists to give reasonable assurance about the preparation and reliability of financial and operational information, the safeguarding of the Charity's assets and interests and compliance with relevant legislation, law and regulations.

The assurance framework is designed to provide sufficient, continuous and reliable assurance on organisational stewardship and the management of the major risks to organisational success and delivery of value for money. Executive responsibility has been clearly defined for the identification, evaluation and control of significant risks. The Director and executive members of the Management Board carry out evaluations of the risks which impact on the Charity's ability to meet key business objectives. Risk assessments are carried out on a monthly basis at the Management Board and are aligned to the business planning process. The Director is responsible for reporting to the Board any significant changes affecting key risks or the breakdown of internal control.

The Board is responsible for a defined range of issues covering strategic, operational, and financial and compliance issues. The Board has not formally adopted the Charity Governance Code for smaller charities but has due regard to it. The governance framework is supported by a framework of policies and procedures

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

with which employees must comply covering issues such as health and safety, data protection, and safeguarding. Financial reporting procedures include detailed budgets for the year ahead which are reviewed by the Director and Financial Controller on a monthly basis and approved by the Board of Trustees quarterly.

The Board confirms that there is an ongoing process for identifying, evaluating and managing significant risks faced by the Charity. This process has been in place throughout the year under review, up to the date of the annual report, and is reviewed by the Board. The Board has reviewed the effectiveness of the systems of internal control, including the agreed sources of assurance and confirm they are appropriate for that purpose. The Board is satisfied there is sufficient evidence to confirm that adequate systems of internal control existed and operated throughout the year. Up to the date of signing of these financial statements those systems were directed at the management of the significant risks facing the Charity. No weaknesses were identified which would have resulted in material misstatement or loss that would have required disclosure in the financial statements.

Impact of Covid-19

The impact of Covid-19 on Art UK has not been marked. Being an almost purely digital organisation, the charity was able to move to remote working. A decision was made to close the London office and the Charity moved out in the spring of 2021. A small office was subsequently opened in Stoke-on-Trent in January 2022. The Glasgow office has been moved from Scotland Street School Museum to Glasgow Museums Resource. Art UK staff can rent a space at Cromwell House, London, allowing them to get together in person, as needed.

The photographic recording of outdoor public sculpture was affected in 2020 and 2021 by Covid-19 due to the age of our photography volunteers and local lockdowns across the UK. This digitisation programme was subsequently completed in early 2022.

The impact of Covid on audience numbers has generally been positive overall as people have taken the opportunity to look for online and digital experiences.

Income has not suffered during the pandemic with hardly any issues with payments of Benefactor and Collection Partnership dues despite an expectation that there might be. Without any reliance on ticket sales and physical shop sales, the Charity escaped the very negative experience of many other charitable organisations in the arts sector.

Over the period of pandemic the charity did not need to make any redundancies, did not ask anyone to work fewer hours or take a pay cut and only needed to furlough two part-time staff in 2020.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

CONCLUDING COMMENTS

The Covid-19 pandemic dramatically highlighted the value of digital access to and engagement with museums. The importance of digital – whether this be for access, entertainment, learning or commercial reasons – has been permanently elevated in the strategic thinking of museums and other art collections.

Art UK is a digital first organisation with a focus on supporting UK public collections and opening up these institutions' art collections to a global audience for enjoyment, learning and research. The Trustees believe that the work of the Charity is transforming public access to the art that is owned by the British public. At the same time, it is providing an economically efficient shared digital infrastructure for public collections the length and breadth of the UK that is now widely recognised by funders as well as the participating collections.

The Trustees are particularly excited by the Charity's partnership with the Collections Trust and the University of Leicester to build the Museum Data Service which will transform the way in which knowledge and data is exchanged across museums and other collections. The Trustees are also very grateful to Bloomberg Philanthropies for supporting this programme and, separately, their strong partnership with Art UK supporting the Charity's work making art collections more accessible, particularly through the Connects app, which Art UK is introducing to its many Partner Collections.

The Charity is also in a strong position to support the teaching of Art & Design and Art History in schools across the country and connect the UK's young people to the extraordinary art collection they all own. Its resources will help young people learn about art, develop their creative practice and be better informed about careers in the creative industries. The major contribution will be the Charity's support for young people and their teachers around visual literacy and wider observational skills. Just ahead of this annual report being approved the Trustees heard that the charity would receive funding from the Freelands Foundation for the national roll out of the Superpower of Looking. This initiative aims to transform the visual literacy skills of primary school children across the UK, taking the world of art and images as its starting point, whilst supporting teachers deliver the art & design curriculum.

Working more closely with artists – there are over 53,000 artists represented on the website including approaching 10,000 living ones – will also be a major focus for the charity in the coming years. Artists have always been central to what we do. They sit on the Charity's Board, they help create its learning resources, they write for Art UK and feature in its stories, and they give it permission to reproduce their works. But most importantly, they are the reason for the extraordinary art collection we all own, that Art UK shares with the world.

The Trustees believe the Art UK platform is a global model of innovation, inclusion and collaboration (across communities, collections, universities and artists); and the content created will help support and develop creative careers and the work of the creative industries, from curators to designers. Art UK aims to be an exemplar of inclusivity. The Charity will continue to diversify the platform's content, building on previous years' work, to ensure that it reflects the interests of the wider British public. The Charity's staff and Trustees believe Art UK can play an important role amplifying the voices and histories of under-represented groups through continuing to tell the stories about Black and minority ethnic artists that are not known and sitters who have been overlooked or forgotten. This work will continue to be a key focus for the Charity.

The Trustees continue to be struck by the low awareness there is, even within the UK, of the work of the Charity. This is despite the fact the website attracts over 4.5 million annual users.

THE PUBLIC CATALOGUE FOUNDATION TRUSTEES' REPORT (CONTINUED)

The Senior Management Team and Trustees are determined to make the Charity better known and grow its public benefit impact. A large increase in marketing spend is therefore required.

However, all of the above requires a significant increase in funding. The Charity's unsuccessful application to the Arts Council England for National Portfolio Organisation status was a hard blow to the Charity. However, the Charity is nothing if not resourceful, entrepreneurial and determined. The Trustees therefore look forward to the future with great confidence.

The Trustees are grateful to all the donors, Partner Collections, project partners and, not least, the Charity's dynamic and dedicated staff who have made everything reported in this document possible.

Finally, as of 16 December 2022, the Charity's Chair of 11 years, Charles Gregson, has retired from the Board. The newly appointed Chair, Kathleen Soriano, and Vice-Chair, George Entwistle, would like to say a very special word of thanks to Charles for his extraordinary period of service to the Board and to the mission of the Charity. The Staff and Trustees have enjoyed greatly working closely with him and will miss him.

The retiring Chair and new Chair both would like to express their great thanks to the following Trustees who have retired from the Board since the last Board report: Rana Begum, Patrick Brill, David Ekserdjian and Graham Southern and thank them for their service as Trustees to the Charity. They would also like to warmly welcome on to the Board Carola Boehm, Ian Cuerden, Errol Francis, and Catherine Holden. They and the rest of the Board look forward to working with them.

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees, on 16th December 2022 and signed on their behalf by:



.....

THE PUBLIC CATALOGUE FOUNDATION STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Public Catalogue Foundation for the purposes of company law) are responsible 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they 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 judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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.

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

We have audited the financial statements of The Public Catalogue Foundation (the 'charitable company') for the year ended 31 March 2022. 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 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the 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. 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.

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

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 Charities Act 2011

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

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

Matters on which we are required to report by exception

In the light of our 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' report.

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 and the Charities Accounts (Scotland) Regulations 2006 (as amended) 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.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees 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 incorporated organisation'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 incorporated organisation or to cease operations, or have no realistic alternative but to do so.

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

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: <https://www.frc.org.uk/Our-Work/Audit/Audit-and-assurance/Standards-and-guidance/Standards-and-guidance-for-auditors/Auditors-responsibilities-for-audit/Description-of-auditors-responsibilities-for-audit.aspx>. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Extent to which the audit was considered capable of detecting irregularities, including fraud

The objectives of our audit, in respect to fraud, are: to identify and assess the risks of material misstatement of the financial statements due to fraud; to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud, through designing and implementing appropriate responses; and to respond appropriately to fraud or suspected fraud identified during the audit. However, the primary responsibility for the prevention and detection of fraud rests with both those charged with governance of the entity and its management.

Our approach was as follows:

- We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general sector experience, and through discussion with the trustees and other management (as required by auditing standards), and discussed with the trustees and other management the policies and procedures regarding compliance with laws and regulations (see below);
- We identified the following areas as those most likely to have such an effect: health and safety; General Data Protection Regulation (GDPR); fraud; bribery and corruption, and employment law. Auditing standards limit the required audit procedures to identify non-compliance with these laws and regulations to enquiry of the trustees and other management and inspection of regulatory and legal correspondence, if any. The identified actual or suspected non-compliance was not sufficiently significant to our audit to result in our response being identified as a key audit matter.
- We considered the legal and regulatory frameworks directly applicable to the financial statements reporting framework (FRS 102 and the Charities Act 2011) and the relevant tax compliance regulations in the UK;
- We considered the nature of the charity's operations, the control environment and financial performance.
- We communicated identified laws and regulations throughout our team and remained alert to any indications of non-compliance throughout the audit;

THE PUBLIC CATALOGUE FOUNDATION

REPORT OF THE INDEPENDENT AUDITOR TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

- We considered the procedures and controls that the charity has established to address risks identified, or that otherwise prevent, deter and detect fraud; and how senior management monitors those programmes and controls.

Based on this understanding we designed our audit procedures to identify non-compliance with such laws and regulations. Where the risk was considered to be higher, we performed audit procedures to address each identified fraud risk. These procedures included: testing manual journals; reviewing the financial statement disclosures and testing to supporting documentation; performing analytical procedures; and enquiring of management, and were designed to provide reasonable assurance that the financial statements were free from fraud or error.

Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. For example, the further removed non-compliance with laws and regulations (irregularities) is from the events and transactions reflected in the financial statements, the less likely the inherently limited procedures required by auditing standards would identify it. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with section 44 (1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

TC Group

Mark Cummins FCCA (Senior Statutory Auditor)

For and on behalf of TC Group

Statutory Auditors

Office: Steyning

Dated: 19 December 2022

**THE PUBLIC CATALOGUE FOUNDATION
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2022**

	Note	Unrestricted Funds £	Restricted Funds £	2022 Total £	2021 Total £
Income from					
Donations	3	777,549	581,859	1,359,408	1,857,867
Charitable activities	5	124,735	-	124,735	126,730
Other trading activities	6	37,500	-	37,500	18,750
Investments	4	232	-	232	52
Total		940,016	581,859	1,521,874	2,003,399
Expenditure on					
Raising funds	7	116,700	-	116,700	119,618
Charitable activities	7	1,061,601	526,643	1,588,244	1,670,750
Total		1,178,301	526,643	1,704,944	1,790,368
Net income / (expenditure)		(238,286)	55,216	(183,070)	213,031
Transfer between funds	18	83,778	(83,778)	-	-
Net movement in funds		(154,508)	(28,562)	(183,070)	213,031
Reconciliation of funds:					
Total funds brought forward	17/18	285,912	161,173	447,085	234,054
Total funds carried forward	17/18	131,404	132,611	264,015	447,085

All of the charity's activities are continuing.

There are no gains and losses other than those shown above.

The notes on pages 9 to 23 form part of these financial statements

**THE PUBLIC CATALOGUE FOUNDATION
BALANCE SHEET
AS AT 31 MARCH 2022**

		AS RESTATED	
	Notes	2022 £	2021 £
FIXED ASSETS			
Intangible assets	11	185,874	226,958
Tangible assets	12	<u>1,089</u>	<u>13,120</u>
Total fixed assets		186,963	240,078
CURRENT ASSETS			
Stocks	13	2,395	2,973
Debtors	14	91,083	198,393
Cash at bank and in hand		<u>268,995</u>	<u>343,247</u>
Total current assets		362,473	544,613
CURRENT LIABILITIES:			
Creditors: Amounts falling due within one year	15	<u>(194,017)</u>	<u>(228,202)</u>
Net current assets		<u>168,456</u>	<u>316,411</u>
Total assets less current liabilities		<u>355,419</u>	<u>556,489</u>
Creditors: Amounts falling due after more than one year	16	(91,404)	(109,404)
Total net assets		<u>264,015</u>	<u>447,085</u>
The funds of the charity:			
Unrestricted funds	17	131,404	285,912
Restricted funds	17/18	<u>132,611</u>	<u>161,173</u>
Total charity funds		<u>264,015</u>	<u>447,085</u>

The financial statements were approved and authorised for issue by the board and were signed on its behalf on 16 December 2022 by:

Charles Gregson
Chairman



The notes on pages 9 to 23 form part of these financial statements.

**THE PUBLIC CATALOGUE FOUNDATION
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022**

	Notes	2022		2021	
		£	£	£	£
Net cash provided by/(used in) operating activities	19		10,056		438,968
Cash flows from investing activities:					
Interest receivable and similar income		232		52	
Purchase of tangible fixed assets		(66,540)		(155,275)	
Net cash used in investing activities			(66,308)		(155,223)
Cash flows from financing activities:					
Repayment of loans and borrowings		(18,000)		(15,250)	
Net cash used in financing activities			(18,000)		(15,250)
Net increase/(decrease) in cash and cash equivalents			(74,252)		268,495
Cash and cash equivalents at 1 April 2021			343,247		74,752
Cash and cash equivalents at 31 March 2022			268,995		343,247
Analysis of net cash/(debt)					
		At 1 April 2021	Cash flow	Non-cash Changes	At 31 March 2022
		£	£	£	£
Cash at bank and in hand		343,247	(74,252)	-	268,995

The notes on pages 9 to 23 form part of these financial statements.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1. PRINCIPAL ACCOUNTING POLICIES

1.1 Basis of preparation and statement of compliance

The financial statements have been prepared under the historical cost convention. The financial statements have been prepared in accordance with the Statement of Recommended Practice for Charities (SORP 2015 (FRS 102)), and applicable accounting standards (FRS102).

The Public Catalogue Foundation is a public benefit entity.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest pound.

