

Registered number: 1488690  
Charity number: 280389

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**  
**Financial statements**  
**For the year ended 31 March 2017**

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**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

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**Ben Uri Gallery and Museum Limited**  
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**Reference and administrative details of the company, its trustees and advisers**  
**For the year ended 31 March 2017**

**Trustees**

David Glasser  
Mike Posen  
Hilary Bauer  
Simon Bentley (appointed 31 May 2016)

**Company registered number**

1488690

**Charity registered number**

280389

**Registered office**

108a Boundary Road, St John's Wood, London, NW8 ORH

**Independent auditors**

Acuity Professional Partnership LLP, Fifth Floor, 11 Leadenhall Street, London, EC3A 1LP

**Bankers**

Danske Bank London Branch, London, EC1V 4PY

HSBC Bank Plc, Harry Weston Road, Binley, Coventry, CV3 2TQ

**Solicitors**

Reed Smith LLP, Broadgate Tower, 20 Primrose Street, London, EC2A 2RS

Moir Protani Limited, 72 Woodbourne Avenue, Brighton, BN1 8EJ

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**Chairman's statement**  
**For the year ended 31 March 2017**

**Enhancing public benefit through 'Using Art Differently'**

This past year under review was our 101st full year of public engagement and service which is quite an achievement.

The highlights of another year of consistent achievement include progressing our strategic aims and growing our audiences across London, through positively connecting with other émigré communities.

**Strategy:**

Let me update on the strategic which is ultimately the most important. In 2010, as earlier and since most recently in 2015, the Board conducted an external consultant led exhaustive Options Analysis revisiting how we can best achieve our long term sustainable public benefit objectives. The two final preferred options were either a new stand-alone building in as central location in London as possible to pass critical assessment to generate the necessary 100,000 + visitors per annum and maintain financial sustainability - or a merger with a major compatible institution that could enhance and accelerate our objectives of scholarship on the subjects of identity, migration and the visual arts across all émigré communities to Britain and our overall programming for wide public benefit. The latter was the Board's first choice but we have run both options simultaneously since.

In January 2016, we had an introductory meeting with the Director of a distinguished and important university visual arts museum. These meetings continued carefully and productively through 2016 and continued past year end March 17. Agreement in principle was reached post year end and now the task of converting understandings into contract and identifying whether the reality can match the aspirations is being actively addressed. Your Board agreed in October 2017 that if contracts allowed, after some 22 months of exhaustively exploring all aspects of the possible integration of Ben Uri into this parent institution, we would conclude this agreement and entrust new colleagues in the university/art museum with the unique heritage and important future of Ben Uri. This we judge, across all aspects, to be in the best interests of the charity and public benefit at large. As of date of reporting we are not yet in a position to draw up contracts as often happens unforeseen dynamics come into play and all stakeholders from both sides have to be comfortable and supportive. The Ben Uri board and key stakeholders believe the potential of this integration offers both institutions considerable incremental value to build on their complimentary collections / programmes and the ethos and philosophy of our colleague institution is fully compatible and that Ben Uri would dovetail discreetly and perfectly as a part of the larger and pre-eminent institution. We remain actively working towards a positive and constructive conclusion.

This engagement has however been greatly time intensive and has had a limiting effect on our grant application process as not being 100% definite on location restricts applications to short term/one year projects rather than longer. The terms of any alignment with a different institution has obvious implications on our need to balance our finances and be debt free and the scale of our collection that would be sought to transfer. In this case the combination dictated a carefully crafted curator proposed disposal programme, possibility recognised in November 2015, which commenced in December 2016 which will continues through this year and next to match the requirements of this hoped-for alignment and in the knowledge, that restructuring our balance sheet and refining the collection are both overdue as no viable alternative found, irrespective of future partnerships.

**Activities:**

**Scholarship –**

Scholarship on immigrant and refugee artists has been primary functions of the museum since 2001 and grow in importance every year. Our collection is dominated by immigrant and refugee artists since the turn of the 20th century. Ben Uri was founded in Whitechapel in 1915 by a Russian émigré artist from Paris, Lazar Berson, and our focus of collecting and exhibitions was solely on Jewish refugee and immigrant artists until 2001. Since re-opening in 2001 we have widened our vision to address immigrant and refugee artists to Britain from across all communities as fundamental to our overall revised strategy to maximize valuable and distinctive public benefit. In the past years, we have exhibited artists from Africa, Korea, India, Pakistan and the Caribbean and accessioned works by artists from most of these countries or continents.

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Our senior curators Rachel Dickson and Sarah MacDougall have gained an international reputation on the subject and have lectured, written and been published extensively. They work with a wide range of institutions and are committee members of the German and Austrian Research Centre for Exile studies as part of the IMLR at Senate House, University of London. They are also co-editors of the forthcoming year book on 'Emigres and the Applied Arts' and are contributors to this peer reviewed volume.

They have written and or edited the majority of Ben Uri publications over the past 15 years and this year their book on William Rothenstein and his Circle was shortlisted for the prestigious William Berger prize for art historical reference.

We are well on our way with the groundwork for a major survey of immigrant artists to Britain since 1900, which will become a first stop reference tool for art and social historians in the future.

**Public programming:**

**Exhibitions –**

It was another exciting year of exhibitions both at Ben Uri and touring.

The year started with 'UNEXPECTED' which ran until 24 April 2016. This was an experimental juxtaposition of collection and guest immigrant and refugee artists where the linkage was the forced journeys that bound them together. It was a great success and our visitors quickly found the substance behind the art shown.

'UNSEEN; London, Paris, New York from 1940s-60s' showed from May to end August and featured unseen photographs from the private collections of three most interesting artists Wolfgang Suschitzky, Dorothy Bohm and Neil Libbert. Our Katie Barron curated this intriguing and very well appreciated and reported show. The opening reception was a memorable occasion as it brought these three, mature in years but youthful in creativity, together for the first but regrettably the last time as Wolfgang passed away a few months after on the 7 October 2016 aged 104. He is greatly missed and the art/photography world is the less for his passing but his archive and contribution lives on in perpetuity.

September brought Vitaly Komar to Ben Uri to re-create his and Melamid's famous, but unseen for over 35 years, installation "Yalta 1945". This important part of late 20th century art history by émigré artists Komar and Melamid from Russia was initially exhibited at the Brooklyn Museum of Art in 1980 after which it was purchased by a private collector and kept in their own space. We produced a book on the subject in Russian and English which, with the exhibition, I had the privilege of editing and producing with the invaluable help of young curators of the future Maria Ilyevskaya, Kalina Kossowska, Katherine Lucas all under the guidance of Rachel Dickson. We are greatly thankful to the private collector who has entrusted this installation to us for seven years to tour we hope and plan internationally. We thank Vitaly Komar for his friendship and assistance and for curating this exhibition.

Brexit followed by the election of President Trump led to a renewed interest in the relationship of the super-powers and Mr. Komar agreed to produce a new work to add to the exhibition showing leaders Trump, Putin and Xi Jinping sitting together in the famous Yalta pose. The issues of world power, deals, and fake news dominated and as public interest grew again we decided to extend this relevant show through to end March 17.

Our, now almost annual, touring exhibition was our Centenary show 'Out of Chaos' which following presentation in Somerset House and Christies travelled north to the Laing Gallery and Museum in Newcastle where it was equally well received.

