

# SERPENTINE

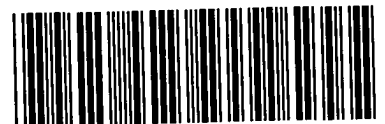
## GALLERIES

**The Serpentine Trust**  
**(A Company Limited by Guarantee)**

**Annual Report and Financial Statements**  
**For the year ended 31 March 2014**

**Charity Commission Number: 298809**  
**Company Number: 2150221**

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**THE SERPENTINE TRUST  
ANNUAL REPORT  
FOR THE YEAR ENDED 31 MARCH 2014**

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**Reference and Administration Details**

**Registered office:** Kensington Gardens, London W2 3XA

**Governing document:** Memorandum and Articles of Association

**Director:** Julia Peyton-Jones

**Company secretary:** W, G & M Secretaries Ltd

**Auditors:** Crowe Clark Whitehill LLP, St Bride's House, 10 Salisbury Square, London, EC4Y 8EH

**Bankers:** Coutts & Co, Media Banking, 440 Strand, London, WC2R 0QS

**Solicitors:** Weil, Gotshal & Manges, 110 Fetter Lane, London, EC4A 1AY

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The Trustees, who are also Directors of the company under the Companies Act 2006, present their report and the audited financial statements for the year ended 31 March 2014.

History of the Trust

The Serpentine Trust is a registered charity and a company limited by guarantee. It was set up under its Memorandum and Articles of Association, the governing documents, and established in 1987. The Trust took over responsibility for running the Serpentine Gallery from the Arts Council of Great Britain. The Serpentine, which opened in 1970, was directed by the Council as a sister organisation to its larger counterpart, the Hayward Gallery.

About the Serpentine Galleries

The Serpentine Galleries is one of Britain's best loved arts institutions, attracting over 1 million visitors in any one year. *The Art Newspaper* listed the Serpentine Galleries as the tenth most visited museum or gallery in London and the 66th worldwide in 2013.

Since 1970, the Serpentine has gained an international reputation for excellence, working with over 2,200 artists, architects and designers. The Serpentine Gallery, a Grade II listed former tea pavilion, underwent a major renovation between 1996 and 1998 under the Patronage of Diana, Princess of Wales.

The new Serpentine Sackler Gallery, designed by Pritzker Architecture Prize Laureate Zaha Hadid, opened to the public in September 2013. Situated a five minute walk from the Serpentine Gallery in Kensington Gardens, the Serpentine Sackler Gallery has brought the 1805 Grade II\* listed former gunpowder store into public use for the first time in its 208 year history, providing a new cultural destination and landmark in the heart of London. This restored and extended historic building has approximately 900 square meters of expanded galleries and social space. The adjoining extension houses a new permanent restaurant, The Magazine, run by K&K London Limited.

The Serpentine Sackler Gallery is named after Dr Mortimer and Theresa Sackler, whose Foundation made the project possible through the largest single gift received by the Serpentine in its 44 year history.

Rebranded the Serpentine Galleries in September 2013, the organisation is now able to present twice as many exhibitions to the public than was previously possible. The Serpentine Galleries remains the only publicly funded centre for modern and contemporary art, architecture and design in central London to maintain consistently free admission to its exhibitions and programmes.

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Strategic Report

Structure, Governance and Management

Trustees

Lord Palumbo	Chairman until 31 December 2013 Chairman Emeritus from 1 January 2014
Michael R. Bloomberg	Chairman from 1 January 2014
Barry Townsley	Co-Vice Chairman
Felicity Waley-Cohen	Co-Vice Chairman
Marcus Boyle	Treasurer
Mark Booth	Retired after the year end on 30 April 2014
Roger Bramble	
Marco Compagnoni	
David Fletcher	
Bonnie Greer	Retired 26 September 2013
Zaha Hadid	
Rob Hersov	
Colin Tweedy	

Governance

The Directors of the charitable company are responsible for its management and administration; **these Directors are the charity's Trustees. The organisational structure of the charity is open and transparent with Trustees and staff communicating regularly.**

The Board of Trustees meets quarterly. Those sub-committees that focus on specific areas of the **organisation's activities meet regularly: these include committees responsible for Audit and Finance and Annual Salary Review.**

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Recruitment and training of Trustees

The Serpentine Trust periodically reviews its Board of Trustees to ensure that the range of skills required by the organisation is being addressed and provided. The Board provides invaluable expertise to the staff of the Serpentine Galleries who, at a senior level, are in contact with the Trustees on a regular basis. This dynamic and collaborative working relationship is of inestimable value to the organisation and ensures a transparent model of governance, with an exchange of information by the staff to the Board and vice versa.