After making appropriate enquiries, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This includes taking into account any known impact of the COVID-19 pandemic, which is further detailed in the trustees' report. There are no material uncertainties about the charity's ability to continue as a going concern and as such, the going concern basis has been adopted for the preparation of these financial statements.

The principal accounting policies and estimation techniques are as follows:

1.2 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donation income, including income from the Art UK Benefactor Scheme, is recognised when the Charity has entitlement to the donation and grant income is recognised in the period in which the recognition criteria has been met.

Commercial digitalisation income is recognised when the service has been undertaken.

Catalogue sales and Art Matters products are recognised on the sale of a book or item.

Donated services or facilities are recognised when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.3 Fund Accounting

Restricted funds are those the use of which is restricted by the conditions imposed by the donors.

Unrestricted funds are those which are available for the general advancement of charity's objectives.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1. PRINCIPAL ACCOUNTING POLICIES (continued)

1.4 Allocation of Costs

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

1.5 Charitable activities

Charitable activity costs include all expenditure incurred in direct pursuit of the charity's charitable objectives.

1.6 Pension schemes

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

1.7 Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

1.8 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments. The trustees seek to use short-term deposits where possible to optimise the return on monies held at the bank and to manage cash flow.

1.9 Stocks

Stock of Art UK products are valued at the lower of cost and net realisable value.

1.10 Debtors

Amounts owing to the charity at the balance sheet date are shown as debtors less any provisions for amounts that may prove uncollectable.

1.11 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.12 Intangible assets and amortisation

Intangible assets are capitalised and recognised when the future economic benefits are probable and the cost or value of the asset can be measured reliably. Intangible assets are initially recognised at cost and are subsequently measured at cost net of amortisation and any provision for impairment.

Amortisation is provided on intangible assets at rates calculated to write off the cost of each asset on a straight-line basis over its expected useful life.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1. PRINCIPAL ACCOUNTING POLICIES (continued)

Amortisation is provided on the following basis:

Sculpture Website interface development	-	33% straight line
Computer software	-	33% straight line
Art UK website development	-	25% straight line
Other software development	-	10 – 33% straight line

1.13 Tangible fixed assets and depreciation

Tangible fixed assets costing £500 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimates useful lives.

Depreciation is provided on the following basis:

Computer equipment	-	33% straight line
Fixtures and fittings	-	33% straight line

1.14 Key estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised

The trustees do not consider that there are any critical estimates or areas of judgement that need to be brought to the attention of the readers of the financial statements.

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

2. STATEMENT OF FINANCIAL ACTIVITIES – YEAR ENDED 31 MARCH 2021

	Unrestricted Funds £	Restricted Funds £	2021 Total £	2020 Total £
Income from				
Donations	530,952	1,326,915	1,857,867	2,149,431
Charitable activities	126,730	-	126,730	107,479
Other trading activities	18,750	-	18,750	-
Investments	52	-	52	107
Total	676,484	1,326,915	2,003,399	2,257,017
Expenditure on				
Raising funds	119,618	-	119,618	114,708
Charitable activities	630,855	1,039,895	1,670,750	2,210,379
Total	750,473	1,039,895	1,790,368	2,325,087
Net income / (expenditure)	(73,989)	287,020	213,031	(68,070)
Transfer between funds	267,352	(267,352)	-	-
Net movement in funds	193,363	19,668	213,031	(68,070)
Reconciliation of funds:				
Total funds brought forward	92,549	141,505	234,054	302,124
Total funds carried forward	285,912	161,173	447,085	234,054

3. INCOME FROM DONATIONS

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Donations	777,549	581,859	1,359,408	1,857,867

In 2021 £530,952 of income from donations was unrestricted and £1,326,915 was restricted.

Included in unrestricted donations is £81,557 (2021: £64,288) of donations in kind.

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

3. INCOME FROM DONATIONS (CONTINUED)

Unrestricted donations comprise:

	Total 2022 £	Total 2021 £
Bloomberg L.P	337,500	168,750
Garfield Weston Foundation	75,000	-
Deborah Loeb Brice CAF Advised Fund	50,000	50,000
Treebeard Trust	10,000	10,000
C Gregson	2,000	24,000
Gifts in Kind – Google	43,557	44,176
Gifts in Kind Freshfields Legal	25,000	15,943
Gifts in Kind – Fundraising venue hire	13,000	-
Gifts in Kind – Amazon	-	4,169
ACE Emergency COVID Funding	-	25,000
Esmee Fairbairn Foundation	-	25,000
Oakmore Trust	-	20,000
CHK Foundation	-	10,000
City of London COVID Grant	-	10,000
Fidelity Foundation	-	10,000
Other small unrestricted donations below £10,000	221,492	113,914
	777,549	530,952

Restricted donations comprise:

	Total 2022 £	Total 2021 £
Arts Council England – A Shared Digital Platform for England's Art	240,000	300,000
John Ellerman Foundation	97,962	42,813
Ampersand Foundation	50,000	-
Freelands Foundation	48,981	-
Scottish Government	47,356	53,458
Jonathan & George De Pass	25,000	-
Arts Council England – Sculpture	12,929	-
The Henry Moore Foundation	10,000	20,000
National Lottery Heritage Fund	-	771,549
Paul Mellon Centre for Studies in British Art	-	30,000
Creative Scotland	-	26,895
Wolfson Foundation	-	20,000
Greater London Authority	-	18,000
Bank of America	-	11,000
William Syson Foundation	-	10,000
Other small restricted donations below £10,000	49,631	23,200
	581,859	1,326,915

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

4. INVESTMENT INCOME

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Interest receivable	<u>232</u>	<u>-</u>	<u>232</u>	<u>52</u>

In 2021 all of the investment income was unrestricted.

5. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Art UK Partner Collection Subscriptions	101,014	-	101,014	98,659
Replacement image discs	107	-	107	10
Book Sales	7,495	-	7,495	10,724
Commercial Digitisation	2,019	-	2,019	7,477
Art UK Dealership Scheme	667	-	667	1,592
Art UK Products	3,745	-	3,745	5,369
Miscellaneous	9,688	-	9,688	2,899
Interest receivable	<u>124,735</u>	<u>-</u>	<u>124,735</u>	<u>126,730</u>

In 2021 all of the income from charitable activities was unrestricted.

6. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Sponsorship income	<u>37,500</u>	<u>-</u>	<u>37,500</u>	<u>18,750</u>

In 2021 all of the income from other trading activities was unrestricted.

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

7. ANALYSIS OF EXPENDITURE

	Staff costs	Depreciation and Amortisation	Other costs	Total 2022	Total 2021
	£	£	£	£	£
Cost of raising fund:					
Fundraising and publicity costs	-	-	48,145	48,145	31,392
Support costs allocation (see below)	-	-	20,787	20,787	20,604
Staff costs	68,555	-	-	68,555	67,622
Total cost of raising funds	68,555	-	68,932	137,487	119,618
Charitable expenditure:					
Staff costs	762,159	-	-	762,159	845,827
Depreciation	-	112,123	-	112,123	144,149
Other costs	-	-	417,005	417,005	357,793
Support and governance costs	167,394	7,499	101,277	276,170	322,801
Total charitable expenditure	929,553	119,622	518,282	1,567,457	1,670,750
Total expenditure	998,108	119,622	587,214	1,704,944	1,790,368

Included within costs of raising funds is £116,700 (2021: £119,618) attributable to unrestricted funds and £nil attributed to restricted funds (2021: £nil).

Included within charitable expenditure is £1,301,601 attributable to unrestricted funds (2021: £630,855) and £286,643 attributed to restricted funds (2021: £1,039,895)

Analysis of support and governance costs

	2022	2021
	£	£
Staff costs	167,394	126,300
Depreciation	7,499	8,879
Office and other costs	38,292	130,628
IT costs	32,449	27,083
Financial Control fees	41,790	39,750
Loss on disposal of fixed assets	33	110
Allocation of support costs to fundraising activities	(20,787)	(20,604)
Governance costs –audit fees and professional fees	9,500	10,655
	276,170	322,801

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

8. EMPLOYEE INFORMATION

	2022	2021
	No	No
Average monthly headcount	32	35
Average monthly headcount expressed as full-time equivalents	27	30
Employee costs were as follows:	£	£
Salaries	894,350	937,202
National Insurance	85,438	83,551
Pension contributions	18,320	18,996
	<u>998,108</u>	<u>1,039,749</u>

The number of employees whose annual emoluments were £60,000 or more were:

	2022	2021
£70,001 - £80,000	1	-

The key management personnel of the charity comprises the Trustees and the Director. The Trustees all give their time and expertise without any kind of remuneration or other benefit in kind (2021: £nil). The total employment benefits of key management personnel including employer's national insurance contributions were £87,544 (2021: £54,170).

9. TRUSTEES' REMUNERATION AND EXPENSES

During the year the charity was controlled by the trustees. None of the Trustees received any remuneration during the year (2021: none). Expenses reimbursed to trustees during the year amounted to £nil (2021: £nil). One trustee was paid £1,050 for articles provided during the year to 31 March 2022 (2021: £nil).

10. AUDITOR'S REMUNERATION

	2022	2021
	£	£
Audit	8,000	9,185
Other services	1,500	1,470
	<u>9,500</u>	<u>10,655</u>

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

11. INTANGIBLE FIXED ASSETS

	Sculpture website interface development	Computer software	Other software development	Art UK website development	Total
	£	£	£	£	£
Cost					
At 1 April 2021	247,784	116,073	127,150	414,993	906,000
Additions	-	5,625	31,500	29,415	66,540
Disposals	-	(53,438)	-	(157,038)	(210,476)
At 31 March 2022	247,784	68,260	158,650	287,370	762,064
Amortisation					
At 1 April 2021	173,545	116,073	20,764	368,660	679,042
Charge for the year	51,403	1,055	29,282	25,884	107,624
Eliminated on disposal	-	(53,438)	-	(157,038)	(210,476)
At 31 March 2022	224,948	63,690	50,046	237,506	576,190
Net book value					
At 31 March 2022	22,836	4,570	108,604	49,864	185,874
At 31 March 2021	74,239	-	106,386	46,333	226,958

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

12. TANGIBLE FIXED ASSETS

	Sculpture equipment	Computer equipment	Total
	£	£	£
Cost			
At 1 April 2021	2,372	55,235	57,607
Additions	-	-	-
Disposals	-	(1,575)	(1,575)
At 31 March 2022	2,372	53,660	56,032
Depreciation			
At 1 April 2021	2,025	42,462	44,487
Charge for the year	347	11,652	11,999
Eliminated on disposal	-	(1,543)	(1,543)
At 31 March 2022	2,372	52,571	54,943
Net book value			
At 31 March 2022	-	1,089	1,089
At 31 March 2021	347	12,773	13,120

13. STOCKS

	2022 £	2021 £
Art UK Products	2,395	2,973

14. DEBTORS

	2022 £	2021 £
Amounts falling due within one year		
Trade debtors	18,684	19,906
Prepayments & accrued income	61,372	155,524
Other debtors	11,027	8,513
	91,083	183,943
Amounts due after more than one year		
Other debtors	-	14,450
	91,083	198,393

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

15. CREDITORS: amounts falling due within one year

	2022	AS RESTATED 2021
	£	£
Trade creditors	43,424	57,943
Accruals & deferred income	104,248	126,423
PAYE/NI payable	22,823	18,985
Other creditors	5,522	6,851
Other loans	18,000	18,000
	<u>194,017</u>	<u>228,202</u>

	2022	2021
	£	£
Deferred income at 1 April 2021	50,805	49,006
Resources deferred during the year	51,735	50,805
Amounts released from previous periods	(50,805)	(49,006)
	<u>51,735</u>	<u>50,805</u>

16. CREDITORS: amounts falling due after more than one year

	2022	AS RESTATED 2021
	£	£
Other loans	<u>91,404</u>	<u>109,404</u>

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

As at 31 March 2022:

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Intangible fixed assets	185,874	-	185,874
Tangible fixed assets	1,089	-	1,089
Current assets	229,862	132,611	362,473
Creditors: amounts falling due within one year	(194,017)	-	(194,017)
Creditors: amounts falling due in more than one year	(91,404)	-	(91,404)
	<u>131,404</u>	<u>132,611</u>	<u>264,015</u>

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS (Continued)

As at 31 March 2021:

	Unrestricted Funds	Restricted Funds	AS RESTATED Total 2022
	£	£	£
Intangible fixed assets	226,958	-	13,120
Tangible fixed assets	13,120	-	226,958
Debtors due after more than one year	14,450	-	14,450
Current assets	368,990	161,173	530,163
Creditors: amounts falling due within one year	(228,202)	-	(228,202)
Creditors: amounts falling due in more than one year	(109,404)	-	(109,404)
	<u>285,912</u>	<u>161,173</u>	<u>447,085</u>

18. RESTRICTED FUNDS

	Balance at 1 April 2021	Incoming Resources	Resources Expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£
Art Detective	19,899	38,612	(28,353)	(5,625)	24,533
Schools Learning Portal	22,031	-	(12,540)	(9,491)	-
Scottish Content and Audience Development	58,038	-	(54,566)	(3,472)	-
Sculpture	-	12,929	-	(12,929)	-
Extending Public Sculpture	55,205	25,250	(97,244)	16,789	-
Sculpture Trails	6,000	-	(300)	(5,700)	-
Shop	-	25,000	-	-	25,000
Content & Collection Partnership Platform	-	32,356	(1,471)	(29,415)	1,470
Improvements	-	-	-	-	-
Welsh Content and Audience Development Funding	-	4,750	-	(4,750)	-
A Shared Digital Platform for England's Art	-	240,000	(240,000)	-	-
Superpower of Looking	-	97,962	(90,894)	(3,685)	3,383
Tagger	-	105,000	(1,275)	(25,500)	78,225
Total restricted funds	<u>161,173</u>	<u>581,859</u>	<u>(526,643)</u>	<u>(83,778)</u>	<u>132,611</u>

The specific purposes for which the funds are to be applied are as follows:

Art Detective – A platform on Art UK through which anyone can help public collections across the country find out more information about their artworks such as who was the creator of the artwork and who and what is featured in the artwork.