**Collection -**

Another exciting year when we added some 25 works to the collection and disposed of 8. We greatly thank all the donors and the additions included a fine and rare marble sculpture by Hungarian artist Edith Kiss whose career was cut short by WW2, a lake view by Josefina Auspitz who perished in 1943 at Theresienstadt – both enjoying a posthumous resurgence in interest in their work like so many exiled artists from central Europe. Other works / artists of particular note included Ernst Eisenmayer, Dora Gordine, Benno Schotz, Jacob Kramer, Hugo

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Dachinger, Reuven Rubin, Paul Richards, Bettina Caro, Michele Franklin and Zory Shahrokhi. Works acquired at auction or direct from dealers include a fine early portrait of Alfred Wolmark by Ernest Johnson, a wonderful bronze head of a Chasidic Jew by one of our founders Moshe Oved and a remarkable and rare portrait by Hugo Dachinger painted on the front page of a newspaper whilst imprisoned in the internment camps on the Isle of Man in 1941.

Two works stand out of all these important additions. The first being the magnificent and generous long term loan of Wolmark's renowned monumental masterpiece 'The Last Days of Rabbi ben Ezra'. It had hung as a centerpiece in the Jewish Museum New York for decades and we are immensely grateful to the Guggenheim family for facilitating this long term loan. Every time and place it is shown it generates considerable critical acclaim and visitor interest as a learning tool as well as a visual pleasure. The second being our acquisition of 'The Handmade Map of the World' by the Trinidad born artist Tam Joseph. It too generates continued fascination by the public as they stop to find where Britain or their country of birth or interest is placed in Tam's handmade map and ponder what life would be like if it were true!

As every year, we actively encourage and facilitate museum to museum loans of collection works. This year included museums in the Czech Republic and next year includes Poland and our wonderful Soutine going to the Courtauld for their greatly anticipated focus show on this remarkable artist whose influence on Bacon could accurately be described as a catalyst for British modernism.

The policy of refinement by disposal either by free gift to other institutions or sale by private treaty to museums and or by auction continues in parallel with our focused acquisition strategy to enhance the accessibility, focus and overall quality of the collection for the wide public benefit.

**Publications -**

Sales of all our over 40 available books and catalogues continue. This financial year saw our centenary books Out of Chaos and Ben Uri 100 generate new interest when the exhibition toured to Newcastle. We published books for the Unseen and Yalta 1945 exhibitions. We are grateful to ACC, Lund Humphries and Central Books, our distributors both nationally and internationally, for their continued support and partnership as this is our principal business activity.

**Wellbeing -**

Progress on all three of our programmes, Creative Spaces, Picturing Memories and the clinical research project titled PROVOCAT, continue at a pace. We are delighted to welcome back our department head Emma Hollamby after her secondment to Dulwich Picture Gallery. This year we were invited to present papers to international wellbeing conferences in Valencia and London establishing our place and reputation in this important field. Great thanks are due to Art therapist Jane Landes for her guidance and leadership alongside Professor Michael Baum who has designed and led PROVOCAT into the minds of clinicians and the medical fraternity at large. We are delighted to welcome post year end Professor Victoria Tischler to the team. Post year end, we have been invited to contribute a chapter for the forthcoming book 'Art Therapy in Museums and Galleries' focusing on our Picturing Memories which uses our collection in art therapy within Dementia day centres. This is further evidence of our pioneering work being recognised widely as ahead of the curve. Greater funding will accelerate the programmes to considerable public benefit.

**Learning -**

The well-established strategy of outreach and taking our numerous collection originated modules to schools and community centres continues to grow. Our video modules continue to be beamed on demand into c20,000 schools nationwide via the London Grid for Learning and the National Education Network and we are grateful to both partners. We continue to actively partner local community groups from Brent, Camden and Paddington. There is a new learning module created for each exhibition that now includes up to the minute technology via Smartify which our visitors find greatly enjoyable and worthwhile. Our head of Learning and Wellbeing, Alix Smith, was absent for most of the year on maternity leave and we were delighted to welcome her back in the summer of 2017.

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**Archive -**

Having chronicled the century year old archive and created an in-house search facility from a huge database the next task is two-fold;

- 1] to prepare the archive for digitalisation and searchable on line.
- 2] to decide where best this important social history and artistic archive over the century from 1915 should reside for its long-term safety and access.

As with everything both require incremental funding.

**Digital/Social media –**

Further progress made but so much more to achieve until we are as sure footed and achieve wide brand awareness in the digital arena compared to the physical.

**Finance –**

Whilst this year shows a healthy surplus it is camouflaged by the benefit of the first round of disposals. Our costs are extremely well managed and bear comparison with any other institution re output generated from operating costs. Income remains our problem and Brexit, the USA elections and then the unexpected UK election have all affected sentiment and sentiment is key to private donations. Grant applications have been held back as we carry through future strategy negotiations as it is very difficult and improper, to knowingly apply for grants for projects that may not take place.

Financial year, rounded up, ended	2017	V	2016
Income:	£641,000		£673,000
Expenditure:	£425,000		£649,000
Surplus:	£216,000		£24,000
Net Asset Value:	£6,210m		£5,953m

N.b. NAV excludes all c1000 Heritage Assets acquired pre-April 2001 which are not required to be valued under SORPS Charity accounting.

**Governance –**

The Board is tight and executive. It consists of myself acting both as Chair and Chief Executive/Museum Director, Hillary Bauer OBE, Deputy Chair who chairs all Board meetings, Mike Posen who like Hillary is a Deputy Chair, and Simon Bentley who returned to the Board after some years of interested absence. We changed auditors from Westbury to Acuity Professional and we thank Westbury for their recent years of service.

The principal and continuous mantra defining every decision the Board makes is ultimately 'is it in the best interests of the charity?'. This legislative obligation over-rides all other modes of operating and codes of ethics recommended by affiliated organisations within the museum and charity sector. This has always been the case and will continue to dictate and represent the decision dictating hierarchy. Post year end we enjoy the advice of Mark Gleave who attends monthly Board meetings as an independent voice.

The Board meet monthly and fixtures on our agenda are Future Strategy, Management Accounts, Overall finances and sustainability, Programming, HR as we measure both current and future incremental public benefit.

**Appreciation –**

I thank my Board colleagues for their dedication to the cause of securing our future as generators of meaningful and distinctive public benefit. Anything less is not acceptable within our *raison d'être*.

We thank all our staff colleagues across all departments at every level of responsibility and the many interns that go through our training and development programme for their incredible dedication to our mission and vision. We are particularly proud of our intern programmes as clearly successful as those we do not manage to offer initial employment to ourselves soon find positions within their preferred areas in the museum sector and go forward to

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greater achievements across the Nationals in London and other major institutions nationally and internationally.

Post year end, the Board take this opportunity to commend and thank Fiona Frank who for some 6 years has been our intern mentor and has made such a meaningful contribution to the emerging careers of so many during this period.

We thank all our donors and supporters and most importantly our growing audiences across the physical and digital.

Post year end, in late 2017 Ben Uri and the commercial art world in this country lost a shining light in the passing of the remarkable Manya Igel. As a friend, straight talking commentator on our exhibitions and publications which she reminded us how they could have been improved and the sponsor of Free Entry to Everyone to Ben Uri to eliminate any financial obstacle to entry - she is irreplaceable. Born in Lithuania, she escaped the Holocaust and made a new life here, on her own, with nothing in her bag apart from brave, determined senses of adventure and fun. A full obituary is on [benuri.org](http://benuri.org) tracing her life which began in Lithuania in 1923 and ended 94 years later in London in 2017 – too soon!

Similarly, was the news that pioneering architect David Marks died at the all too young age of 64. He, and his partner in life and practice Julia Barfield, saw architecture as a means of improving the quality of environment for society as a whole and in particular for those who needed fresh air and uplift the most. His / their visions were always daring and often only achievable as a result of their irrepressible determination to succeed. The London Eye, The Treetop Walkway at Kew Gardens, the new British Airways observation tower in Brighton, may be what they are most famous for but what is less well known is, at their dictate, 1% of turnover from the London Eye and the Brighton Tower goes to support the surrounding local communities. We were never charged a penny for their extensive time and planning on the three occasions over the past decade when we were serious, and in each case finalist candidates, for design led new-build projects for a large new Ben Uri in London. They did not charge as they shared our ethos and vision of social integration and how the arts, museums and Ben Uri in particular, can play an important part.