Mission and goals

The Serpentine Galleries' mission is to exhibit, commission and promote the understanding of art, architecture and design, through its exhibitions, architecture, design, education and public programmes. The Serpentine invites and encourages practitioners and audiences to explore the arts and pioneers the discovery and development of emerging and celebrated talent.

The Serpentine's goals are to:

- Present and commission work from emerging and celebrated arts practitioners;
- Choreograph the interplay between different art forms – visual arts, architecture, design, performance, film, dance, literature, public programmes and education – across the Serpentine Galleries' campus; and
- Produce and distribute knowledge by encouraging debate and visitor engagement with the exhibitions programme through commissioning, technology, research and publishing.

The Serpentine Gallery provides both a physical and virtual destination for the arts through:

- Serpentine Gallery
- Serpentine Sackler Gallery
- Serpentine's annual Pavilion commission
- Education and outreach programmes
- Serpentine's annual Marathon, a festival of debate and ideas
- Digital commissioning and learning
- Offsite and touring programmes
- Screenings, concerts, readings, lectures and symposia
- Serpentine Gallery bookshop and shops at the Serpentine Gallery and Serpentine Sackler Gallery
- Natural environment of The Royal Park of Kensington Gardens

The Trustees have had regard to the Charity Commission's guidance on public benefit when considering its objectives and activities.

Organisation objectives

Looking forward, the organisation's objectives for 2015 to 2018 include:

- Developing ambitious and diverse world class programming

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- Improving understanding of the Serpentine's audience to reach a wider and more diverse public both physically and through technology
- Improving organisational resilience
- Increasing the diversity of the Serpentine team to reflect the society in which it works

Activities

Set out below is a summary of the Serpentine Galleries' activities in the year.

2013/14 Exhibitions Programme

**ROSEMARIE TROCKEL: *A Cosmos*, Serpentine Gallery**

13 February to 7 April 2013

Attendance: 8,892 from 1 to 7 April 2013

Rosemarie Trockel: *A Cosmos* was reminiscent of a cabinet of curiosities and displayed the artist's work in the context of her influences, inspiration and interests including a range of other artists' work across a wide range of media. The exhibition was curated by Lynne Cooke, chief curator at the Museo Nacional Centro de Arte Reina, which was organised in collaboration between the Museo Nacional Centro de Arte Reina and the Serpentine Gallery. This was the first retrospective of Rosemarie Trockel's work in a UK public institution for over a decade and premiered new work conceived specifically for the Serpentine Gallery.

**STURTEVANT: *LEAPS, JUMPS AND BUMPS*, Serpentine Gallery**

28 June to 2 September 2013

Attendance: 125,034

In the summer of 2013, the Serpentine Gallery presented the first solo exhibition of the work of Elaine Sturtevant to be held in a public institution in the UK. *LEAPS, JUMPS AND BUMPS* showcased the artist's oeuvre since the 1970s, demonstrating the wide variety of media she embraced. Sturtevant was one of the most important artists of modern times, pioneering the 'appropriation art' movement of the 1960s whereby pre-existing objects or images were used in their found state, with little or no transformation applied to them. Her work has also been seen as an important precursor to contemporary digital art. This exhibition demonstrated how the relationship between repetition and difference was central to her creative thinking.

**MARISA MERZ, Serpentine Gallery**

28 September to 10 November 2013

Attendance: 65,082

This exhibition brought together sculptures, paintings and installations from the only female artist affiliated to the radical 1960s *Arte Povera* movement, who holds a special place in the history of modern art. The majority of her work is made from humble domestic items and traditional craft techniques with an affinity to materials, fashioning strange and fragile objects out of clay, copper wire, metal and fabric. This exhibition was the artist's first solo exhibition in a UK public institution,

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as part of the Serpentine's commitment to engage visitors with under recognised avant garde artists of recent times.

**ADRIÁN VILLAR ROJAS: *Today We Reboot The Planet*, Serpentine Sackler Gallery**

28 September to 10 November 2013

Attendance: 53,086

The inaugural Serpentine Sackler Gallery exhibition featured an extraordinary site specific installation by Adrián Villar Rojas, the young Argentinian artist. The exhibition space was reimagined as a fossilised world of ruins and ancient monuments and showcased the artist's self-declared fascination with topics as diverse as science fiction, comic books, popular music and quantum mechanics, whilst his often fantastical sculptures appeared as relics from an invented antiquity or an imagined future. Carolyn Christov Bakargiev, curator of dOCUMENTA (13), named it the '**Best Exhibition of 2013**' in *Artforum* magazine. One of the most exciting artists to have emerged in recent years, Villar Rojas has become renowned for his large scale sculpture made predominantly in clay and brick.