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

18. RESTRICTED FUNDS (Continued)

Schools Learning Portal – A portal to provide learning resources for schools.

Scottish Content and Audience Development Funding – This fund is for increasing Scottish content on and audiences to the Art UK site relating specifically to Scotland.

Sculpture – The Sculpture Project is creating a comprehensive record of the UK's publicly owned sculptures. Many of these works are hidden away, without records, images or online access. Many public monuments are not fully recorded and are at risk. The project is transforming the way people access and learn their sculpture about their sculpture heritage, and is allowing existing, new and diverse audiences to share knowledge, exchange opinions and visit objects, both in person and online.

Extending Public Sculpture – An additional Sculpture fund to be able to continue recording and photographing public sculpture across the UK.

Sculpture Trails – A fund to develop the Trails curation feature and to commission new trails of public sculpture.

Shop – Funding to generate increased partnership income, and to equip participating collections with the skills and resources needed to improve their income generation through the shop.

Content Collection and Partnership Improvements – Funding from the Scottish Government towards capital IT investment to improve the collection and the venue pages on the Art UK website, improve the story pages, and improve the home page search functionality.

Welsh Content and Audience Development Funding - This fund is for increasing Welsh content on and audiences to the Art UK site relating specifically to Wales.

A Shared Digital Platform for England's Art – Arts Council England is providing Art UK with a grant of £1.6m spread over four years starting 2018/2019 to support public collections in England to make their art collections digitally accessible to the global public.

Superpower of Looking – a programme designed to transform the visual literacy skills of primary school children.

Tagger – A digital tool which allows anyone to go onto the site and contribute tags to an artwork and so contribute to building the search and discovery functions for each piece of artwork.

Transfers – Where expenditure on a project exceeds funds raised for that particular project, a transfer is made from unrestricted funds to cover the remainder of the costs.

Where funding has been received towards capital expenditure and no further restrictions remain, a transfer, equal to the costs capitalised has been made against those funds.

**THE PUBLIC CATALOGUE FOUNDATION
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

19. NET CASH INFLOW FROM OPERATING ACTIVITIES

	2022	2021
	£	£
Net income/(expenditure) for the year	(183,070)	213,031
Depreciation charges	11,999	14,931
Amortisation charges	107,624	138,097
Interest	(232)	(52)
Loss on the sale of fixed assets	33	110
Decrease in stocks	577	2,170
Decrease/(increase) in debtors	107,310	54,902
Decrease/(increase) in creditors	(34,186)	15,779
	10,056	438,968

20. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2021 £	Cash flows £	At 31 March 2022 £
Cash at bank and in hand	343,247	(74,252)	268,995
Debt due within 1 year	(127,404)	18,000	(109,404)
	215,843	(56,252)	159,591

21. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £18,320 (2021: £18,966). There were no (2021 £nil) contributions payable to the fund at the balance sheet date.

22. OPERATING LEASE COMMITMENTS

At 31 March 2022 the Charity had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2022	2021
	£	£
Not later than 1 year	-	800
Later than 1 year and not later than 5 years	-	800
	-	1,600

THE PUBLIC CATALOGUE FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

23. RELATED PARTY TRANSACTIONS

At the year end the charity owed Charles Gregson (Chair of Trustee) £30,500 (2020 - £30,500). No advances or repayments were made on this loan during the year. The loan will be repaid when the charity has sufficient funds to do so.

At the year end the charity owed Andy Ellis (Director) £78,904 (2021 - £96,904). Repayments of £18,000 were made to the director during the year. No advances were made during the year. The loan will be repaid when the charity has sufficient funds to do so.

During the year the wife of Andy Ellis (Director) undertook editing work relating to Art UK for which she was paid £1,350 (2021 – £7,575).

Donations of £2,000 were received in the year (2021 - £26,515) from the trustees.

24. TAXATION

As a charity, The Public Catalogue Foundation is exempt from income tax to the extent that income generated is applied to the organisation's charitable purpose.

25. LEGAL FORM

The Public Catalogue Foundation is a Charitable Company limited by guarantee.

27. PRIOR YEAR ADJUSTMENT

In the prior year the creditors – amounts falling due within one year included £117,404 of other loans (as detailed in note 23). The repayment terms for both loans state that they will be repaid when the charity has sufficient funds to do so. Following discussions with the charity's new auditors it was agreed the 2021 loans outstanding did not show a true position by including all the loans as current liabilities, when the reality was that the charity would not have been repaying all of the outstanding loans by 31 March 2022. Therefore a prior year adjustment has been made to show the loans as long term liabilities (except for £18,000 being repaid within one year).

The impact of the prior year adjustment is only the disclosure on the balance sheet, improving the net current asset position by £109,404 as at 31 March 2021.

THE PUBLIC CATALOGUE FOUNDATION

England & Wales - Charity number 1096185

Accounts

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

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THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2021**

Trustees	Charles Gregson, Chairman Hasan Bakhshi (appointed 1 February 2021) Rana Begum RA Patrick Brill OBE RA Camilla Eden-Davies (resigned 11 August 2020) David Ekserdjian George Entwistle Clare Lilley Robert Lisney OBE Thomas Marks Noura Al-Maashouq (appointed 3 October 2020) Kathleen Soriano (appointed 23 October 2020) Graham Southern Kimberley Streets Andria Zafirakou MBE (appointed 27 October 2020)
Company registered number	4573564
Charity registered numbers	1096185 and SC048601
Registered office	Salisbury House Station Road Cambridge CB1 2LA
Company secretary	Elizabeth Rimell
Director	Andrew Ellis
Independent auditors	Peters Elworthy & Moore Chartered Accountants Salisbury House Station Road Cambridge CB1 2LA
Bankers	CAF Bank Limited P.O. Box 289 West Malling Kent ME19 4TA

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the audited financial statements of The Public Catalogue Foundation (the company) for the year ended 31 March 2021. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition October 2019).

Since the company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

The Company operates under the name Art UK.

OBJECTIVES AND ACTIVITIES

Purpose and Objectives

In brief, the charity is transforming public access to the art that is owned by the public across the whole of the United Kingdom. At the same time, it is opening up opportunities for the public to learn about and engage with the nation's art collection whilst also supporting participating public collections through improved accessibility and sustainability.

The Public Catalogue Foundation's 'objects', as laid out in its Memorandum and Articles of Association, are:

1. To research, publish and distribute information in relation to, and to promote, publish and provide catalogues of paintings, sculptures and other works of art, including associating with museums, art galleries and organisations affiliated with art, in a common effort to advance and promote arts and education generally;
2. To encourage, assist, arrange and provide support for the restoration of paintings, sculptures and works of art held or owned by museums, art galleries and other bodies and organisations making works of art available to the public and to cooperate with, assist and support such museums, art galleries and other bodies in connection with the same;
3. To promote, maintain, improve and advance works of art and the arts in general for the benefit of the public, including the arts of painting, drawing, sculpture, photography and design and to promote, maintain and advance public education and appreciation of, and public interest in, the arts generally;
4. To promote the efficiency and effectiveness of charities, including without limitation charitable museums, art galleries and other charitable organisations making works of art available to the public and the effective use of charitable resources in the arts sector; and
5. To carry out such other charitable objects which the trustees may consider to be ancillary or complimentary to any of the foregoing objects or which may be undertaken in connection or conjunction therewith or which are incidental or conducive to the attainment of any of the foregoing.

The mission and work of the charity are driven by these objectives. In the early years of the charity there was a focus, *inter alia*, on raising funds for the conservation and restoration of oil paintings, as per the second object above. However, this was not found to be an effective use of the charity's resources and the Trustees determined to focus on supporting the institutions that hold public art collections in other ways, as described in this report.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

The charity pursues its mission and performs its activities under the operating name 'Art UK'. This operating name was adopted by the Trustees in February 2016. The 'Public Catalogue Foundation' will remain the charity's legal name.

The Charity's Work

The charity's purpose is to open up art in public collections for enjoyment, learning and research. In the March 2018 four-year business plan the charity explained its vision as providing: 'Universal free online access to the nation's art for anyone who loves art, wishes to learn about art or visit art, through a single digital platform shared by all the UK's public art collections.'

It pursues its mission through digitising artworks, telling the stories behind the art and creating exciting opportunities for public interaction with art both online and offline. Its work contributes to the promotion and sustainability of the UK cultural sector through the use of the shared artuk.org digital infrastructure. Successful partnership and collaboration are a hallmark of the organisation.

The UK holds one of the greatest public collections of art in the world. The vast majority of this collection is not on public view. Outside the collection of 275,000 plus artworks – digitised by the charity – much of the nation's public art collection has not been photographed. At the same time few collections have the resources to put their collections online. Therefore, what is publicly owned is often not publicly accessible. The charity's first major project was to create a photographic record of every oil painting in public ownership in the United Kingdom. This project was completed in late 2012. Initially, the principal publication vehicle for this project was the Oil Paintings in Public Ownership series of printed volumes. However, in 2011 the project went online through the Your Paintings website. In February 2016 Your Paintings was retired and replaced by the Art UK website at artuk.org. Online publication is now the charity's principal publication vehicle.

Oil paintings are not the only artworks where large numbers of objects are not on public view. High percentages of public collections' holdings of watercolours, prints, drawings and sculpture are in store and have not been photographed. Since September 2016 collections have been able to upload already digitised works on paper onto Art UK. In the summer of 2017 the charity commenced a major project to digitise the nation's sculpture collection of the last thousand years in a four-year project funded by the National Lottery Heritage Fund and other funders. This project is now almost complete, it was the charity's second largest digitisation project after its oil painting project. The charity is also inviting important private collections such as those in country houses, livery companies and corporations to add their art to Art UK. However, private collections will never constitute more than a very small percentage of institutions on the website; the charity's principal focus will always be showing art from public collections.

The shared digital infrastructure that has been created by Art UK has been extended to include a shared e-commerce platform to allow participating art collections that are Partner Collections and paying Art UK an annual fee, to generate much-needed commercial income for themselves.

Showing art online creates substantial public and economic benefit. It dramatically improves access to artworks and collections. It allows audiences to find out about artworks in store while encouraging visits to the art that is on display, thereby promoting greater cultural tourism. It opens up wonderful learning opportunities for schools and audiences of all ages, inspires creativity and is vital for academic research. All of this can be achieved in ways that promote maximum social inclusion. And for collections it offers valuable commercial income-generating potential.

The charity's head office was in London until its closure in April 2021. The decision to close the office was made as a result of staff being able to successfully work from home during the Covid19 pandemic. There remains a small office in Glasgow. This was set up to bring the charity closer to its Scottish audience and participating collections. Scottish, Welsh and Northern Ireland collections join English collections in being involved in the strategic development of the charity through the Art UK Steering Panel.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Strategies for Achieving the Charitable Objectives

Three strategies underline the charity's approach to achieving its objectives: innovative partnership building; the exploitation of scale and shared digital infrastructures; and delivering exciting public engagement offerings. Since the charity's launch in 2003, collaborations with other organisations have been central to the way it works. Such collaborations and partnerships have allowed it to access specialist knowledge, innovative technologies, and authoritative content and new audiences. The BBC, Culture 24, Oxford University Press and the Public Monuments and Sculpture Association (now closed) have been among its project partners for a number of years. More recently, as part of its sculpture digitisation project, the charity has been joined by a number of other partners including Culture-Street, the Royal Photographic Society, the Royal Society of Sculptors and VocalEyes. In 2017 the charity embarked on a new partnership with the Paul Mellon Centre to set up the 'Write on Art' essay prize, aimed at students in their last four years of school. Finally, following discussions that started in 2020, Art UK entered into a major partnership with Bloomberg Philanthropies that was announced in April 2021 (and covered further below).

A key feature of the charity's offer to collections (and indirectly to public audiences) is that by creating shared digital infrastructures and digitising art in nation-wide projects, it enables participating institutions to reap the benefits of technology and scale and achieve outcomes that they would not normally be able to achieve on their own, particularly if they are smaller institutions. For most small institutions, digitising and putting their art collections online is out of their reach. Indeed, for the 3,000 + institutions on Art UK, the vast majority of these would not be able to put their art online without Art UK's assistance. In 2020, 59% of collections said that they showed less than 10% of their artworks on their own websites. This was consistent with our 2018 survey in which 49% of collections said that Art UK was the only place they could show their art online. Similarly, most of these collections are not able to take advantage of e-commerce opportunities on their own.

Whilst the recording and digitisation of artworks is a key part of the process of improving access to the nation's art collection, the charity believes strongly in ensuring these artworks can be made accessible to as wide an audience as possible through creating engaging ways of interacting with the artworks online and telling the stories behind the art, thereby improving their relevance to a wide audience. A significant focus is therefore put on writing or commissioning engaging articles about art and artists and the subject matter represented in the art. Through initiatives such as Art Detective, Curations and Tagger (to be relaunched in due course) the charity provides new and imaginative mechanisms for the public to engage with art and, in the case of Art Detective, contribute in satisfying ways to the charity's work. However, the biggest focus in this area over the next few years will be growing the learning resources on the site.

Main Activities Undertaken to Further the Charity's Purposes for the Public Benefit

The Trustees have had due regard to guidance published by the Charity Commission on public benefit. The benefits of the Charity's work accrue to the public at large and art collections that participate in the Art UK website.

Art UK believes that the public should have the right to access the art that is held on their behalf by publicly-funded institutions. The benefits to the public at large include easier access to images of and information about artworks owned by the public. This information aids learning and informs the public of collections they can visit. This resource is available to the public for free through the Art UK website and is presented to the public in an easy-to-use manner with interesting and contextual information that tells the stories behind many of the artworks. In addition, catalogues are available for sale and for viewing in many public libraries.

The benefits to the participating collections principally revolve around the use of a shared digital infrastructure, which would in most cases be out the reach of individual collection budgets. In addition, the benefits include free digital images during third party-funded digitization projects, improved artwork security, better cataloguing records, greater public recognition and the encouragement of cultural tourism. Evidence amassed by the charity confirms the view that seeing art online encourages audiences to want to go and see artworks for real.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Since 2014, as a result of the Art Detective project, the benefits have included improved knowledge of paintings in public collections. In addition, participating in Art UK's Shop allows collections to generate much-needed commercial income through the sale of products such as print-on-demand and museum merchandise.