David Marks and Manya Igel, will always be a part of Ben Uri's heritage and we thank and pay tribute to them both as both an ongoing inspiration for us to achieve for the wide public benefit.

We have achieved much as a 'start-up' since 2001 and the future is to exploit the infrastructure we have built for the benefit of émigré artists, engaged communities and social integration.

There is so much yet to achieve either alone or as part of a larger institution. Ben Uri has the potential to flourish and generate incremental public benefit across the visual arts, scholarship, learning and wellbeing and we enthusiastically embrace the challenge.



David J Glasser  
Executive Chair  
19 December 2017



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**Chairman's statement**  
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**Appendix and further detail to the Chair Report:**  
**Background -**

Ben Uri is a remarkable institution built on sound, meaningful principles from 1915 re-evaluated to and for a new world 85 years later in 2000. We continually revisit and finesse operating programmes to match realities around us as per our decision, post Brexit, to change our plans to feature exhibitions that showcase the work and contribution of immigrant and refugee artists to our country's (and their new country's) rich cultural mosaic. The fundamental principle of building a robust, long term business is to focus on developing product of excellence, distinctiveness and of value to the user. This is exactly the principle that we have built 'Ben Uri, The Art Museum for Everyone' over these past 17 years focusing on and through Art, Identity and Migration. We commit to excellence and always seek to exceed expectations.

Starting point of our recent history was 1995/96 when Ben Uri lost its 4th floor gallery space in the West End Great Synagogue in Dean Street, Soho, London W1, as the building was sold. Ben Uri was kept alive by dedicated Trustees led by Leslie Michaels. By September 2000 when a new Board, led by me, was elected to take responsibility for the future of the institution it was located in an office on the third floor of The Reform Judaism movement in East End Road in Finchley, London N2. One of the first decisions of the new Board was to move as the new vision saw art and the Ben Uri collection and heritage outside a religious or political context.

In the 17 years since we continuously address and refine what meaningful incremental value Ben Uri has the capacity to bring to London / UK and how it can build an ongoing distinctive brand and brand values to ensure sufficient on-site visitors enjoy and repeat visit (100,000 + minimum per annum); and can generate sufficient support to ensure cultural and financial sustainability within the world's most competitive city.

To this end by end 2002 we had analysed our collection to identify the distinctive strengths of our core cultural asset. Close to 1000 works by some 380 artists, 67% émigré, 24% women with many masterworks of the highest quality.

We recognised the Jewish community which, by evidence of the financial records of the 1980s and 1990s and archival material from before, had never seriously supported the institution as 'core' within its charitable giving believing the arts to be optional rather than critical. This coupled with the demographics, as at the 1991 and 2001 census where it was clear the secular segment of the Jewish community was shrinking, illustrating vividly that there was no justification to expect a transformation of support from our home community even if we transform standards of presentation and scholarship to national museum standard. The Arts, no matter how well dressed with other important dynamics and programmes, will always be a minority interest and far down the priority order of other perceived worthier causes to support.

The combination of collection characteristics and the reality of domestic funding coupled with the need for the institution to have a meaningful distinctive contribution to make directed us to reposition the museum in the center of London's mainstream sector with a strong focus on émigré artists and 'Using Art Differently' to engage with immigrant communities across London to share experiences.

**Summary of past 17 years' principal achievements since the re-opening and repositioning of Ben Uri -**

Leased our own temporary gallery space in 2002 in Boundary Road, St John's Wood.

Curated over 60 major exhibitions.

Toured exhibitions to 18 venues across 3 continents.

Successfully established a museum to museum loan programme for the collection.

Published over 50 books and catalogues - distributed Nationally and Internationally.

Acquired some 375 works for the Collection including master works by Auerbach, Bomberg, Chagall, Epstein, Gertler, Grosz, Herman, Soutine and Wolmark amongst others.

Digitised the 1350 strong collection and all searchable on-line.

Chronicled and conservator advised stored our 100-year archive and developed into an incredible domestic social history and art history resource.

Built the Ben Uri library to over 500 art reference books principally on Jewish artists, mostly émigré.

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Produced extensive school Learning programmes as part of the National Education Network accessible to some 20,000 schools nationwide.

Produced some 60 videos about artists, exhibitions and Ben Uri philosophy for BUTV and YouTube.

Developed three separate well-being programmes for the elderly living with early stage dementia.

Transformed the overall financial health of the institution.

In total, we now engage and connect either physically or virtually with over 400,000 people each year and growing.

**Summary of principal failures and/or objectives yet to achieve –**

No new building as although we have bid and meaningfully invested in three opportunities over the past 10 years where we were convinced could be financially and visitor number sustainable - but in each we ultimately did not win through as London property prices continued to increase irrespective of the economic climate across the rest of the country.

No major university / museum integration although this is very much work in progress.

Although in overall terms transformed we have not yet achieved consistent annual financial sustainability in cash terms.

Not yet successfully engaged one or more philanthropists to invest and facilitate in a transformation manner to the potential that has been solidly established across every part of the museum's public engagement.

Not yet successfully secured the Trustee and Director management succession.

**Finances: Pre-and Post-re-opening and repositioning in 2001-**

**Income:** In the 6 years 1995 – 2000 the total income generated (excluding the endowment received in compensation for vacating Dean Street) was £293,000 – averaging £50,000 per annum.

In the 17 years since, between 2001 – 2017, the total income generated is some £5.640m averaging £332,000 per annum.

**Expenses:** In the 6 years 1995 – 2000 the total expenses incurred were £419,000 averaging £70,000 per annum.

In the 17 years since, between 2001 – 2017, the total expenses were £5.553m averaging £327, 000 per annum.

**Surplus/ Deficit;** In the 6 years 1995 – 2001 we generated a deficit of £126,000 averaging £21,000 per annum.

In the 17 years since, between 2001 – 2016, we generated a book surplus of £87,000 averaging £5,000 per annum.

**Collection acquisitions:** In the 6 years 1995 – 2000 there are no sums recorded in the accounts for collection acquisitions.

In the 17 years since, between 2001 – 2016, we invested over £800,000 in the collection through our own resources and the generosity and support of The Art Fund, HLF, V&A PGF and philanthropists – an average of some £50,000 per annum.

**Creditors:**

Financial year end 1995 - £3,500.

Year End 2000 - £6,000.

Year End 2017 - £723,000.

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**Chairman's statement**  
**For the year ended 31 March 2017**

**Balance sheet:**

Financial Year End 1995 - £116,000.

Year end 2000 – £282,000.

Year End 2017- £ 6.210m.

**Commentary –**

Ben Uri is overall a completely different and stronger institution against every measure and context. However, having built the cultural, social impact and financial foundations we are still facing important issues of long term sustainability including succession, board composition, refinancing the current creditor level primarily made up of Trustee and interested party loans, and future location / partnership.

The Board have been aware of my unreliable health since October 2014 and the situation became further aggravated during 2015. The Board convened an expansive Options Analysis meeting in November 15 and plans were subsequently put in place to accelerate action to address all the above strategic issues including actively seeking a synergistic senior partner in the University sector to secure our collection, programming and ethos for a further century and more. Refinancing was an important part of the strategy and we concluded that if there was no option we would commission the curators to undertake an exhaustive review of the 1350 strong collection to identify non-core works that are seldom exhibited which could be sold at minimal or no loss of impact. The Arts Council England and the Museum's Association, amongst other bodies, were consulted at every stage in this process and in late 2016 we took the correct and appropriate actions defining our position to all bodies concerned.