**WAEEL SHAWKY, Serpentine Gallery**

29 November 2013 to 9 February 2014

Attendance: 66,797

Acclaimed as one of the most exciting artists to emerge from the Middle East in recent years, Egyptian artist Wael Shawky's films, installations and performances explore history, culture and the effect of globalisation on contemporary societies through fact and fiction. This, Shawky's first major London exhibition featured three films by the artist including the world premiere of *Al Araba Al Madfuna II* (2013). The exhibition also showcased a selection of flags and drawings in addition to a display of ceramic marionettes made by the artist, which he displays in his films.

**JAKE AND DINOS CHAPMAN: *Come and See*, Serpentine Sackler Gallery**

29 November 2013 to 9 February 2014

Attendance: 72,444

*Come and See* demonstrated the diverse range of Jake and Dinos Chapman's work – from painting, drawing, printmaking and sculpture, to film, music and literature. An acerbic interrogation of trauma, truth and history, this exhibition explored the Chapmans' provocative and deliberately confrontational work, which approaches controversial subjects with irreverence and dark humour. *Come and See* was named by *The Sunday Times* as the '**best exhibition of 2013**'.

**HAIM STEINBACH: *once again the world is flat.*, Serpentine Gallery**

5 March to 5 May 2014

Attendance: 30,831 up to 31 March 2014

*once again the world is flat.* was an expansive exhibition by American artist Haim Steinbach, whose preoccupation with the widespread activity of acquiring and arranging objects has remained a key focus throughout his work. By examining the universality of this everyday practice, Steinbach

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questions what constitutes art objects and how they are displayed and by doing so the artist has helped redefine the status of the object in art. This exhibition was presented in collaboration with New York's CCS Bard Hessel Museum of Art and the Kunsthalle Zürich.

**MARTINO GAMPER: *design is a state of mind*, Serpentine Sackler Gallery**

5 March to 18 May 2014

Attendance: 20,130 up to 31 March 2014

The exhibition *design is a state of mind*, presented a landscape of shelving systems, curated by the Influential London-based Italian designer Martino Gamper. The exhibition told the story of these design objects and explored their impact upon our everyday lives. *design is a state of mind* was produced by the Serpentine Galleries in collaboration with La Rinascente, Milan; Museion, Bolzano; and Pinacoteca Giovanni e Marella Agnelli, Turin.

2013/14 Touring Exhibitions Programme

**JONAS MEKAS**

Following the exhibition at the Serpentine Gallery from December 2012 to January 2013, the *Jonas Mekas* exhibition, which included a wide selection of film works, video installations and photographs, was reconfigured and exhibited at the Museo Universitario Arte Contemporaneo, Mexico, from 9 February to 26 May 2013.

**WOLFGANG TILLMANS**

This solo exhibition, a survey of Tillmans' work from the 1990s onwards, was first shown at the Serpentine Gallery from June to September 2010 and following this presentation toured to:

- Museo de Arte de Lima (MALI), Lima, Peru from 19 March to 16 June 2013
- Museo de Artes Visuales (MAVI), Santiago, Chile from 17 July to 20 October 2013

**HAIM STEINBACH**

Following the presentation of *once again the world is flat.* at the Serpentine Gallery from 5 March to 5 May 2014, the exhibition toured to CCS Bard College, Hessel Museum of Art from 22 June 2014 to 20 December 2014.

2013/14 Architecture Programme

**SOU FUJIMOTO, Serpentine Gallery Pavilion 2013**

8 June to 20 October 2013

Attendance: 185,085

Sou Fujimoto was the thirteenth and, at 41 years of age, the youngest architect to accept the invitation to design the Serpentine Pavilion. Occupying 350 square metres of the lawn in front of the Serpentine Gallery, Sou Fujimoto's delicate, latticed structure of 20mm steel poles had a lightweight and semi transparent appearance that allowed it to blend cloudlike into the landscape. Designed as



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a flexible, multi-purpose social space with a café sited inside, visitors were encouraged to enter and interact with the Pavilion in different ways throughout its four month tenure. **Sou Fujimoto's** Pavilion was the most visited free architectural exhibition in the world in 2013, according to *The Art Newspaper*, and one of the most critically acclaimed Pavilions ever. *The Financial Times* called it 'ineffably light and seductively complex, perhaps the most exquisite this site has seen'. Celebrated architect Richard Rogers called the Pavilion programme 'an extraordinary project that in [his] profession is eagerly awaited and much discussed'.