Revenue-Generating Activities

Funds are raised for the charity principally through charitable donations and grants that are received from both the private and public sector.

To ensure the sustainability of the charity, the charity has diversified its income streams beyond voluntary and grant income. A key element of this is a subscription scheme whereby participating public art collections become Partner Collections and pay an annual fee that ranges from £50 per year to £2,500 per year. In return the Partner Collections are able to post information about their exhibitions on the Art UK site, upload works on paper to the site and use the Charity's Art UK Shop digital infrastructure to generate commercial income. The growth in the Partner Collection income stream is a key focus for the charity. Recruiting corporate collections – all paying at the higher annual rate – will be part of this focus.

For some years there has been a focus on growing the recurring revenue income from the Benefactor scheme whereby individuals and corporations contribute £1,000 to £5,000 per annum to the charity. In 2019 the charity introduced two new schemes aimed at raising income from individuals. The Angels scheme is focused on one-off donations of £25,000 and above. It is a high impact philanthropy programme aimed at garnering vital core funding and valuable insight from a small group of individual donors in order to enable Art UK to achieve its ambitions. The Art UK Citizens scheme aims to reach a bigger, high volume donor base with an entry level donation of £2.50 a month or £25 for 12 months paid-up front but with an option to give more if people are able. During the year to March 2021, £21,468 was donated via the Citizens scheme.

The sale of hardcopy catalogues raises small amounts of funds for the charity as does the sale of a number of Art UK products through the shop. The charity also offers commercial digitisation services to public and private art collections.

A full-time Development Manager and Development Officer are employed by the charity as part of the Development Team, together with a part-time Senior Development Consultant to mentor the Development Team and to guide the charity in the evolution of its fundraising strategy. A Philanthropy Board comprising Trustees, the Director and external members, with the Development Team in attendance, meets every two months with a focus on fundraising from individuals.

The Head of Commercial Programmes and Collection Partnerships is focused on increasing the recurring Collection Partnership income stream and is supported in this role by the Director.

Approach to Fundraising

The Board of Trustees are closely involved in fundraising planning and implementation establishing priorities and goals, and approving plans put forward by the Philanthropy Board and Development team. The Philanthropy Board is primarily focused on sourcing both one-off and recurring donations from high net worth individuals and corporates with an interest in the arts, through introducing prospects, making approaches and developing a funder events programme. The efforts of the Philanthropy Board are focused on generating funds towards core costs through encouraging prospects to join the Angels and Benefactors schemes.

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Approaches to trusts and foundations are largely project-based (but not exclusively), and when appropriate prospects have been identified through research. Care is taken to approach trusts and foundations with a demonstrable history of supporting similar projects and organisations. There were no professional fundraisers carrying out any fundraising activities on the Charity's behalf during the year, and there were no failures by the charity or by any person acting on its behalf to comply with fundraising standards. There were no complaints received by the charity with regards to fundraising activity. The Charity subscribes voluntarily to the Fundraising Regulator.

ACHIEVEMENTS AND PERFORMANCE

Review of Activities

Digitisation Activities

Art UK will reach an important milestone in 2021, with the completion of the major UK-wide sculpture project. Over the course of the Art UK Sculpture project, which started in 2017, the charity has recorded 53,000 sculptures in 824 collections (1,044 venues) and 10,000 public sculptures. Art UK's learning and engagement team delivered 187 learning and engagement activities with over 23,400 acts of in-person participation. 71% of these participants were under 18 (over 16,600 young people). Over 530 volunteers researched and photographed public sculpture, contributing 5,000 days of their time. Art UK delivered 48 professional training sessions to 512 attendees. In March 2021, 2,000 people from 20 countries attended the charity's online sculpture symposium.

As of March 2021, 41,273 sculptures have been published on Art UK (in collections and public sculptures combined) of which 26,391 have images (64%). The number of sculptures digitised as part of the project was in line with our expectations. Prior to the start of the project in 2017, it was difficult to estimate the number of sculptures across the UK, in collections and in public spaces, as this work had never been undertaken before. The number of sculptures became clearer as we worked directly with collections across the UK and conducted public sculpture research.

The final reports and payment request were submitted to the National Lottery Heritage Fund (NLHF) at the end of the project. This was a significant piece of work, with the five reports prepared by Art UK constituting over 71,000 words. Four evaluation reports prepared by Evaluation Consultant Jenifer Macindoe were also submitted. The final reports, which summarised the project outcomes, set against the Activity Plan submitted at the start of the project, were accepted by the NLHF. The payment request covered the last budget spending for the project, including invoices for the final learning activities and volunteer expenses, as well as funding for the management and maintenance of the digital assets. The NLHF paid the charity's final grant payment of £128,575 very soon afterwards and the charity will announce the completion of the sculpture digitisation programme at the end of 2021.

The COVID-19 pandemic and subsequent lockdowns prevented the volunteer team from completing the photography in 2020, as planned. Art UK has secured almost all the funding to complete the recording programme in 2021, through the Paul Mellon Centre, Greater London Authority and the Henry Moore Foundation.

Partner Collections can upload onto the site existing digitised artworks including watercolours, prints, drawings and fine art photography through the Collections Portal. Over the period under review, the charity added 6,450 2D artworks to the site including works from the National Portrait Gallery, Colchester and Ipswich Museums Service, Tate, Aberdeen Art Gallery, National Museum Wales, and the Fitzwilliam Museum. These collections have added works on paper (prints, posters, photographs and watercolours), covering a period from the 16th to the 21st century. These include a large collection of 1,370 artworks from the Courtauld Gallery, featuring drawings and watercolours by artists such as Paul Cézanne, J. M. W. Turner, Maria Sibylla Merian, and John

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Intellectual Property Rights Management

It has been challenging this year receiving responses and updated agreements from collections that are under-resourced or furloughed as a result of the Pandemic but we have increased to 57% of collections now under the terms of the Art UK Image Reproduction agreement, with the remainder under the older PCF agreement. 50% of these collections have opted into the BBC sub-licence. (This is an opt-in licence where collections can choose whether to allow Art UK to share their artwork information and images with the BBC, so that the BBC can use them on their website.) 37% have selected to release their images under a type of Creative Commons licence or Public Domain mark.

24% of all images on Art UK are now freely available to download and reuse for all website users, under the terms of a Creative Commons licence type or public domain mark.

14% of all images that you can view on the Art UK website are now available to purchase through the Shop Print-on-demand service and 5% of high resolution images are available through the automated Image Licensing service.

The copyright clearance work remained very active throughout the COVID-19 lockdown period with many practicing artists and artist's estates grateful and delighted to be contacted about their work and reproduction permissions prior to publication on the Art UK platform. Due to the artist profile pages being updated, we are now able to present artist website links and Instagram portfolio accounts much clearer.

There are now 50,800 artists represented on the Art UK website and the percentage that remain listed as in-copyright is constant at 59% and linked to 39% of all artwork records. We also remain steady with 96% of all artwork records being reviewed and approved for online publication. 8% of all artwork records on the website are listed without an image. There is not a target as such in terms of number of artists on Art UK and the percentage in copyright, as this is determined by the type of artworks we have recorded. The percentages of artworks approved for online publication and the number with images are within our aims. We continue to review these and add more artworks to Art UK on a weekly basis.

With the conclusion of the Sculpture Project, the Copyright team successfully cleared for reproduction most in-copyright images of sculpture. There remained only 4% of in-copyright images, of both sculpture and paintings, with outstanding permissions and which are not yet reproduced online.

The Head of department has been liaising this year with Freshfields IP Solicitors to ensure all Art UK agreements, Privacy Policy and Art UK Terms of use are fit for purpose in light of project developments, such as *Curations* that accepts more public facing user content, and after Brexit in relation to UK GDPR related amendments.

In light of remote working and the office closure in March 2021, the Head of department reviewed the copyright clearance workflows and hardcopy and digital storage of the Art UK agreements from collections and artwork copyright holders. The Art UK Head Office in London stored about 8,000 artist hardcopy agreements and about 2,400 collection hardcopy agreements, filed in 200 folders. These agreements were all prepared for offsite digitisation prior to the office closure.

Audiences

Over the year to end March 2021 there were 3.341 million unique users to the Art UK website, up 33.1% on the year before. We had been assessing whether to extend target growth from 10% year on year, and had decided on a stretch target of 20%, so this figure marked another significant increase in unique users. Overseas visits

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constituted 46% of total users versus 54% from the UK. After the UK, the USA is by far the second largest source of traffic. The next five largest traffic sources are, in order, Canada, Australia, the Netherlands, France and Germany.

Art UK was fortunate being an online organisation during the global pandemic, as we were not concerned with footfall and visiting in person, and did not have to drastically adapt our existing strategy. We have continued to grow in a very challenging year for the arts sector as a whole.

As part of the content strategy, the story content on the site has continued to grow, allowing the charity to attract a growing and more diverse audience. By the end of March 2021 there were 1,330 stories published on the site. By July 2021 the figure has increased to 1,419. All these articles are linked to the relevant artworks and artists on the site. The strategy is paying off in terms of traffic. Over the 12 months between April 2020 and March 2021, the number of unique users reading stories was 685,653, against 448,008 in the previous year. Stories on Art UK had over one million unique page views in the year to March 2021.

This corpus of articles will continue to grow significantly over the next few years with a particular focus on sculpture-related stories, particularly around sculptors – including both well-known ones and lesser-known ones – as well as the making of sculpture. Also, we are looking to grow our Scottish content, with the appointment of a dedicated Commissioning Editor for Scotland, with a ring-fenced budget funded by Creative Scotland.

Social media platforms provide a key alternative vehicle for sharing the nation's art with audiences, particularly younger audiences. Over the 12 months to March 2021 there was a substantial improvement in social media followers across the charity's combined platforms from 69,092 to 89,609 up 30%. Because of the global pandemic it had been difficult to know what to expect although it was hoped that more people would be able to engage with Art UK online (both on the website and via social media) as visiting galleries and experiencing art in person was not an option for most of 2020 and into 2021.

Sharing the content on the Art UK site with a younger and more diverse audience is a key priority for the charity. During the past year, and inspired by the pandemic, a particularly successful social media activity was the charity's Online Art Exchange which allowed collections around the country to celebrate artworks they love in other institutions.

In May 2020 the charity launched its Curations tool which allows members of the public to curate their own digital exhibitions made up of artworks on the Art UK website and share these with the wider Art UK audience. It also allows Partner Collections to put on digital exhibitions that have been closed due to the Covid-19 pandemic or exhibitions that are purely imagined. 62,149 unique users looked at Curations in the period between launch in May 2020 and March 2021, with 94,872 unique page views. By August 2021 there were over 800 published Curations and approaching 4,000 Curations made by members of the public but not published.

The charity also partnered with the Guardian to run two series – first, a 100 Great British Art quizzes with a different art collection around the country setting the questions each day, and second, a Great British Art Tour looking at one chosen artwork from a series of selected collections across the UK.

Growing Collection Knowledge - Art Detective year to March 2021

The charity's Art Detective initiative provides collections that have participated in the Art UK project with access to a network of specialist knowledge offered by professionals and members of the public.

In September 2020 the Art Detective Manager, was joined by the new Art Detective Officer funded by the John Ellerman Foundation.

The pandemic has severely affected our day-to-day running since we rely heavily on cooperation from collections for research help and permission to update records. That said, unique users were 54,575 vs 46,913, up 16% year on year.

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In a busy week we can receive 100 new submissions of new information relating to artworks on Art UK. Nonetheless the backlog is down from over 5,000 in the previous year, to date at 3,364, and we have made at least 2,103 artwork record updates from submissions. There has been focus on establishing email contact with collections in every region of Wales, Scotland, Northern Ireland and England, summarising their lists of enquiries and converting dormant submissions from the backlog to discussions that might yield results for collections. There are significant updates every week. Particularly pleasing has been the enhancement of the subject portrayed in a significant number of records for classical sculptors at English Heritage properties and the soft dating of undated works based on Royal Academy exhibition histories.

During the year to March 2021 the total number of public discussions on the site grew from 518 to 623. This continues to grow reaching 748 in July 2021. It was satisfying to confirm with the help of experts in Italy that a portrait bust of Italian cellist, composer and teacher Carlo Alfredo Piatti is by Giacomo Manzoni of Bergamo, his only work in a UK public collection. The collection commented: 'It is wonderful to have such a depth of information about this object in our collection and it has really enhanced our knowledge. I have added all of this to our collections database so that it is there for future researchers' (Royal Academy of Music). A bronze relief known as *Petit Georges* was identified as *Albert Léopold Clément Marie Meinrad (1875–1934), Albert I of Belgium (1909–1934)*, the sculptor found to be Georges Petit and foundry Joseph Lissor of Liège. Both the sculptor and the foundry are new additions to the list of artists on Art UK (Gordon Highlanders Museum). The sitter in William Strang's *Dreams* was identified as most probably Hélène Yelin, née Cox (b.c.1894/5–d. before 1973), a singer and artists' model who also sat for William Patrick Roberts (1895–1980), Jacob Kramer (1892–1962) and Jacob Epstein (1880–1959) in the 1920s (Museums and Galleries Edinburgh).

There was praise for Art Detective from a range of institutions, some of which are reproduced below.

'I wanted to say how glad I am to have this new light been brought to the Center's collection. It is precisely why I was so keen to partner with Art UK.' **Head of Collections, Yale Center for British Art**

'Your help is invaluable to us – really appreciate it!' **Curator, Edinburgh and East of Scotland region, National Trust for Scotland**

'I would be delighted for the collection records to be updated with this information. My thanks to you and colleagues for doing this, so exciting to be looking into the nuance of the collection.' **Penelope Hines, Guy's and St Thomas's Foundation, Collection Manager**

'I just want to express my wonder at your achievements here. Is it really true that you have a certain identity for all four of the portraits? Our file at the Gallery has a whole history of people attempting to do this ... The fee suggested by the Lancaster Herald to identify the arms in 2002 proved the last insurmountable budgetary stumbling block.' **Curator, Fine Art, Manchester Art Gallery**

Generating Commercial Income for Partner Collections

The year to Mar 2021 saw fantastic growth across the shop. Revenue at the end of the year was £279,119, up from £101,517 – approaching 3 times higher. Our target for 2020-2021 had been £250,000 gross, so this was better than expected. By the end of the year, 84 collections were using the shop (up from 60 in 2019-2020). We returned £99,000 to participating collections, with the top performing collections generating around £11,000 each.