The judgment of the Board was, and remains, that it is infinitely and incrementally more beneficial for our 400,000-annually engaged audience for Ben Uri to continue to grow in impact minus artworks of little or no relevance to our strategy or simply rarely or never exhibited rather than employ any alternative that could be offered. This is a conundrum facing the Museum Sector at large and our Board made a carefully considered decision based on the options open and offered to us. As we were unsuccessful in raising the additional monies required a very limited curator led disposal programme commenced in November 2016. This has not affected or changed any existing Ben Uri policy within museum best practice and was / remains without question in the best interests of the charity and the furtherance of public benefit.

**Property:**

We remain in discussions for one site in the City of London but it is some years away and still in the planning stage. That said a new building is not our strategy of choice.

**Partnerships / mergers:**

If the 2-year investment in the current University alignment does not come to fruition, we will continue to explore other compatible merger opportunities principally with Universities where our scholarship on migration studies and the Artistic experience can be absorbed and enhanced by the University academic structure alongside the collection. We remain committed to our current choice until either fruition or separation as the Trustees are convinced the proposed parent institution share compatible and complimentary vision and values.



Name David J Glasser  
Executive Chair

Date 19 December 2017

**Ben Uri Gallery and Museum Limited**  
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**Trustees' report**  
**For the year ended 31 March 2017**

The Trustees present their annual report together with the audited financial statements of for the 1 April 2016 to 31 March 2017. 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) (effective 1 January 2015) as amended by Update Bulletin 1 (effective 1 January 2015).

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.

**Objectives and Activities**

**a. Policies and objectives**

**Art, Identity and Migration**

The charity is a company limited by guarantee and was founded in 1915 and named after Bezalel Ben Uri, the craftsman-builder of the Tabernacle, who is mentioned in Exodus 31. Ben Uri Gallery and Museum Limited was at the heart of the artistic and cultural life of Anglo-Jewry since its foundation. The institution effectively closed at the end of 1995 and was re-launched under the direction of a new board in October 2000, led by David Glasser, as Ben Uri, The Art Museum for Everyone, properly contextualising the Jewish Artistic experience within the wider cultural milieu rather than within any religious confines. It was very deliberately and strategically positioned at the heart of London's mainstream museum and cultural offer for the new millennium.

Directors of a charity have a duty to report in their Annual Report on their charity's public benefit. The Directors of the charity have considered the requirements which are explained on the Charity Commission website.

**b. Strategies for achieving objectives**

Its new mission is to effectively communicate the Jewish experience in the visual arts within the principal contexts of Art, Identity and Migration reflecting and directly relevant to the greatest social cohesion challenges of the 21st century. The story of Ben Uri artists was/remains universal and not singularly a Jewish experience so it remains logical to share the stage with other émigré communities. The strategy was and remains clearly designed to engage the largest possible audiences from the widest possible communities. Its objectives were/are to create a unique museum that bridged communities through art - create a 'museum for everyone'. Programming throughout the year continued to reflect the objectives and strategy to achieve. With over thirteen hundred paintings, sculptures, drawings and prints, Ben Uri is custodian of the largest and widely recognised as the most important specialist collection of its kind in the world and has a duty to show it and share the 1,300 stories to be told of creativity and citizenship with newer immigrant and long-standing British communities in London and across the country.

**c. Activities for achieving objectives**

Ben Uri Gallery and Museum Limited provides a showcase for exhibitions of contemporary as well as historically important artists from inside and outside its collection. The collection includes works by the foremost Jewish artists of modern times including world-class examples by Frank Auerbach, David Bomberg, Jacob Epstein, Mark Gertler, Josef Herman, R.B. Kitaj, Leon Kossoff, Arthur Segal, Alfred Wolmark who although almost all are émigré are considered British and from abroad, Marc Chagall, George Grosz, Chaim Soutine and Lesser Ury. Since 2001 Ben Uri exhibits and collects immigrant and refugee artists from every ethnicity and completely irrespective of religious origins or practice and is a well respected and used reference point for academia on the subject of Migration Studies.

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**Trustees' report (continued)**  
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The collection is also used as a vital source of information for students researching the work of Jewish artists in their own right and as the museum presents them within the broader academic milieu. Ben Uri Gallery and Museum Limited provides a number of facilities for assisting teachers, students and researchers, promoting understanding of both technique and context. A review of the progress for the year and the financial report for the year are included in the Chairman's report.

**d. Main activities undertaken to further the charity's purposes for the public benefit**

The sections of this report above entitled "Policies and objectives" sets out the charity's objectives and reports on the activity and successes in the year as well as explaining the plans for the current financial year. The Directors have considered this matter and concluded that the underlying mission to further social integration remains a robust and important use of charitable funds and energies.

1. That the aims of the organisation continue to be charitable;
2. That the aims and the work done give identifiable benefits to the charitable sector and both indirectly and directly to individuals;
3. That the benefits are for the public, are not unreasonably restricted in any way and certainly not by ability to pay, and
4. That there is no detriment or harm arising from the aims or activities

The charity continued to extend its mission to wider and more diverse audiences through exhibitions, education, well-being programmes and social dialogues. Full details are reported in the Chairman's Report.

We remain indebted to the many volunteers who assist us to manage our well-being, exhibition and learning. Their support and involvement is crucial as we build the operating model and brand recognition as the platform for the Board to fulfil their responsibility in raising finance to recruit expert professional executives to run the institution. The Chairman has continued to lead the renaissance of the museum, working full time on a pro bono basis, since elected in October 2000.

The Members of the Board have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake. The Board recognises the hierarchy of Charity and company law over all other associated membership or sector bodies guidance and codes of ethics and whilst respecting all recommended best practices ultimately makes its judgements as to what is in the best interests of the charity to further its charitable objectives and public benefit in keeping with the law of the land at any point in time.

The company's policy is to consult and discuss with employees at meetings, matters likely to affect employees' interests.

Information of matters of concern to employees is given through regular staff meetings, information bulletins and reports which seek to achieve a common awareness on the part of all employees of the financial and economic factors affecting the company's performance.

Applications for employment by disabled persons are always fully considered, bearing in mind the aptitudes of the applicant concerned. In the event of members of staff becoming disabled, every effort would be made to ensure that their employment within the company continues and that the appropriate training is arranged. It is the policy of the company that the training, career development and promotion of disabled persons should, as far as possible, be identical to that of other employees.

**Achievements and performance**

**a. Key financial performance indicators**

During the year, the charity generated £640,913 (2016 - £672,837) in income. The increase in unrestricted reserves excluding revaluations was £215,863 (2016 - £24,088). Total unrestricted reserves at the end of the year, excluding revaluations, amounted to £560,638. (2016 - £344,775).

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Trustees' report (continued)**  
**For the year ended 31 March 2017**

**b. Review of activities**

The trustees consider the financial position and performance of the charity to be satisfactory. Full details are included in the Chairman's Report.

**c. Fundraising activities/Income generation**

It is the policy of the charity to maintain unrestricted funds at a level which the Trustees consider sufficient to support existing programmes and commitments.

**Financial review**

**a. Going concern**

The Board reviews its finances monthly and is conscious that a refinancing of current debt will be necessary through a combination of donations and the sale of non-core assets. Given the asset value declared and the material value of Heritage Assets acquired between 1920 and 2001 of some 1,000 works the Board are comfortable in its ability to refinance and continue to finance the development of the institution for the foreseeable future. Thus the Board is satisfied that it is appropriate to continue to adopt the going concern basis of accounting in preparing the accounts.

**b. Principal risks and uncertainties**

The Members of the Board have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

**c. Reserves policy**

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six month's expenditure. The Members of the Board considers that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

**d. Principal funding**

The charity's main area of funding is via donations, grants and fundraising, fundraising and income generated from publications generated from our collection and exhibitions.