At the beginning of the new 2020-2021 financial year we were just entering into lockdown, and this came with great uncertainty as to how the new social interaction measures were going to impact on customer behaviour. Fortunately, we acted quickly with our supplier, Heritage Digital, to adjust working practices so that social distancing could be applied in the printing shop and we were able to continue to supply prints. E-commerce in general has seen significant growth during this period and this has had a positive impact on the shop. The challenge going forwards is to sustain the high monthly sales as the world reopens.

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The focus for the coming year is to continue to add new collections to the shop, particularly seeking out collections that have the potential to perform very well on the shop, for example. We are currently lacking marketing support (our Marketing Manager left in January 2021 and she will not be replaced until October 2021) – this is a challenge. But we have committed resources to investing in Google Shopping for the foreseeable future, and our new Shop Officer is working with Diginius to maximise the impact of this spend.

We received a grant of £14,625 at the end of the financial year to undertake some technical upgrades to the shop – this includes improving the customer flow through the checkout, adding metadata and tagging functionality to the shop and improving the framing solution. These technical upgrades should have a positive impact on conversion rates. We are also applying for grants that will allow us to restructure the journey for customers who wish to purchase image licences, and for additional marketing funds.

Learning Activities

The in-person sculpture project learning and engagement programme was affected by the Covid-19 pandemic and saw the cancellation of all of the planned Masterpieces in Schools and Sculpture Around You events, which should have been delivered in 2020. In the place of these events, the charity's learning and engagement team created online digital resources, including Home School activities published to the Art UK website and a series of short films made with a sculptor explaining their practice and leading an activity for young people to try at home.

A significant development in this period was the launch of Art UK's Learn pages. The interface was developed and tested in 2020 and officially launched in January 2021. This brings together all the schools-related resources on Art UK (including lesson plans, films, audio descriptions, stories, links to further resources) for school teachers and students in an easily searchable interface. A series of lesson plans for teachers have been created, focusing on topics such as Henry Moore and Harlow, textile art and animating public sculpture.

The charity's Write on Art competition, staged in partnership with the Paul Mellon Centre, was run for a third year in 2020. We received more entries than in previous years, with 402 applicants. Our judges were author Karen Gregory, art critic Hettie Judah, historian and broadcaster Sir Simon Schama, and Simon Groom, Director of Modern & Contemporary Art at the National Galleries of Scotland.

Finally, we were delighted to receive the announcement of funding from the Freelands Foundation to move our Superpower of Looking initiative into a second stage of its roll out. This project is focused on honing the visual literacy skills of primary school children. The second stage of the initiative will run through 2021/22. If this goes to plan there will be a national roll-out in late 2022.

Operations and staff

In April 2020, there were 39 staff members (33.3 FTE). By March 2021 this had decreased to 29 (24.9 FTE). The reduction in employee numbers reflects the planned completion of different stages of the sculpture digitisation project. The number of core staff has remained similar throughout the year. The charity also continues to manage over 150 active volunteers who support public sculpture digitisation activities which were delayed due to the Covid-19 pandemic.

In March 2020 procedures were put in place to enable all staff to work from home in response to the pandemic. In April 2021 the London office was closed marking a permanent move to remote working for the majority of staff. The small Glasgow office has relocated to Glasgow Museum Resource Centre, with plans for staff to return in due course. Some London-based staff have been utilising rented desk space at Cromwell Place in South Kensington with usage guidelines of one day a week.

Given the increased risk of data breaches with staff working remotely we have introduced an Acceptable Use Policy for workplace technology and reviewed our processes around personal data management and security. We continue to provide staff with excellent HR and pastoral support, particularly to support the transition to

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remote working. All staff are offered regular 1:1s with HR, and two permanent staff members are registered Mental Health First Aiders who are available to provide support to staff when needed.

The Equality, Diversity and Inclusion group continues to focus on improving our recruitment processes to ensure these are fully accessible and inclusive. We published a response to the Black Lives Matter movement in June 2020 and are now monitoring the diversity of our contributors to hold ourselves accountable, commissioning more stories from Black and ethnically diverse content contributors and those from underrepresented backgrounds.

FINANCIAL REVIEW

The Year Under Review

The charity recorded a net income during the year of £213,031 (2020: net expenditure £68,070), which resulted in an increase in Net Assets, with Funds carried forward at yearend of £447,085 (2020: £234,054).

Funds raised for the Charity through donations and grants amounted to £1,857,867 over the period (2020: £2,149,431) and revenue from charitable activities amounted to £126,730 (2020: £107,479). Included in the donations figure, contributions in kind from corporations are estimated to have amounted to £64,288 (2020: £53,986) during the year.

Approximately 6.7% of total expenditure supported fundraising and publicity during the year (2020: 4.9%). This % includes the cost of a development manager and development officer as well as a senior development consultant for part of the year and an allocation of support costs based on staff costs allocated to fundraising.

The funds generated have been used to invest in the Charity's assets namely the development of web interface to show sculpture on Art UK, the platform through which the charity will showcase the nation's public sculpture collections, and the Art UK Shop as well as expenditure on other specific projects such as the Data Harvesting pilot project, the development of the Curation Tool interface on the Art UK website, the Art Detective Project, and the development of the Schools Learning Portal, as well as targeted work on developing Scottish content and Scottish audience development.

The finances for the year to March 2021 were not directly affected by Covid 19 given that the charity (unlike many institutions in the cultural sector) has no dependence on ticket sales or on sales through a physical shop. There has been a reduction in general office running costs due to the enforced closure of the office in March 2020, and although the main cost of rent continued throughout the year, advantage was taken of a breakclause in the lease so that the London office was permanently closed in April 2021.

With regards to project expenditure, Covid19 has meant that some expenditure was deferred to later months and specifically with Sculpture where it was impossible to carry on photography and events for most of 2021, they were rescheduled and took place at later dates. Income levels have remained as forecasted since the beginning of the Covid19 pandemic. The charity did not apply to ACE for funding from the Cultural Recovery Fund but did receive a small £25,000 grant from the earlier ACE Covid Emergency Funding grant stream. This has meant that we have been able to continue without making any redundancies and with extremely limited use of the Furlough Scheme. The income received from partnership subscriptions has continued as forecast although with continuing Covid19 restrictions, it was difficult to know how many of these subscriptions would be renewed in 2021/22. So far the response has been positive and the majority of partners have renewed their subscriptions.

Reserves Policy

The financial statements of the charity show that at 31 March 21 there were £285,912 of unrestricted funds and £161,173 of restricted funds. The restricted funds were restricted as follows: The Schools Learning Portal £22,031, Art Detective £19,899, Scottish Audience Development Programme £58,038, Extending Public

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Sculpture £55,205 and Sculpture Trails £6,000. Most of these (except for Art Detective) will have been expended in the year to March 2022.

With the investment in its fixed assets, unrestricted funds less fixed assets at 31 March 2021 moved back from being in deficit to positive of £45,834 (31 March 2020: deficit of £145,392).

It has been the policy of the charity to have free reserves amounting to approximately six months' budgeted expenditure on core running costs for operating Art UK on a maintenance only basis that will allow for the basic running of the charity. This equates to approximately £300,000. Unrestricted reserves of £285,912 at 31 March 2021 is a significant improvement on reaching this target of £300K compared with previous years.

It has been the policy of the charity to have free reserves amounting to approximately six months' budgeted expenditure on core running costs for operating Art UK on a maintenance only basis that will allow for the basic running of the charity. This equates to approximately £300,000. Unrestricted reserves of £285,912 at 31 March 2021 is a significant improvement on reaching this target of £300K compared with previous years.

Over the period 2017 to 2022 dependence on total public funding (mainly ACE and HLF) has risen to a peak of c72% of total income in the year to March 2019 before reducing to 67% in the year to March 2020 and 64% in the year to March 2021.

Focus on Improving the Charity's Financial Sustainability

There continues to be emphasis on further improving the financial sustainability of the charity.

In the year to March 2018 a four-year Strategic Funds grant was secured from the Arts Council in total £1.6m over 4 years. The first three years of the grant have now been received during the years to March 2021. Art UK is already starting to think ahead to the period when it will be able to apply to become an Arts Council National Portfolio Organisation. The charity will also be investigating whether there might be regular funding from public bodies in Scotland and Wales.

A major development in April 2021 was the announcement of a two-year partnership with Bloomberg Philanthropies. This partnership will strengthen and improve digital access to the UK's national collection of art while encouraging broader engagement with local museums and art galleries. With this multi-year collaboration, Bloomberg Philanthropies becomes one of Art UK's leading supporters, helping Art UK deliver substantial benefits to over 3,000 public art collections across the UK as well as our growing global audience.

There are two key recurring revenue streams that help the charity reduce its reliance on public funding and funding from grant-giving trusts. The first is the Collection Partners Scheme. Collections that are part of this scheme pay this a) to support the sustainability of the Art UK site and b) to be able to use the Art UK shop to generate commercial income for themselves as well as make use of other opportunities on Art UK platform.

It was a challenging year for partnership revenue – as collections' own revenue was cut due to Covid19, we anticipated there would be a large number of collections that would be unable to pay their partnership fees. It is a testament to the value of the services provided across the Art UK team (regular communication with partners, interesting content, social promotion, the shop, the partnerships with the Guardian) that collections continued to pay their partnership fees, valuing the route to digital audiences Art UK gives them. In spite of this being a difficult year, we were able to increase partnership revenue from £96,560 in 2019-2020 (including in kind contributions and shop revenue generated from the Wellcome Collection) to £100,685 which under the challenging circumstances was above expectation. At the end of the year we had 274 partners (up from 260 at the end of March 20) and, having received revenue from the Scottish Government to fund Scottish collections to be partners for one year, were just in the process of adding another 137.

The second recurring revenue stream derives from the Benefactor Scheme whereby Corporates and Individuals

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contribute between £1,000 and £5,000 to the charity. During the year to March 2020 a further recurring revenue stream was introduced focusing on a new low-end giving recurring donation scheme called the Art UK Citizens Scheme. In the 6 months since the scheme was introduced in October 2019 to March 2020 there was revenue of £10,524, and during the first full year to March 2021 revenue was £21,468 which was in line with expectation.

The principal focus in the year ahead is to continue to grow all these recurring revenue streams whilst putting great emphasis on bringing in significant one-off donations from the Angels Scheme. In the year to March 2021 the Angels scheme brought in £50,000 (2020: £100,000). The Philanthropy Board plays a key role here in helping the charity to grow these income streams. We will also look to grow income from the Art UK merchandise revenue stream from the Art UK Shop.

Furthermore we will look in future to new public sector funding sources such as Innovate and AHRC funding streams – neither of which have been supporters to date – to fund specific technology programmes.

The remainder of the charity's revenue continues to come from grant-giving trusts and contributions from project grants (it should be noted that such project grants invariably support a build-out in other costs). The charity's ten-year oil painting project was approximately 75% funded by the private sector (trusts, corporates and individuals) and only 25% funded by the public sector. In recent years ACE has become a strong supporter of the charity's work and investor in the digital infrastructure that we have built whilst the National Lottery is the lead funder of the Sculpture digitisation project. The Scottish Government has also been a good supporter. This means for now the charity is much more dependent on public funding than it has been historically. However, longer term, it would prefer to return to its previous funding split and believes its new funding model will help it achieve this.

Going Concern

Given the plans and forecasts in place and known income streams for the next years referred to in the sections above, the Trustees are satisfied that the going concern basis of preparation of the accounts remains appropriate.

PLANS FOR THE FUTURE

The last financial year has been a good one for Art UK with the key metrics around audience engagement, support for participating collections and financial sustainability all very encouraging. Our unique users to the site were 3.34m up 33%; page views were 14.4m up 31%; shop gross sales grew from £101,000 to £280,000; and we added an additional 19 new Partner Collections; meanwhile we ended the year in a much better financial position than we started the year.

The Covid pandemic has dramatically highlighted the value of digital access to and engagement with our museums. Our public collections are already re-opening but it may be some time before visitor numbers return to pre-pandemic levels. Meanwhile, the importance of digital – whether this be for access, entertainment, learning or commercial reasons – has been permanently elevated in the strategic thinking of museums and other art collections.

Art UK's digital focus has enabled us to play a major role in supporting collections over the course of the pandemic whilst providing diversion and solace to our 3.3 million users. After the pandemic Art UK's role will only grow, particularly given the likely strains on public finances. This is because a key aspect of what Art UK offers is a shared digital infrastructure, one that allows the benefits of scale and technology to be reaped by *all* collections, efficiently and economically. While collections in Aberdeen and Penzance cannot share artwork storage facilities, they can benefit from our digital infrastructure. That makes more sense than each of the 3,300 collections on Art UK going it alone.

A four-year Business Plan which started on April 1st 2018 and remains the key guiding strategic document for the charity. The mission statement agreed by the Board states: 'By 2022 make the Art UK website the online destination for anyone, anywhere who wants to find out about art in public collections across the UK. Make it the

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indispensable platform for art collections wanting to showcase their art, generate revenue, build knowledge and collaborate in innovative ways. Make the organisation financially sustainable and resilient'.

The Business plan lists the organisation's five high level aims for the next four years and breaks each aim down into a series of objectives. Internally, a number of actions is associated with each objective to ensure the objectives are achieved. Execution of the objectives is monitored by the Management Board on a monthly basis. The high-level aims and objectives are shown below together with commentary about future plans as they stand today.

AIM 1: Support public art collections through shared infrastructures and skills development

- (i) Ensure the Art UK platform develops to meet the needs of collections*
- (ii) Improve collection knowledge of their artworks through Art Detective*
- (iii) Facilitate best practice image rights management for and on behalf of collections*
- (iv) Encourage best practice digitisation by collections*

Our major focus is finding the funding to build the Data Harvester which will transform the way and speed at which we can upload already-digitised artworks to the Art UK platform (covered further below). We also need to fund and build Tagger so that we can dramatically improve the discoverability of artworks on Art UK whilst offering members of the public a satisfying and enjoyable way of making a major contribution to the Art UK initiative. We would also like to raise funds to improve further the Art Detective interface and integrate it fully into the main Art UK platform.