**Structure, governance and management**

**a. Constitution**

The company is registered as a charitable company limited by guarantee and was set up by a Trust deed.

The company is constituted under a Trust deed and is a registered charity number 280389.

There have been no changes in the objectives since the last annual report.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Trustees' report (continued)**  
**For the year ended 31 March 2017**

**b. Method of appointment or election of Trustees**

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

**c. Policies adopted for the induction and training of Trustees**

Appointment of trustees is governed by the declaration of trust of the charity. The board of trustees is authorised to appoint by resolution new trustees, whether by way of replacement or addition. Training needs are assessed according to each Trustee's needs.

**d. Organisational structure and decision making**

The Charity, which is a company limited by guarantee, was constituted by its Memorandum and Articles of Association adopted in April 1980. However, these were considered by the Board to be long out of date in language, clarity and purpose. The Board embarked on an extensive redrafting of the M&A to accurately reflect the current and future direction of the charity with the expert assistance of Reed Smith LLP, solicitors. The Charity Commission accepted the revisions and the new M&A was legally binding in July 2014. This change was a further strategic achievement in establishing the platform for a central London museum encompassing the widest outreach focusing on Art, Identity and Migration.

The governing body is the company Board of Directors / Trustees of the Charity being one and the same. The Board is the 'executive' and meets monthly. The management of the company/museum is operated through department heads reporting, within a collegiate structure, through the Chief Executive or in person to the Board. Particular thanks are due to members of the Collection, Acquisitions and Exhibitions committees.

The affairs of the Ben Uri Gallery and Museum Limited are directed by the Board, all the members of which are formally appointed as directors of the Ben Uri Gallery and Museum Limited. The Board is involved in the determination of policy and in monitoring its implication. The Board meets monthly whenever possible.

**e. Risk management**

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company, and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks.

**Plans for future periods**

**a. Future developments**

Our focus for the year ahead is to sustain our position financially, and to continue in delivering the charity's aims and objectives, if possible enhanced through the culmination of our integration plans.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Trustees' report (continued)**  
**For the year ended 31 March 2017**

**Disclosure of information to auditors**

Each of the persons who are Trustees/Directors at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee/Director is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee/Director 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.

**Auditors**

The auditors, Acuity Professional Partnership LLP, have indicated their willingness to continue in office. The Designated Trustees will propose a motion re-appointing the auditors at a meeting of the Trustees.

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



**Hilary Bauer**  
Trustee



**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Trustees' responsibilities statement**  
**For the year ended 31 March 2017**

The Trustees (who are also directors of Ben Uri Gallery and Museum Limited 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 of the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the 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.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Independent auditors' report to the members of Ben Uri Gallery and Museum Limited**

We have audited the financial statements of Ben Uri Gallery and Museum Limited for the year ended 31 March 2017 set out on pages 18 to 35. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with section 144 of the Charities Act 2011 and regulations made under section 154 of that Act. 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 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 opinion we have formed.

**Respective responsibilities of Trustees and auditors**

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.

The Trustees have elected for the financial statements to be audited in accordance with the Charities Act 2011 rather than the Companies Act 2006. Accordingly we have been appointed as auditors under section 144 of the Charities Act 2011 and report to you in accordance with regulations made under section 154 of that Act. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

We have undertaken the audit in accordance with the requirements of APB Ethical Standards including APB Ethical Standards - Provisions Available for Small Entities, in the following circumstances:

- In common with many other businesses of this size and nature, the company uses our firm to prepare and submit returns to the tax authorities and assist with the preparation of the financial statements.

**Scope of the audit of the financial statements**

A description of the scope of an audit of financial statements is provided on the Financial Reporting Council's website at [www.frc.org.uk/auditscopeukprivate](http://www.frc.org.uk/auditscopeukprivate).

**Basis of qualified opinion**

We did not observe the counting of physical inventory at 31 March 2017 as we were not appointed as auditor until October 2017. Owing to the passage of time and the change in records we are unable to satisfy ourselves as to the quantity and value of stock held at 31 March 2017 by performing alternative procedures. Any adjustment to the value of stocks of £121,320 may have a consequential effect on the profit and net assets at 31 March 2017.

**Qualified Opinion on financial statements:**

In our opinion except for the possible effects of the matter described in the basis for qualified opinion paragraph the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2017 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Independent auditors' report to the members of Ben Uri Gallery and Museum Limited**

**Matters on which we are required to report by exception**

We have nothing to report in respect of the following matters where the Charities Act 2011 requires us to report to you if, in our opinion:

- the information given in the Trustees' report is inconsistent in any material respect with the financial statements; or
- the company has not kept adequate accounting records; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to take advantage of the small companies' exemption.

*Acuity Professional Partnership LLP*

**Acuity Professional Partnership LLP**

Chartered Accountants & Statutory Auditors

Fifth Floor  
11 Leadenhall Street  
London  
EC3A 1LP  
19 December 2017

Acuity Professional Partnership LLP are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

**Ben Uri Gallery and Museum Limited**  
(A charitable company limited by guarantee)

**Statement of financial activities**  
**For the year ended 31 March 2017**

	<b>Note</b>	<b>Unrestricted funds 2017 £</b>	<b>Restricted funds 2017 £</b>	<b>Total funds 2017 £</b>	<b>Total funds 2016 £</b>
<b>Income from:</b>					
Donations and legacies	2	540,449	19,821	560,270	611,135
Activities for generating funds	3	80,643	-	80,643	61,702
<b>Total income</b>		<b>621,092</b>	<b>19,821</b>	<b>640,913</b>	<b>672,837</b>
<b>Expenditure on:</b>					
Raising funds	4	159,714	-	159,714	182,398
Charitable activities	7	245,515	19,821	265,336	466,351
<b>Total expenditure</b>	8	<b>405,229</b>	<b>19,821</b>	<b>425,050</b>	<b>648,749</b>
<b>Net income before other recognised gains and losses</b>		<b>215,863</b>	<b>-</b>	<b>215,863</b>	<b>24,088</b>
Gains on revaluations of heritage assets	13	40,807	-	40,807	2,559,653
<b>Net movement in funds</b>		<b>256,670</b>	<b>-</b>	<b>256,670</b>	<b>2,583,741</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		5,953,225	-	5,953,225	3,369,484
<b>Total funds carried forward</b>		<b>6,209,895</b>	<b>-</b>	<b>6,209,895</b>	<b>5,953,225</b>

The notes on pages 21 to 35 form part of these financial statements.

**Summary income and expenditure account**  
**For the year ended 31 March 2017**

	<b>Note</b>	<b>Unrestricted funds 2017 £</b>	<b>Restricted funds 2017 £</b>	<b>Total funds 2017 £</b>	<b>Total funds 2016 £</b>
<b>Gross income in the reporting period</b>		<b>621,092</b>	<b>19,821</b>	<b>640,913</b>	<b>672,837</b>
Less: Total expenditure		405,229	19,821	425,050	648,749
<b>Net income for the year before revaluations</b>		<b>215,863</b>	<b>-</b>	<b>215,863</b>	<b>24,088</b>
Gains on revaluations of heritage assets	20	40,807	-	40,807	2,559,653
<b>Net income for the year after revaluations</b>		<b>256,670</b>	<b>-</b>	<b>256,670</b>	<b>2,583,741</b>
<b>Net income for the financial year</b>	20	<b>256,670</b>	<b>-</b>	<b>256,670</b>	<b>2,583,741</b>

The notes on pages 21 to 35 form part of these financial statements.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**  
**Registered number: 1488690**

**Balance sheet**  
**As at 31 March 2017**

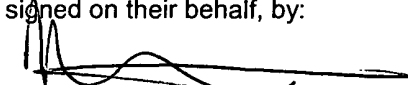
	Note	£	2017 £	£	2016 £
<b>Fixed assets</b>					
Tangible assets	12		28,076		34,632
Heritage assets	13		6,719,417		6,653,197
Investments	14		1		1
			<u>6,747,494</u>		<u>6,687,830</u>
<b>Current assets</b>					
Stocks	15	121,320		103,122	
Debtors	16	43,492		136,264	
Cash at bank and in hand		19,876		2,155	
		<u>184,688</u>		<u>241,541</u>	
<b>Creditors: amounts falling due within one year</b>	17	(722,287)		(687,250)	
<b>Net current liabilities</b>			<u>(537,599)</u>		<u>(445,709)</u>
<b>Total assets less current liabilities</b>			<u>6,209,895</u>		<u>6,242,121</u>
<b>Creditors: amounts falling due after more than one year</b>	18	-		(288,896)	
<b>Net assets</b>			<u>6,209,895</u>		<u>5,953,225</u>
<b>Charity Funds</b>					
Unrestricted funds:					
General funds	20	560,638		344,775	
Revaluation reserve	20	5,649,257		5,608,450	
Total unrestricted funds			<u>6,209,895</u>		<u>5,953,225</u>
<b>Total funds</b>			<u>6,209,895</u>		<u>5,953,225</u>

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act. However, an audit is required in accordance with section 144 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on 19 December 2017 and signed on their behalf, by:



**David Glasser -Trustee**

The notes on pages 21 to 35 form part of these financial statements.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Statement of cash flows**  
**For the year ended 31 March 2017**

	Note	2017 £	2016 £
<b>Cash flows from operating activities</b>			
Net cash provided by operating activities	22	<u>47,843</u>	<u>50,931</u>
<b>Cash flows from investing activities:</b>			
Purchase of tangible fixed assets		(4,709)	(33,610)
Increase of heritage assets		<u>(25,413)</u>	<u>(18,597)</u>
<b>Net cash used in investing activities</b>		<u>(30,122)</u>	<u>(52,207)</u>
<b>Change in cash and cash equivalents in the year</b>		17,721	(1,276)
Cash and cash equivalents brought forward		<u>2,155</u>	<u>3,431</u>
<b>Cash and cash equivalents carried forward</b>	23	<u><u>19,876</u></u>	<u><u>2,155</u></u>

The notes on pages 21 to 35 form part of these financial statements.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Notes to the financial statements**  
**For the year ended 31 March 2017**

**1. Accounting policies**

**1.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) published on 16 July 2014 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

Ben Uri Gallery and Museum Limited 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 accounts are prepared in sterling, which is the functional currency of the company, rounded to the nearest pound.

**1.2 Company status**

The company is a company limited by guarantee incorporated in England and Wales. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company. The registered office is 108a Boundary Road, St John's Wood, London, NW8 ORH. At the balance sheet date there were 4 members (2016 - 3).

**1.3 Going concern**

The Board reviews its finances monthly and is conscious that a refinancing of current debt will be necessary through a combination of donations and the sale of non-core assets. Given the asset value declared and the material value of Heritage Assets acquired between 1920 and 2001 of some 1,000 works the Board are comfortable in its ability to refinance and continue to finance the development of the institution for the foreseeable future. Thus the Board is satisfied that it is appropriate to continue to adopt the going concern basis of accounting in preparing the accounts.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Notes to the financial statements**  
**For the year ended 31 March 2017**

**1. Accounting policies (continued)**

**1.4 Income**

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

Gifts in kind donated for distribution are included at valuation and recognised as income when they are distributed to the projects. Gifts donated for resale are included as income when they are sold. Donated facilities are included at the value to the company where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

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. In accordance with the Charities SORP (FRS 102), the general volunteer time of the Friends is not recognised.

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.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

**1.5 Expenditure**

Expenditure is recognised once there is a legal or constructive obligation to transfer an 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. Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

~~Costs of generating funds are costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.~~

Charitable activities and Governance costs are costs incurred on the company's educational operations, including support costs and costs relating to the governance of the company apportioned to charitable activities. Governance costs include costs of the preparation and examination of the statutory accounts, the costs of trustee meetings and the cost of any legal advice to the Council members on governance or constitutional matters.



**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Notes to the financial statements**  
**For the year ended 31 March 2017**

**1. Accounting policies (continued)**

**1.6 Tangible fixed assets and depreciation**

All assets costing more than £100 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of financial activities.

Tangible fixed assets are carried at cost or valuation, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Short-term leasehold property	-	Over the period of the lease
Fixtures and fittings	-	15% reducing balance
Office equipment & other assets	-	25% & 15% straight line
The Collection - recent acquisitions	-	Nil

At each reporting end date, the charity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss.

**1.7 Investments**

Fixed asset investments are a form of financial instrument and are initially recognised at their transaction cost and subsequently measured at fair value at the Balance sheet date, unless fair value cannot be measured reliably in which case it is measured at cost less impairment. Investment gains and losses, whether realised or unrealised, are combined and shown in the heading 'Gains/(losses) on investments' in the Statement of financial activities.

**1.8 Interest receivable**

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.

**1.9 Stocks**

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

**1.10 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.

**1.11 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.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Notes to the financial statements**  
**For the year ended 31 March 2017**

**1. Accounting policies (continued)**

**1.12 Liabilities 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 company 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.

**1.13 Financial instruments**

The Company has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised when the charity becomes party to the contractual provisions of the instrument.

Financial assets are offset, with the net amounts presented in the accounts when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

The trust only has financial assets and financial liabilities of a kind that qualifies as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

**1.14 Pensions**

Under the new auto-enrolment legislation effective from 1st April 2017, the company has set up a pension scheme which is managed by Aviva. The amounts payable by the company will be shown as pension costs in the future.

**1.15 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 company 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 company 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.

**Ben Uri Gallery and Museum Limited**  
**(A charitable company limited by guarantee)**

**Notes to the financial statements**  
**For the year ended 31 March 2017**

**1. Accounting policies (continued)**

**1.16 Heritage assets: Works of art - "The Collection"**

The Trustees consider the works of art - The Collection" — to be heritage assets as defined by the SORP and FRS 102 Section 34. Works of Art consist of paintings, sculptures, photographs, videos, prints and other works produced in editions acquired by purchase and or accepted to be accessioned into the collection through acquisition, donation and bequest. The Collection of some 1,300 works is held and exploited for historical, artistic and educational purposes in support of the Museum/Charity's objects.

Additions to the Collection acquired by purchase since April 2001 have been capitalised and recognised in the balance sheet at cost on an annual basis. Following the SORP regarding donated heritage assets, from this financial year all works accessioned into the Collection through donation and bequest from April 2001 have now been reported in the Balance Sheet at commercial market value using recent transaction information from auctions as the basis of assessment. Following advice and given the very considerable increase in value of the works accessioned into the collection via outright purchase since April 2001 the Trustees have agreed to have those works re-valued at current commercial market value following exactly the same process as those works donated or bequest whenever values have shifted materially up or down.

In accordance with the Trustees' understanding of the guidance and illustrations detailed in FRS 102, 'Market value' has been defined by the Trustees for this purpose as being the lower of the comparable assessed cost to acquire at auction using recent transaction information compared to that charged at an appropriate retail art gallery. The valuations have been assessed with great care by the Museum's resources at no cost.

The artworks are deemed to have indeterminate lives and a high residual value; hence the Trustees do not consider it appropriate to charge depreciation.

Going forward, all artworks purchased for the Collection will continue initially to be recorded in the Balance Sheet at cost and the Trustees will, if considered appropriate, have them re-valued at any point in the future if meaningful changes of current commercial market value, either increase or decrease, are recognised or advised. Collection artworks acquired by donation or bequest will be recorded in the Balance Sheet at current market value as previously defined being the lower of auction transaction or gallery prices using recent transaction at auctions and appropriate gallery prices.