Finally, we look forward to working with Bloomberg Philanthropies to enable many of our Partner Collections to be onboarded onto the Bloomberg Connects App which makes it easy to access and engage with arts and culture from mobile devices, anytime, anywhere. The app offers the ability to learn about current exhibitions at a portfolio of participating cultural partners through dynamic content exclusive to each organisation. Features include expert commentary, video highlights, pinch-and-zoom capability and exhibition and way-finding maps. Art UK has already launched its own guide on the Connects App giving Bloomberg Philanthropies global audience a taste of the rich and wonderful art that is owned by the British public across the UK and enabling audiences to delve deeper and discover more about our national artistic heritage.

AIM 2: Grow and diversify audiences for the nation's art via Art UK and Partner Collections

- (i) Improve the marketing and promotion of the site*
- (ii) Improve the relevance of site content to younger and more diverse audiences*
- (iii) Deliver planned Sculpture Project learning resources*
- (iv) Develop and deliver new learning resources*
- (v) Grow the interactive nature of Art UK to distinguish it from museum websites*
- (vi) Drive traffic to collections' venues and websites*

Our Plans for the future include: grow substantially the schools learning resources on the Art UK platform and market this effectively to teachers (we launched with 30 resources in January 21 and now are up to nearly 100 in August 2021); successfully deliver Stage Two of the Superpower of Looking Project which has the potential to transform the visual literacy skills of primary school children; continuing to grow the number of stories on the website with a particular focus on artists and subjects from under-represented groups particularly women, minority ethnic artists and LGBTQ; build on the launch of the Art Unlocked digital events series which we have created in partnership with Bloomberg Philanthropies, offering as many Collection Partners the opportunity to showcase their collections; grow the focus on increasing Scottish story content and learning content thanks to recent funding from Creative Scotland and the Scottish Government; appoint a Head of Marketing and Communications (previously we had a more junior Digital Marketing Manager who left earlier this year) and increase the advertising spend. This appointment was made in July 2021.

AIM 3: Grow the number of artworks on the Art UK site

- (i) Complete the Sculpture Digitisation Project.*
- (ii) Grow the number of artworks added to the site by collections*

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(iii) Plan new funded digitisation programmes

The biggest technology challenge faced by Art UK is 'harvesting' updates and new artwork records (data and images) from the thousands of participating collections in a way that is effortless and sustainable for the collections and Art UK. Art UK is not alone in this; this is a sector wide challenge for collections wishing to share their data. In 2019 the National Gallery Trust, acknowledging the importance of the issue, made a small grant that allowed Art UK to put in place a pilot project. The seven-month pilot brought together 9 collections including Tate, National Galleries of Scotland and the National Gallery to identify and agree a new approach to the preparation, transformation, harvesting and online publication of artwork metadata and related images from collections. Combining research into previous data sharing projects in the sector and the building of a basic test harvester it sought to provide straightforward ways for collections to contribute data and images; examine how the Data Harvesting Service could be expanded to help collections support other sector-based data sharing projects; and understand how the pilot data harvesting platform could be developed into a full-scale service. The pilot project has given us the solution to this challenge and we now need to find the funds needed to build it. To achieve this we are working in partnership with the Collections Trust to find ways in which a funder might support not only our needs to harvest artwork records but also Collections Trust's aspirations to put in place the foundational steps for a much wider museum data aggregation service.

In addition, we are keen to grow the number of artworks by minority ethnic artists on the site so these can feed through to stories and to the Shop. To start with we are looking to digitize the 2,000 or so artworks identified by the Black Artists and Modernism project. We are also trying to evaluate how a nationwide outdoor mural digitisation project would build on top of our public sculpture digitisation project which made use of an extensive network of brilliant and enthusiastic volunteer photographers. A longer term aim is the creation of National Art Digitisation Fund that would support small and medium sized collections to digitise artworks in their collection. We would return high resolution images to the respective collections, tell the stories behind the artworks and help generate income for the collections

AIM 4: Grow mutually beneficial relationships with artists and estates

- (i) Continue to provide artists and artists' estates with clear messaging and guidance about image rights and artwork copyright.*
- (ii) Increase the number of links from Art UK to artists' own websites*
- (iii) Increase artists' and estates' revenues from Art UK*
- (iv) Increase artist involvement in Art UK*

The last year has been an intense year of artist rights clearances for the Sculpture project. We are realising that our rights clearance processes are probably too complex and that the rights agreements are too long and detailed for many artists/estates (and also for smaller collections). We will focus on simplifying our systems. Now that our Sculpture Digitisation project is coming to an end, we will grow the focus on encouraging artists to benefit from income opportunities on the Shop through Print on Demand and Licensing. In particular, the creation of separate artwork licensing pages (an Art UK Picture Library), separated from the Shop, will help considerably. In September we are going to hold an artwork auction to raise funds for Art UK. We will share the net proceeds with the participating artists, all of whom are such key stakeholders in the Art UK initiative.

AIM 5: Improve the financial resilience and sustainability of the sector and of Art UK

- (i) Grow and diversify Art UK's revenues whilst reducing the dependency on public funding.*
- (ii) Grow commercial revenues for participating collections through the Shop.*

A key focus for the year ahead is to make a success of the newly agreed Bloomberg Philanthropies partnership. A key success metric will be bringing Partner Collections onto the Bloomberg Connects Guide. Other aspects to the partnership include the recently launched Art Unlocked digital events series and a possible conference next year. We will continue to resource appropriately our Development Team so that we can continue to grow Grant-Giving Trust income (where we think there is great potential), and income from individuals through our Angels, Benefactors and Citizens schemes. We will also launch a legacy scheme this year. We will prepare to make an

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

NPO application to ACE in 2022. This will be a key part of our long-term income generating strategy. There are a number of specific projects that we seek funding for notably the Harvester and Tagger. We are also looking to scope an investment in an upgrade of the Art Detective interface to integrate it fully into the Art UK site. The potential for the Shop is very substantial with the gross income of £280,000 in the year under review coming from just 86 collections. There are some 270 Partner collections in total and over 3,000 collection venues. Earlier in the summer we submitted applications to two major funders to seek support to build out the Shop in order to generate even more income for our Partner Collections.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

The company is registered as a charitable company in England and Wales limited by guarantee and was set up by a Memorandum of Association on 12 December 2002, registered under the number 1096185. The charity was also recently registered in the Scottish Charity Register by the OSCR on 3 August 2018 and now has charitable status under the Charities and Trustee Investment (Scotland) Act 2005, registered under the number SC048601.

Method of Appointment or Election of Trustees

Trustees are chosen for their experience in specific areas related to the work of the charity. Trustees are appointed by the Chair of the Board following a recommendation, interviews and consultation with the Board of Trustees and a minuted decision to appoint at a meeting of the Trustees.

Policies Adopted for the Induction and Training of Trustees

A brief induction programme is offered to Trustees to ensure they are aware of the charity's objectives, strategy and activities and their duties as Trustees.

Pay Policy for Senior Staff

The setting of pay for staff is the responsibility of the Director following consultation with the Deputy Director, the Head of Operations and HR and Chairman and an assessment of relevant market pay scales. The Chairman is responsible for setting the pay of the Director following consultation with the Trustees and an assessment of relevant market pay scales.

Organisational Structure and Decision Making

The Board of Trustees is responsible for the governance and control of the Public Catalogue Foundation. It meets four times a year. A Management Board comprising Andrew Ellis (Director), George Entwistle (Trustee), Bob Lisney (Trustee) and senior managers from the charity meets twice monthly. In addition, a Platform Strategy Board (PSB), comprising Andrew Ellis, the Deputy Director, the Head of Content and the Head of Commercial Programmes and Commercial Partnerships, meets monthly with a focus on longer-term growth opportunities and challenges. George Entwistle and Bob Lisney join the PSB once a month. The day-to-day direction of the Public Catalogue Foundation is the responsibility of the Director. The Director, Andrew Ellis, is not a director under the Companies Act 2006. Katey Goodwin was appointed Deputy Director in April 2018. A weekly meeting with all staff is a key mechanism for providing direction and encouraging strong internal communication for staff. In total the Director has eight direct reports. He is in regular contact with the Chairman, Financial Controller and Trustees. Remote meetings have continued at similarly regular times during the Covid-19 lockdown.

The charity looks to take external advice on many of its activities through the setting up of Steering Panels. The charity sees Art UK as a digital platform that is shared by the participating collections. All of them have a stake in it. Ensuring the collections – large institutions and small – are involved in developing the initiative is key and the

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TRUSTEES' REPORT (CONTINUED)
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Steering Panels play a key role here. A number of these have existed for limited periods during the development of new initiatives such as for the creation of Art Detective and the Permission Portal and for the running of the Audience Broadening Initiative. The principal extant Steering Panel is the Art UK Steering Panel. The other extant ones are the Learning and Engagement Steering Panel, the Shop Steering Panel and the Sculpture Steering Panel.

An Advisory Board provides the Art UK Board of Trustees with guidance on the strategic direction of the Art UK charity and, in particular, artuk.org. Its membership comprises independent experts and senior representatives from leading stakeholders in the Art UK initiative.

A Philanthropy Board plays a key role in supporting the charity raise funds from individuals and corporates.

Related Parties

Details of related party transactions are disclosed in note 23 to the accounts.

Risk Management

The charity assesses risks to its operations, finances, strategic direction and charitable objectives on a regular basis. A full risk matrix has been compiled and is reviewed by the Trustees at every quarterly Board meeting.

Two particular risks are uppermost in the minds of the Trustees and management at all times.

The first is ensuring that the charity represents on the Art UK website and in any related media the catalogue information, data and images of institutions and artists that participate in the charity's projects as accurately and authoritatively as possible and in a way that does not bring the charity or other stakeholders into disrepute. The charity does this by having in place stringent work procedures for the creation and checking of content that is added to the Art UK website and for ensuring that copyright in images is respected in line with the law and best international practice.

The second risk relates to the financial sustainability of the organisation at a challenging time for charities and the arts and culture sector. Considerable focus has been put on protecting and improving the financial strength of the organisation by broadening the streams of income to the charity and ensuring that an increasing proportion of these are from reliable recurring sources. This work continues.

Internal Controls

The Board has overall responsibility for establishing, maintaining and reviewing the effectiveness of the system of internal control. The system of internal control is designed to manage risk and provide reasonable (not absolute) assurance that key business objectives and expected outcomes will be achieved. It also exists to give reasonable assurance about the preparation and reliability of financial and operational information, the safeguarding of the Charity's assets and interests and compliance with relevant legislation, law and regulations.

The assurance framework is designed to provide sufficient, continuous and reliable assurance on organisational stewardship and the management of the major risks to organisational success and delivery of value for money. Executive responsibility has been clearly defined for the identification, evaluation and control of significant risks. The Director and executive members of the Management Board carry out evaluations of the risks which impact on the charity's ability to meet key business objectives. Risk assessments are carried out on a monthly basis and are aligned to the business planning process. The Director is responsible for reporting to the Board any significant changes affecting key risks or the breakdown of internal control.

The Board is responsible for a defined range of issues covering strategic, operational, and financial and compliance issues. The Board has not formally adopted the Charity Governance Code for smaller charities but

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

has due regard to it. The governance framework is supported by a framework of policies and procedures with which employees must comply covering issues such as health and safety, data protection, and safeguarding. Financial reporting procedures include detailed budgets for the year ahead which are reviewed by the Director and Financial Controller on a monthly basis and approved by the Board of Trustees quarterly.

The Board confirms that there is an ongoing process for identifying, evaluating and managing significant risks faced by the Charity. This process has been in place throughout the year under review, up to the date of the annual report, and is reviewed by the Board. The Board has reviewed the effectiveness of the systems of internal control, including the agreed sources of assurance and confirm they are appropriate for that purpose. The Board is satisfied there is sufficient evidence to confirm that adequate systems of internal control existed and operated throughout the year. Up to the date of signing of these financial statements those systems were directed at the management of the significant risks facing the Charity. No weaknesses were identified which would have resulted in material misstatement or loss that would have required disclosure in the financial statements.

Impact of Covid 19

The impact of Covid 19 on Art UK has not been marked. Being an almost purely digital organisation, the charity was able to move to remote working. A decision was made to close the London office and the charity moved out in the Spring of 2021. The Glasgow office has been moved from Scotland Street School Museum to Glasgow Museums Resource Centre and will be opened shortly. Art UK staff can rent a space at Cromwell House, London, allowing them to get together in person, as needed.

The photographic recording of outdoor public sculpture was affected by Covid-19 due to the age of our photography volunteers and local lockdowns across the UK. This digitisation programme is being completed in 2021. All the planned sculpture learning events in schools and with community groups were cancelled and could not be rescheduled. Our learning team turned their attention to creating online Home School resources.

The impact of Covid on audience numbers has been positive overall as people have taken the opportunity to look for online and digital experiences. What it means going forward is that we have to try and keep that momentum going as venues begin to reopen. We are also looking at 2019 figures when comparing them to 2021 as 2020 was such an anomaly because of Covid 19.

Income has not suffered during the covid lock down period with hardly any issues with payments of Benefactor and Collection Partnership dues despite an expectation that there would be. Without any reliance on ticket sales and physical shop sales, the charity escaped the very negative experience of many other charitable organisations in the art sector. Meanwhile, the high reliance on committed public sector income provided a safety net of support and where the charity did need more flexible support from the National Lottery and ACE this was provided.

Over the period of lockdown the charity did not need to make any redundancies, did not ask anyone to work fewer hours or take a paycut and only needed to furlough two part-time staff.

CONCLUDING COMMENTS

The Trustees believe that the work of the charity is transforming public access to the art that is owned by the nation. At the same time, it is providing an economically efficient shared digital infrastructure for public collections the length and breadth of the UK that is now widely recognized by public and private funders as well as the participating collections. Finally, the charity is in a strong position to support the teaching of art & design and art history in schools across the country and connect the nation's young people to the extraordinary art collection they all own. The Trustees are committed to putting more resources into growing the charity's learning resources.