There are over 1,000 Heritage Assets within the collection, acquired by whatever means in the years between 1915 and end March 2001, that are in accordance with the same SORP not valued and not reflected with any financial value in these accounts.

**1.17 Preservation costs**

The Museum continues to have an on-going restoration and preservation programme to preserve or clearly prevent deterioration of individual collection works and these costs are recognised either as revenue in the income or expenditure accounts if minor, or capitalised within the Heritage Assets if of significance.

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**1. Accounting policies (continued)**

**1.18 Critical accounting estimates and areas of judgment**

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical areas of judgment:

The company makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**2. Income from donations and legacies**

	Unrestricted funds 2017 £	Restricted funds 2017 £	Total funds 2017 £	Total funds 2016 £
Donations	540,449	-	540,449	226,282
Grants	-	19,821	19,821	384,853
	<u>540,449</u>	<u>19,821</u>	<u>560,270</u>	<u>611,135</u>
Total donations and legacies	<u>540,449</u>	<u>19,821</u>	<u>560,270</u>	<u>611,135</u>
<i>Total 2016</i>	<u>226,282</u>	<u>384,853</u>	<u>611,135</u>	

Ben Uri benefited from services provided free by one of the trustees. This is estimated and disclosed in note 25, along with details of amounts donated by the trustees. The charity also benefited from generous grants given by way of discounts by Google estimated at £19,927 (2016 - £72,000) which have been included in the accounts.

**3. Activities for generating funds**

	Unrestricted funds 2017 £	Restricted funds 2017 £	Total funds 2017 £	Total funds 2016 £
Fundraising activities	80,643	-	80,643	61,702
	<u>80,643</u>	<u>-</u>	<u>80,643</u>	<u>61,702</u>
<i>Total 2016</i>	<u>61,702</u>	<u>-</u>	<u>61,702</u>	

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**4. Costs of raising funds**

	Unrestricted funds 2017 £	Restricted funds 2017 £	Total funds 2017 £	Total funds 2016 £
Costs of activities for generating funds	144,405	-	144,405	158,993
Staff costs	15,309	-	15,309	23,405
	<u>159,714</u>	<u>-</u>	<u>159,714</u>	<u>182,398</u>
<i>Total 2016</i>	<u>182,398</u>	<u>-</u>	<u>182,398</u>	

**5. Direct costs**

	Artistic programme £	Total 2017 £	Total 2016 £
Charitable activities	104,828	104,828	250,585
Leasing	14,000	14,000	14,000
Wages and salaries	130,363	130,363	178,064
National insurance	2,711	2,711	6,660
Ex-employee's widow pension	-	-	1,250
	<u>251,902</u>	<u>251,902</u>	<u>450,559</u>
<i>At 31 March 2016</i>	<u>450,559</u>	<u>450,559</u>	

**6. Support costs**

	Artistic programme £	Total 2017 £	Total 2016 £
Depreciation	10,684	10,684	11,542
	<u>11,542</u>	<u>11,542</u>	
<i>At 31 March 2016</i>	<u>11,542</u>	<u>11,542</u>	

**7. Governance costs**

	Unrestricted funds 2017 £	Restricted funds 2017 £	Total funds 2017 £	Total funds 2016 £
Auditors' remuneration	2,750	-	2,750	4,250
	<u>2,750</u>	<u>-</u>	<u>2,750</u>	

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**8. Analysis of Expenditure by expenditure type**

	<b>Staff costs</b> <b>2017</b> <b>£</b>	<b>Depreciation</b> <b>2017</b> <b>£</b>	<b>Other costs</b> <b>2017</b> <b>£</b>	<b>Total</b> <b>2017</b> <b>£</b>	<i>Total</i> <i>2016</i> <i>£</i>
Expenditure on raising voluntary income	15,309	-	144,405	159,714	182,398
<b>Costs of generating funds</b>	<b>15,309</b>	<b>-</b>	<b>144,405</b>	<b>159,714</b>	<b>182,398</b>
Direct costs - Artistic programme	133,074	10,684	118,828	262,586	462,101
Expenditure on governance	-	-	2,750	2,750	4,250
	<b>148,383</b>	<b>10,684</b>	<b>265,983</b>	<b>425,050</b>	<b>648,749</b>
<i>Total 2016</i>	<i>209,379</i>	<i>11,542</i>	<i>427,828</i>	<i>648,749</i>	

**9. Net income/(expenditure)**

This is stated after charging:

	<b>2017</b> <b>£</b>	<b>2016</b> <b>£</b>
Depreciation of tangible fixed assets: - owned by the charity	<b>10,684</b>	<b>11,543</b>

During the year, no Trustees received any remuneration (2016 - £NIL).

During the year, no Trustees received any benefits in kind (2016 - £NIL).

During the year, no Trustees received any reimbursement of expenses incurred in their Trustee roles (2016 - £NIL).

**10. Auditors' remuneration**

	<b>2017</b> <b>£</b>	<b>2016</b> <b>£</b>
Fees payable to the company's auditor and its associates for the audit of the company's annual accounts	<b>2,750</b>	<b>4,250</b>

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**11. Staff costs**

Staff costs, including temporary staff and freelance staff, were as follows:

	2017 £	2016 £
Wages and salaries	145,672	200,886
Social security costs	2,711	7,243
Ex-employee's widow pension	-	1,250
	<u>148,383</u>	<u>209,379</u>

The average number of persons employed under contracts of service by the company during the year was as follows:

	2017 No.	2016 No.
	8	10

Average headcount expressed as a full time equivalent:

	2017 No.	2016 No.
	4	6

No employee received remuneration amounting to more than £60,000 in either year.

**12. Tangible fixed assets**

	Short-term leasehold property £	Office equipment £	Fixtures and fittings £	Total £
<b>Cost or valuation</b>				
At 1 April 2016	21,589	53,335	18,582	93,506
Additions	-	615	4,094	4,709
Disposals	-	(7,351)	-	(7,351)
At 31 March 2017	<u>21,589</u>	<u>46,599</u>	<u>22,676</u>	<u>90,864</u>
<b>Depreciation</b>				
At 1 April 2016	19,957	30,639	8,278	58,874
Charge for the year	833	7,973	1,878	10,684
On disposals	-	(6,770)	-	(6,770)
At 31 March 2017	<u>20,790</u>	<u>31,842</u>	<u>10,156</u>	<u>62,788</u>
<b>Net book value</b>				
At 31 March 2017	<u>799</u>	<u>14,757</u>	<u>12,520</u>	<u>28,076</u>
At 31 March 2016	<u>1,632</u>	<u>22,696</u>	<u>10,304</u>	<u>34,632</u>

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**13. Charity heritage assets**

	Purchased £	Donated £	Total £
<b>Market value</b>			
At 1 April 2016	6,249,606	403,591	6,653,197
Additions	6,413	19,000	25,413
Revaluations	40,807	-	40,807
	<u>6,296,826</u>	<u>422,591</u>	<u>6,719,417</u>
At 31 March 2017	<u>6,296,826</u>	<u>422,591</u>	<u>6,719,417</u>
At 31 March 2016	<u>6,249,606</u>	<u>403,591</u>	<u>6,653,197</u>

As at 31 March 2017, heritage assets comprising of purchased and donated artwork accessioned to the collection since April 2001 has been valued at current commercial market value by the museum's internal resources, using their considerable expertise, at £6,719,417 (2016 - £6,653,197).

Ben Uri adheres to a strict acquisitions process, which considers a range of factors including the cultural and historical relevance and importance of an artwork and its condition. The Collection and Acquisition Committee approve additions to the collection. The committee is guided by the museum's acquisition policy and regularly consults with other experts in the specialist field under scrutiny. Every work is researched for provenance between the Nazi era of 1933-1945 prior to acquisition.