The award of the £2.8m grant by the National Lottery to digitise the nation's sculpture collection, the £1.6m four-year Strategic Funds grant from Arts Council England and the more recent major partnership with Bloomberg

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Philanthropies are all examples of public recognition of this. As is the 2020 appointment of the Director to the AHRC-funded Towards a National Collection Steering Committee.

During Covid19, art and culture has provided solace and diversion for millions. However, with museums closed during intermittent lockdowns, digital access to the nation's art has never been more important. Through the Art UK website and our social channels, we have been helping participating collections to find new ways of engaging their audiences. Whilst nothing will ever replace seeing the real artwork, the pandemic has underlined the key role digital plays in providing access to the UK's cultural heritage.

The significant acceleration in the growth of the site's traffic in 2020/21 also suggests that public appreciation of the site is also growing sharply. The strong performance of the Art UK Shop over this period is also very pleasing. However, much further work needs to be done to raise the profile of the charity, with anecdotal evidence suggesting that public awareness is still low. The appointment in the summer of a Head of Marketing and Communications (who will start in October) is a major milestone for the charity and will help underpin a major growth in awareness over the next few years. January 2021 saw the launch of the Learn pages on the Art UK website. Growing these learning resources will be a major focus over the next year.

We will also continue to diversify the platform's content, building on the work of 2020/21, to ensure that it reflects the interests of the wider British public. The charity's staff and Trustees strongly support the Black Lives Matter movement and believe the charity can play an important role amplifying the voices and histories of under-represented groups through continuing to tell the stories about black and minority ethnic artists that are not known and sitters who have been overlooked or forgotten. This work will continue to be a key focus for the charity.

Working more closely with artists – there are over 50,000 artists represented on the website including approaching 10,000 living ones – will also be a major focus for the charity in the coming year. Artists have always been central to what we do. They sit on our Board, they help create our learning resources, they write for us and feature in our stories, and they give us permission to reproduce their works. But most importantly, they are the reason for the extraordinary art collection we all own, that Art UK shares with the world.

Finally, a very major focus for the charity will be working with our new partner Bloomberg Philanthropies to improve digital access to the UK's national collection of art while encouraging broader engagement with local museums and art galleries. We look forward to working closely with them over the next few years.

The Chairman of the Trustees is grateful to Camilla Eden-Davies for her service as a Trustee to the charity and welcomes on to the Board Noura Al-Maashouq, Hasan Bakhshi, Kathleen Soriano and Andria Zafirakou.

The Trustees are grateful to all the donors, Partner Collections, project partners and, not least, the charity's dynamic and dedicated staff who have made this possible.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees (who are also directors of The Public Catalogue Foundation for the purposes of company law) are responsible 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they 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;

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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.

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Charles Gregson

Chairman

Date:

15/09/2021

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION

OPINION

We have audited the financial statements of The Public Catalogue Foundation (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of financial activities, the balance sheet, the statement of cash flows and the related notes, 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 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, Charities Act 2011, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 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 Auditors' 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 United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

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

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

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

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION
(CONTINUED)

OTHER INFORMATION

The Trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditors' report thereon. 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.

OPINION 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' report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of our 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' report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 (as amended) require 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' report and from the requirement to prepare a Strategic report.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION
(CONTINUED)

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the trustees' responsibilities statement, 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.

AUDITORS' RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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 auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the charitable company through discussions with trustees and other management, and from our charitable knowledge and experience;
- we have regard to those laws and regulations which we considered may have an effect on the operations of the charity;
- We assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence;
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit; and
- we reviewed the minutes of Trustees' meetings to identify and references to non-compliances with laws and regulations.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION
(CONTINUED)

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we;

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- we evaluated the assumptions and judgements used by management within significant accounting estimates and assessed whether these indicated evidence of management bias; and
- performed audit work over the risk of management override of controls, including testing a sample of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims; and
- reviewing correspondence with relevant regulators such as the Charity Commission.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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 auditors' report.

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE PUBLIC CATALOGUE FOUNDATION
(CONTINUED)

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, and to the charitable company's trustees, as a body, in accordance with regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members and Trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.



Jayne Rowe (senior statutory auditor)

for and on behalf of

Peters Elworthy & Moore

Chartered Accountants

Statutory Auditors

Salisbury House

Station Road

Cambridge

CB1 2LA

Date: 29 September 2021

Peters Elworthy & Moore are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021**

	Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
INCOME FROM:					
Donations	2	530,952	1,326,915	1,857,867	2,149,431
Charitable activities	4	126,730	-	126,730	107,479
Other trading activities	5	18,750	-	18,750	-
Investments	3	52	-	52	107
		<u>676,484</u>	<u>1,326,915</u>	<u>2,003,399</u>	<u>2,257,017</u>
EXPENDITURE ON:					
Raising funds	6	119,618	-	119,618	114,708
Charitable activities		630,855	1,039,895	1,670,750	2,210,379
		<u>750,473</u>	<u>1,039,895</u>	<u>1,790,368</u>	<u>2,325,087</u>
NET (EXPENDITURE)/INCOME					
Transfers between funds	16	(73,989) 267,352	287,020 (267,352)	213,031 -	(68,070) -
		<u>193,363</u>	<u>19,668</u>	<u>213,031</u>	<u>(68,070)</u>
NET MOVEMENT IN FUNDS					
RECONCILIATION OF FUNDS:					
Total funds brought forward		92,549	141,505	234,054	302,124
Net movement in funds		193,363	19,668	213,031	(68,070)
		<u>285,912</u>	<u>161,173</u>	<u>447,085</u>	<u>234,054</u>

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 30 to 50 form part of these financial statements.

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REGISTERED NUMBER: 4573564

BALANCE SHEET
AS AT 31 MARCH 2021

	Note	2021 £	2020 £
FIXED ASSETS			
Intangible assets	10	226,958	209,780
Tangible assets	11	13,120	28,161
		<u>240,078</u>	<u>237,941</u>
CURRENT ASSETS			
Stocks	12	2,973	5,143
Debtors	13	198,393	253,295
Cash at bank and in hand		343,247	74,752
		<u>544,613</u>	<u>333,190</u>
Creditors: amounts falling due within one year	14	(337,606)	(329,270)
NET CURRENT ASSETS		207,007	3,920
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>447,085</u>	<u>241,861</u>
Creditors: amounts falling due after more than one year	15	-	(7,807)
TOTAL NET ASSETS		<u>447,085</u>	<u>234,054</u>
CHARITY FUNDS			
Restricted funds	16	161,173	141,505
Unrestricted funds	16	285,912	92,549
TOTAL FUNDS		<u>447,085</u>	<u>234,054</u>

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)
REGISTERED NUMBER: 4573564

BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2021

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



Charles Gregson

Chairman

Date: 15/09/2021

The notes on pages 30 to 50 form part of these financial statements.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	Note	2021 £	2020 £
CASH FLOWS FROM OPERATING ACTIVITIES			
Net cash used in operating activities	18	438,968	41,705
CASH FLOWS FROM INVESTING ACTIVITIES			
Interest		52	107
Purchase of intangible assets		(155,275)	(15,034)
Purchase of tangible fixed assets		-	(92,500)
NET CASH USED IN INVESTING ACTIVITIES		(155,223)	(107,427)
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayments of borrowing		(15,250)	(11,195)
NET CASH USED IN FINANCING ACTIVITIES		(15,250)	(11,195)
CHANGE IN CASH AND CASH EQUIVALENTS IN THE YEAR			
Cash and cash equivalents at the beginning of the year		74,752	151,669
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	19	343,247	74,752

The notes on pages 30 to 50 form part of these financial statements

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

1.1 BASIS OF PREPARATION OF FINANCIAL STATEMENTS

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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) (second edition October 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The Public Catalogue Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The functional and presentational currency is GBP.

1.2 COMPANY STATUS

The company is a company limited by guarantee and registered in the UK. The members of the company are the Trustees named on page . In the event of the company being wound up, the liability in respect of the guarantee is limited to £10 per member of the company.

1.3 FUND ACCOUNTING

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs 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.

1.4 GOING CONCERN

The Trustees have prepared forecasts for 2021/22 and considered the trading period beyond this. In light of the global pandemic, the Trustees have stress-tested the forecasts, chiefly reflecting different levels of income due to postponement of various activities the charity engage in.

Upon their review, the Trustees believe the Charity will have sufficient resources to meet its liabilities as they fall due for the foreseeable future and therefore continue to adopt the going concern basis in preparing the financial statements.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES (CONTINUED)

1.5 INCOME

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donation income, including income from the Art UK Benefactor Scheme, is recognised when the Company has entitlement to the donation and grant income is recognised in line with the agreement.

Income from the Collection Partnership scheme is recognised over the period to which it relates. Any income received in advance is deferred and released in the period to which it relates.

Commercial digitisation income is recognised when the service has been undertaken.

Catalogue sales and Art Matters products are recognised on the sale of a book or item.

Donated services or facilities are recognised when the company has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the company which is the amount the company would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.6 EXPENDITURE

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities. Support costs have been allocated between governance costs and other support costs. Support costs are those costs incurred directly in support of expenditure on the objects of the charity. Governance costs comprise of all costs involving public accountability of the charity and its compliance with constitutional and statutory requirements.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES (CONTINUED)

1.7 INTANGIBLE ASSETS AND AMORTISATION

Intangible assets are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably. Intangible assets are initially recognised at cost and are subsequently measured at cost net of amortisation and any provision for impairment

Amortisation is provided on intangible assets at rates calculated to write off the cost of each asset on a straight-line basis over its expected useful life.

The estimated useful lives are as follows:

Amortisation is provided on the following bases:

Sculpture website interface development	-	33 % straight line
Computer software	-	33 % straight line
Art UK website development	-	25 % straight line
Other software development	-	10-33% straight line

1.8 TANGIBLE FIXED ASSETS AND DEPRECIATION

Tangible fixed assets costing £500 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following basis:

Computer equipment	-	33 % straight line
Fixtures and fittings	-	33 % straight line

1.9 FINANCE LEASES AND HIRE PURCHASE

Assets obtained under hire purchase contracts and finance leases are capitalised as tangible fixed assets. Assets acquired by finance lease are depreciated over the shorter of the lease term and their useful lives. Assets acquired by hire purchase are depreciated over their useful lives. Finance leases are those where substantially all of the benefits and risks of ownership are assumed by the Charity. Obligations under such agreements are included in creditors, net of the finance charge allocated to future periods. The finance element of the rental payment is charged to the statement of financial activities so as to produce a constant periodic rate of charge on the net obligation outstanding in each period.

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES (CONTINUED)

1.10 OPERATING LEASES

Rentals paid under operating leases are charged to the statement of financial activities on a straight line basis over the lease term.

1.11 FINANCIAL INSTRUMENTS

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

1.12 STOCKS

Stock of Art UK products are valued at the lower of cost and net realisable value.

1.13 DEBTORS

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

1.14 CASH AT BANK AND IN HAND

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.15 CREDITORS AND PROVISIONS

Liabilities are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

1.16 PENSIONS

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

2. INCOME FROM DONATIONS

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Donations	530,952	1,326,915	1,857,867	2,149,431

In 2020 £302,655 of income from donations was unrestricted and £1,846,776 was restricted.

Included in unrestricted donations is £64,288 (2020 - £53,986) of donations in kind for legal services (£15,943 (2020 - £5,870)) and marketing costs (£48,345 (2020 - £48,116)).

Unrestricted donations comprise:

	2021 £	2020 £
Bloomberg L.P.	168,750	-
Deborah Loeb Brice CAF Advised Fund	50,000	100,000
ACE Emergency COVID Funding	25,000	-
Esmee Fairbairn Foundation	25,000	-
C Gregson	24,000	24,000
Oakmore Trust	20,000	-
CHK Foundation	10,000	-
City of London COVID Grant	10,000	-
Fidelity Foundation	10,000	-
Treebeard Trust	10,000	-
Gifts in Kind - Google	44,176	32,541
Gifts in Kind - Freshfields Legal	15,943	5,870
Gifts in Kind - Amazon	4,169	15,575
J&G de Pass	-	20,000
Other small unrestricted donations and grants below £10,000	113,914	104,669
	530,952	302,655

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

Restricted donations comprise:

	2021	2020
	£	£
National Lottery Heritage Fund	771,549	990,573
Arts Council England - A Shared Digital Platform for England's Art	300,000	500,000
Scottish Government	53,458	-
John Ellerman Foundation	42,813	-
Paul Mellon Centre for Studies in British Art	30,000	-
Creative Scotland	26,895	-
The Henry Moore Foundation	20,000	20,000
Wolfson Foundation	20,000	-
Greater London Authority	18,000	-
Bank of America	11,000	-
William Syson Foundation	10,000	-
Ampersand Foundation	-	65,260
Esmee Fairburn Foundation	-	50,000
Stavros Niarchos Foundation	-	47,100
Freelands Foundation	-	25,050
The Pilgrim Trust	-	20,000
Museum Galleries Scotland	-	18,805
National Gallery Trust	-	17,500
Bridget Riley Art Foundation	-	15,000
Holliday Foundation	-	10,000
Oakmore Trust	-	10,000
Public Monuments and Sculptures Association	-	10,000
Tavolozza Foundation	-	10,000
Other small restricted donations and grants below £10,000	23,200	37,488
	<hr/>	<hr/>
	1,326,915	1,846,776
	<hr/> <hr/>	<hr/> <hr/>

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

3. INVESTMENT INCOME

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Interest receivable	52	52	107
TOTAL 2020	107	107	

4. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Art UK Partner Collection Subscriptions	98,659	98,659	88,730
Replacement image discs	10	10	60
Book Sales	10,724	10,724	5,928
Commercial Digitisation	7,477	7,477	9,238
Art UK Dealership Scheme	1,592	1,592	1,592
Art UK Products	5,369	5,369	1,462
Miscellaneous	2,899	2,899	469
TOTAL 2021	126,730	126,730	107,479
TOTAL 2020	107,479	107,479	

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

5. INCOME FROM OTHER TRADING ACTIVITIES

Income from non charitable trading activities

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Sponsorship income	18,750	18,750	-

6. EXPENDITURE ON RAISING FUNDS

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Fundraising and publicity costs	31,392	31,392	35,961
Allocation of support costs	20,604	20,604	16,384
Wages and salaries	60,583	60,583	56,309
National Insurance	5,657	5,657	5,401
Pension cost	1,382	1,382	653
	<u>119,618</u>	<u>119,618</u>	<u>114,708</u>
TOTAL 2020	<u>114,708</u>	<u>114,708</u>	

Support costs of £20,604 (2020 - £16,384) have been allocated to fundraising activities on the basis of staff time.

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

7. ANALYSIS OF EXPENDITURE BY ACTIVITIES

	Activities undertaken directly 2021 £	Support costs 2021 £	Total funds 2021 £	Total funds 2020 £
Expenditure	1,347,949	322,801	1,670,750	2,210,379
TOTAL 2020	<u>1,898,810</u>	<u>311,569</u>	<u>2,210,379</u>	

In 2020 £328,986 of expenditure on charitable activities was attributable to unrestricted funds and £1,881,393 was attributable to restricted funds.

Analysis of direct costs

	Total funds 2021 £	Total funds 2020 £
Staff costs	845,827	1,025,247
Depreciation	144,149	164,355
Marketing costs	97,800	71,426
Consultancy and subcontractor costs	113,704	348,440
IT costs	65,913	81,805
Copyright costs and licences	22,900	17,758
Books and Art UK Products costs	15,791	29,009
Other costs	41,798	160,770
Exp type 10	67	-
	<u>1,347,949</u>	<u>1,898,810</u>

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

7. ANALYSIS OF EXPENDITURE BY ACTIVITIES (CONTINUED)

Analysis of support costs

	Total funds 2021 £	Total funds 2020 £
Staff costs	126,300	105,855
Depreciation	8,879	9,773
Office running costs	82,189	79,058
IT costs	27,083	24,050
Utility costs	4,016	10,032
Professional fees	15,943	5,870
Financial Control fees	39,750	38,400
Travel costs	367	9,442
Non reclaimable VAT	11,580	17,312
Other costs	16,533	19,626
Loss on disposal of fixed assets	110	-
Allocation of support costs to fundraising activities	(20,604)	(16,384)
Governance costs	10,655	8,535
	322,801	311,569

Support costs amounting to £20,604 (2020 - £16,384) have been allocated to fundraising activities on the basis of staff time.

Included in support costs are governance costs totalling £10,655 (2020 - £8,535), this relates to audit and accountancy fees of £9,185 (2020 - £8,535) and professional fees of £1,470 (2020 - £Nil).

8. AUDITORS' REMUNERATION

	2021 £	2020 £
Fees payable to the Company's auditor in respect of:		
Auditors' remuneration - audit	9,185	8,535
Auditors' remuneration - other services	1,470	-

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

9. STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES AND THE COST OF KEY MANAGEMENT PERSONNEL

	2021	2020
	£	£
Wages and salaries	937,202	1,083,100
Social security costs	83,551	89,851
Contribution to defined contribution pension schemes	18,996	20,514
	<u>1,039,749</u>	<u>1,193,465</u>

The average number of persons employed by the Company during the year was as follows:

	2021	2020
	No.	No.
Employees	<u>35</u>	<u>51</u>

The average headcount expressed as full-time equivalents was:

	2021	2020
	No.	No.
Employees	<u>30</u>	<u>38</u>

No employee received remuneration amounting to more than £60,000 in either year.

The key management personnel of the charity comprises the Trustees and the Director. The Trustees all give their time and expertise without any kind of remuneration or other benefit in kind (2020: £nil). The total employment benefits of key management personnel including employer's national insurance were £54,170 (2020: £28,207).

During the year, no Trustees received reimbursed travel expenses (2020: 2 Trustees received £110).

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

10. INTANGIBLE ASSETS

	Sculpture website interface develop- ment £	Computer software £	Other software develop- ment £	Art UK website develop- ment £	Total £
COST					
At 1 April 2020	235,014	224,379	-	399,638	859,031
Additions	12,770	-	127,150	15,355	155,275
Disposals	-	(108,306)	-	-	(108,306)
At 31 March 2021	<u>247,784</u>	<u>116,073</u>	<u>127,150</u>	<u>414,993</u>	<u>906,000</u>
AMORTISATION					
At 1 April 2020	97,942	224,379	-	326,930	649,251
Charge for the year	75,603	-	20,764	41,730	138,097
On disposals	-	(108,306)	-	-	(108,306)
At 31 March 2021	<u>173,545</u>	<u>116,073</u>	<u>20,764</u>	<u>368,660</u>	<u>679,042</u>
NET BOOK VALUE					
At 31 March 2021	<u>74,239</u>	<u>-</u>	<u>106,386</u>	<u>46,333</u>	<u>226,958</u>
At 31 March 2020	<u>137,072</u>	<u>-</u>	<u>-</u>	<u>72,708</u>	<u>209,780</u>

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

11. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Total £
COST OR VALUATION			
At 1 April 2020	7,819	76,554	84,373
Disposals	(7,819)	(18,947)	(26,766)
At 31 March 2021	-	57,607	57,607
DEPRECIATION			
At 1 April 2020	5,608	50,604	56,212
Charge for the year	2,101	12,830	14,931
On disposals	(7,709)	(18,947)	(26,656)
At 31 March 2021	-	44,487	44,487
NET BOOK VALUE			
At 31 March 2021	-	13,120	13,120
At 31 March 2020	2,211	25,950	28,161

The net book value of assets held under finance leases or hire purchase contracts, included above, are as follows:

	2021 £	2020 £
Computer equipment	-	14,316
	-	14,316

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

12. STOCKS

	2021 £	2020 £
Ark UK Products	2,973	5,143

13. DEBTORS

	2021 £	2020 £
DUE AFTER MORE THAN ONE YEAR		
Other debtors	14,450	14,400
	14,450	14,400
DUE WITHIN ONE YEAR		
Trade debtors	19,906	31,569
Other debtors	8,513	7,370
Prepayments and accrued income	155,524	199,956
	198,393	253,295

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Other loans	127,404	127,404
Trade creditors	57,943	84,336
Other taxation and social security	18,985	21,820
Obligations under finance lease and hire purchase contracts	-	7,443
Other creditors	6,851	2,571
Accruals and deferred income	126,423	85,696
	337,606	329,270
	2021 £	2020 £
Deferred income at 1 April 2020	49,006	46,595
Resources deferred during the year	50,805	49,006
Amounts released from previous periods	(49,006)	(46,595)
	50,805	49,006

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR (CONTINUED)

Deferred income relates to Art UK partnership subscriptions and the Champion's Scheme subscriptions. These are renewed on an annual basis, hence income received in advance is deferred.

Other loans comprise of a loan from Charles Gregson (Trustee) of £30,500 (2020 - £30,500) and a loan from Andrew Ellis (Director) of £96,904 (2020- £96,904). These loans are interest free.

The loans will be repaid when the charity has sufficient funds to do so.

15. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2021 £	2020 £
Net obligations under finance lease and hire purchase contracts	-	7,807

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

16. STATEMENT OF FUNDS

STATEMENT OF FUNDS - CURRENT YEAR

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
UNRESTRICTED FUNDS					
General	92,549	676,484	(750,473)	267,352	285,912
RESTRICTED FUNDS					
Art Detective	-	42,813	(22,914)	-	19,899
Curation Tool	65,260	-	(3,678)	(61,582)	-
Data Harvesting Pilot	6,776	-	(5,913)	(863)	-
Schools Learning Portal	69,469	31,000	(15,438)	(63,000)	22,031
Scottish Content and Audience Development Funding	-	92,853	(22,690)	(12,125)	58,038
Sculpture	-	794,549	(664,592)	(129,957)	-
Extending Public Sculpture	-	59,700	(4,495)	-	55,205
Sculpture Trails	-	6,000	-	-	6,000
A Shared Digital Platform for England's Art	-	300,000	(300,000)	-	-
Super Power of Looking	-	-	(175)	175	-
	141,505	1,326,915	(1,039,895)	(267,352)	161,173
TOTAL OF FUNDS	234,054	2,003,399	(1,790,368)	-	447,085

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

16. STATEMENT OF FUNDS (CONTINUED)

Each of the restricted fund balances represents a specific Art UK project.

Art Detective – A platform on Art UK through which anyone can help public collections across the country find out more information about their artworks such as who was the creator of the artwork and who and what is featured in the artwork.

Curation Tool - This project has involved building a curation tool on the website so that anyone anywhere can use it to create digital exhibitions from artworks on the site.

Data Harvesting Pilot - This pilot concentrated on looking at automating the collection and processing of data removing the onus on this from the collections.

Schools Learning Portal – A portal to provide learning resources for schools

Scottish Content and Audience Development Fund – This fund is for increasing Scottish content on and audiences to the Art UK site relating specifically to Scotland.

Sculpture – The Sculpture Project is creating a comprehensive record of the UK's publicly owned sculptures. Many of these works are hidden away, without records, images or online access. Many public monuments are not fully recorded and are at risk. The project will transform the way people access and learn about their sculpture heritage, and will allow existing, new and diverse audiences to share knowledge, exchange opinions and visit objects, both in person and online.

Extending Public Sculpture – An additional Sculpture fund to be able to continue recording and photographing public sculpture across the UK.

Sculpture Trails – A fund to develop the Trails curation feature and to commission new trails of public sculpture.

A Shared Digital Platform for England's Art - Arts Council England is providing Art UK with a grant of £1.6m spread over four years starting 2018/2019 to support public collections in England to make their art collections digitally accessible to the global public.

Super Power of Looking - a programme designed to transform the visual literacy skills of primary school children.

Transfers - Where expenditure on a project exceeds funds raised for that particular project, a transfer is made from unrestricted funds to cover the remainder of the costs.

Where funding has been received toward capital expenditure and no further restrictions remain, a transfer, equal to the costs capitalised has been made against those funds.

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

16. STATEMENT OF FUNDS (CONTINUED)

STATEMENT OF FUNDS - PRIOR YEAR

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2020 £
UNRESTRICTED FUNDS					
General	302,124	410,241	(443,694)	(176,122)	92,549
RESTRICTED FUNDS					
Art Detective	-	1,137,686	(1,244,144)	106,458	-
Curation Tool	-	18,805	(82,934)	64,129	-
Data Harvesting Pilot	-	13,000	(18,535)	5,535	-
Public Sculpture	-	25,050	(25,050)	-	-
Schools Learning Portal	-	17,500	(10,724)	-	6,776
Scottish Content and Audience Development Funding	-	69,475	(6)	-	69,469
Sculpture	-	65,260	-	-	65,260
Extending Public Sculpture	-	500,000	(500,000)	-	-
	-	1,846,776	(1,881,393)	176,122	141,505
TOTAL OF FUNDS	302,124	2,257,017	(2,325,087)	-	234,054

THE PUBLIC CATALOGUE FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Tangible fixed assets	13,120	-	13,120
Intangible fixed assets	226,958	-	226,958
Debtors due after more than one year	14,450	-	14,450
Current assets	368,990	161,173	530,163
Creditors due within one year	(337,606)	-	(337,606)
TOTAL	285,912	161,173	447,085

ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Tangible fixed assets	28,161	-	28,161
Intangible fixed assets	209,780	-	209,780
Debtors due after more than one year	14,400	-	14,400
Current assets	177,285	141,505	318,790
Creditors due within one year	(329,270)	-	(329,270)
Creditors due in more than one year	(7,807)	-	(7,807)
TOTAL	92,549	141,505	234,054

THE PUBLIC CATALOGUE FOUNDATION
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

18. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net income/(expenditure) for the year (as per Statement of Financial Activities)	213,031	(68,070)
ADJUSTMENTS FOR:		
Depreciation charges	14,931	19,609
Amortisation charges	138,097	154,521
Interest	(52)	(107)
Loss on the sale of fixed assets	110	-
Decrease in stocks	2,170	17,442
Decrease/(increase) in debtors	54,902	(80,511)
Increase/(decrease) in creditors	15,779	(1,179)
NET CASH PROVIDED BY OPERATING ACTIVITIES	438,968	41,705

19. ANALYSIS OF CASH AND CASH EQUIVALENTS

	2021 £	2020 £
Cash in hand	343,247	74,752
TOTAL CASH AND CASH EQUIVALENTS	343,247	74,752

20. ANALYSIS OF CHANGES IN NET DEBT

	At 1 April 2020 £	Cash flows £	At 31 March 2021 £
Cash at bank and in hand	74,752	268,495	343,247
Debt due within 1 year	(127,404)	-	(127,404)
Finance leases	(15,250)	15,250	-
	(67,902)	283,745	215,843

THE PUBLIC CATALOGUE FOUNDATION
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21. PENSION COMMITMENTS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension cost charge represents contributions payable by the charity to the fund and amounted to £18,996 (2020: £20,514). There were no (2020: £nil) contributions payable to the fund at the balance sheet date.

22. OPERATING LEASE COMMITMENTS

At 31 March 2021 the Company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2021 £	2020 £
Not later than 1 year	800	49,600
Later than 1 year and not later than 5 years	800	97,600
	<u>1,600</u>	<u>147,200</u>

As at 31 March 2021 the Charity took advantage of the break clause on their London premises, the operating lease commitments in 2020 included rent and equipment for these premises.

23. RELATED PARTY TRANSACTIONS

At the year end the charity owed Charles Gregson (Chair of Trustees) £30,500 (2020 - £30,500). No advances or repayments were made on this loan during the year current year. The loan will be repaid when the charity has sufficient funds to do so.

At the year end the charity owed Andy Ellis (Director) £96,904 (2020 - £96,904). No advances or repayments were made on this loan during the year current year. The loan will be repaid when the charity has sufficient funds to do so.

During the year the wife of Andy Ellis (Director) undertook editing work relating to Art UK for which she was paid £7,575 (2020: £Nil). At the year end £875 was included in accruals for this work (2020 - £Nil).

Donations of £24,315 were received in the year (2020 - £26,515) from the trustees and the director.