The charity maintains a register of heritage assets and also maintains an online catalogue on its website. Heritage assets accessioned in this financial year have been re-valued internally as at 31 March 2017 as detailed above. Following key factors have been taken into consideration -

- (i) Artist,
- (ii) Image,
- (iii) Medium,
- (iv) Date,
- (v) Dimensions,
- (vi) Provenance,
- (vii) Auction records of similar,
- (viii) Date of sale analysis against current market,
- (ix) Category (quality/ appeal/scarcity/ rarity),
- (x) Commercial art galleries' current offer/pricing

**Summary 5 year analysis of heritage asset transactions**

	2017 £	2016 £	2015 £	2014 £	2013 £
Purchases	6,413	18,597	184	5,672	359,907
Donations	19,000	-	-	-	55,625
Revaluation on purchased assets	40,807	2,530,000	650	10,128	2,964,469
Revaluations on donated assets	-	29,653	53,750	16,500	-



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**14. Fixed asset investments**

	Shares in group undertakings £
<b>Market value</b>	
At 1 April 2016 and 31 March 2017	1
<b>Historical cost</b>	1

**Subsidiary undertakings**

The following were subsidiary undertakings of the company:

Name	Holding
The London Jewish Museum of Art Limited	100%

The aggregate of the share capital and reserves as at 31 March 2017 and of the profit or loss for the year ended on that date for the subsidiary undertakings were as follows:

Name	Aggregate of share capital and reserves £	Profit/(loss) £
The London Jewish Museum of Art Limited	1	-

The London Jewish Museum of Art Limited was dormant in the current and prior year. It was incorporated in England.

**15. Stocks**

	2017 £	2016 £
Books, catalogues and donated artworks	121,320	103,122

The donated artworks were given in lieu of money, to be sold for the benefit of the charity.

**16. Debtors**

	2017 £	2016 £
Trade debtors	16,099	659
Other debtors	1,117	126,062
Prepayments and accrued income	26,276	9,543
	43,492	136,264

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**17. Creditors: Amounts falling due within one year**

	2017 £	2016 £
Bank loans and overdrafts	-	53,691
Trade creditors	21,732	72,676
Other taxation and social security	1,241	3,342
Other creditors	696,334	550,526
Accruals and deferred income	2,980	7,015
	<u>722,287</u>	<u>687,250</u>

The bank overdraft is secured by personal guarantees provided by two members of the board.

**18. Creditors: Amounts falling due after more than one year**

	2017 £	2016 £
Other creditors	<u>-</u>	<u>288,896</u>

Other creditors includes loans of £433,550 (2016 - £577,792) due to one of the trustees during the year. In the prior year half was included in Creditors: amounts falling due within one year. The loans has no fixed repayment term but has been called to be paid when possible. During the year, an interest charge of £18,507 (2016 - £16,351) at 3% has been charged on this loan as permitted by the articles of the charity. See note 25 Related party transactions.

**19. Financial instruments**

	2017 £	2016 £
Financial assets measured at fair value through income and expenditure	19,876	2,155
Financial assets measured at amortised cost	32,000	110,788
	<u>51,876</u>	<u>112,943</u>
Financial liabilities measured at amortised cost	<u>718,066</u>	<u>965,790</u>

Financial assets measured at fair value through income and expenditure comprise cash at bank and in hand.

~~Financial assets measured at amortised cost comprise trade debtors, other debtors and accrued income.~~

Financial liabilities measured at amortised cost comprise trade creditors, bank overdrafts and other creditors.

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**Notes to the financial statements**  
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**20. Statement of funds**

**Statement of funds - current year**

	Balance at 1 April 2016 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 31 March 2017 £
<b>Unrestricted funds</b>						
General funds	344,775	621,092	(405,229)	(40,807)	40,807	560,638
Revaluation reserve	5,608,450	-	-	40,807	-	5,649,257
	<u>5,953,225</u>	<u>621,092</u>	<u>(405,229)</u>	<u>-</u>	<u>40,807</u>	<u>6,209,895</u>
<b>Restricted funds</b>						
Restricted funds	-	19,821	(19,821)	-	-	-
<b>Total of funds</b>	<u>5,953,225</u>	<u>640,913</u>	<u>(425,050)</u>	<u>-</u>	<u>40,807</u>	<u>6,209,895</u>

**Statement of funds - prior year**

	Balance at 1 April 2015 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 31 March 2016 £
<b>Unrestricted funds</b>						
General funds	320,687	287,984	(263,896)	(2,559,653)	2,559,653	344,775
Revaluation reserve	3,048,797	-	-	2,559,653	-	5,608,450
	<u>3,369,484</u>	<u>287,984</u>	<u>(263,896)</u>	<u>-</u>	<u>2,559,653</u>	<u>5,953,225</u>
<b>Restricted funds</b>						
Restricted funds	-	384,853	(384,853)	-	-	-
	<u>-</u>	<u>384,853</u>	<u>(384,853)</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>Total of funds</b>	<u>3,369,484</u>	<u>672,837</u>	<u>(648,749)</u>	<u>-</u>	<u>2,559,653</u>	<u>5,953,225</u>

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**21. Analysis of net assets between funds**

**Analysis of net assets between funds - current year**

	<b>Unrestricted funds 2017 £</b>	<b>Total funds 2017 £</b>
Tangible fixed assets	28,076	28,076
Fixed asset investments	1	1
Heritage assets	6,719,417	6,719,417
Current assets	184,688	184,688
Creditors due within one year	(722,287)	(722,287)
	<u>6,209,895</u>	<u>6,209,895</u>

**Analysis of net assets between funds - prior year**

	<i>Unrestricted funds 2016 £</i>	<i>Total funds 2016 £</i>
Tangible fixed assets	34,632	34,632
Fixed asset investments	1	1
Heritage assets	6,653,197	6,653,197
Current assets	241,541	241,541
Creditors due within one year	(687,250)	(687,250)
Creditors due in more than one year	(288,896)	(288,896)
	<u>5,953,225</u>	<u>5,953,225</u>

**22. Reconciliation of net movement in funds to net cash flow from operating activities**

	<b>2017 £</b>	<b>2016 £</b>
Net income for the year (as per Statement of Financial Activities)	<b>215,863</b>	24,088
<b>Adjustment for:</b>		
Depreciation charges	<b>10,684</b>	11,542
Loss on the sale/disposal of fixed assets	<b>581</b>	-
Increase in stocks	<b>(18,198)</b>	(45,009)
Decrease/(increase) in debtors	<b>92,772</b>	(81,996)
(Decrease)/increase in creditors	<b>(253,859)</b>	142,306
<b>Net cash provided by operating activities</b>	<u><b>47,843</b></u>	<u>50,931</u>

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**23. Analysis of cash and cash equivalents**

	2017 £	2016 £
Cash in hand	19,876	2,155
Total	<u>19,876</u>	<u>2,155</u>

**24. Pension commitments**

The company operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the company in an independently administered fund.

The charge to the income and expenditure account in respect of defined contribution schemes was £Nil (2016 - £1,250).

**25. Related party transactions**

During the year, the charity received a total of £25,000 (2016 - £40,000) in donations from a company with a common director.

During the year, the charity received donations totalling £13,000 (2016 - £13,500) from one of its trustees.

As disclosed in the note 18, one of the trustees has provided the charity with a loan with interest charged. According to the charity records this Trustee's annual support of the charity exceeds that sum.

The Charity benefits from the provision, without charge, of a variety of skills and other services by the members of Council including the executive chair who, since elected in October 2000, continues to provide his services full time at no remuneration. It is estimated that the value of his services is in the region of £100,000 per year but this benefit is not reflected in these accounts.