2013/14 Public Art Commission

**FISCHLI/WEISS, *Rock on Top of Another Rock***

7 March 2013 to 30 September 2014

Attendance: 342,460 up to 31 March 2014

The Serpentine commissioned *Rock on Top of Another Rock*, the first and only public sculpture in the UK by world renowned Swiss artists Fischli/Weiss which was launched on 7 March 2013 and will be installed until September 2014. Formed by two glacial igneous granite boulders standing approximately 5.5 metres high on a concrete base, the monumental sculpture is visible from many different viewpoints within Kensington Gardens. *Rock on Top of Another Rock* has become a much-loved landmark and the backdrop for many photographs.

Education Programme

**The Serpentine's Education Programme** provides children and adults of all ages and backgrounds with unique opportunities to work closely with UK and international artists in the creation of new work commissioned by the Galleries.

The Serpentine curates a free programme of Family Days, which in 2013/14 reached 453 people. In addition, the education team programmed *Ehtifal*, a free three day festival of arts and family events in collaboration with the Qatar Museums Authority. It explored the historical and contemporary **Arab presence in London and was attended by 4,500 people, thereby widening the Galleries' engagement with families from across all cultures.** The Serpentine also commissioned, published and distributed a free activity pack to 7,000 children to encourage their engagement with **Sou Fujimoto's Pavilion.**

In 2013/14, the Serpentine Galleries delivered outreach projects to disadvantaged communities across London, reaching 10,612 people in total. Projects included the continuation of the **Serpentine's long term Edgware Road Project:**

- In April 2013 the Serpentine presented *RE:ASSEMBLY*, a week long presentation of events devised by students at St Marylebone Church of England School in collaboration with the international sound art collective Ultra-red. This project explored issues of identity and citizenship and was the result of a four year residency by Ultra-red at St Marylebone School.
- The Mumbai artist collective CAMP published a book in 2013 entitled *Pleasure: A Block Study*, which documented their four year residency at the Galleries where they worked with

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the residents of Edgware Road to investigate their past and imagine a future for this neighbourhood.

- *The Kindness of Strangers* engaged the older generations of Edgware Road, many of whom **live alone or in care, with art workshops and events.** The Serpentine's activity in this area over several years contributes to the important role art plays in challenging the marginalisation of elderly people within society.
- The programme *From Neighbourhood to Neighbourhood* saw five artists undertake **residencies at the Serpentine's Centre for Possible Studies on Edgware Road and then at the Mathaf Museum of Modern Arab Art in Doha between June 2013 and March 2014.** The artists addressed specific issues related to rapid urban development in both cities with local communities. This project was co-produced by Mathaf: Arab Museum of Modern Art and **the Serpentine Galleries' Centre for Possible Studies with support from Qatar-UK 2013 Year of Culture and the British Council.**

The Serpentine also continued many ongoing projects within the City of Westminster during 2013/14, which included:

- *Moving Up*, an ongoing partnership with City of Westminster primary schools. Artist led workshops identify and address anxieties about moving from primary to secondary school and help pupils to develop confidence in their transition.
- *Youth Council* is an annual project aimed at preparing students for further education or work. The programme is designed for Westminster Academy pupils aged 14 to 16 years old, who spend six months discussing local issues, interviewing residents and working with an artist to create their own response. *Youth Council* develops communication skills, supports attainment at school and develops employability skills.

#### Public Programmes

The Serpentine's public programmes are closely aligned with the Galleries' exhibitions and promote access to contemporary art, architecture and design, expanding the Galleries' reach and attracting new audiences. The Serpentine's public programmes during the year included:

#### **BRIDGE COMMISSION**

September 2013 to September 2014

Number of users: 72,444

The Serpentine launched the Bridge Commission in September 2013 upon the opening of the Serpentine Sackler Gallery. Embracing contemporary literature, the project saw 12 internationally acclaimed writers each compose a new short story, timed to the length of the walk between the Serpentine Gallery and the Serpentine Sackler Gallery. The project sees a new story published on the **Galleries' website each month between September 2013 and September 2014 and visitors are encouraged to download the audio walks onto their mobile phones.** Contributing authors include, amongst others, the Qatari-American writer Sophia Al-Maria, award winning Nigerian author Chimamanda Ngozi Adichie, and the theorist and artist Evan Calder Williams.

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## **PARK NIGHTS**

The annual summer series of *Park Nights* was hosted during summer 2013, situated in and inspired by the design of Sou Fujimoto's *Pavilion*. The diverse programme saw psychoanalyst Adam Phillips in discussion with Paul Holdengräber, the Director of Public Programmes at The New York Public Library; the conceptual artist Russell Haswell paired with pioneering noise musician Yaunao Tone; the multidisciplinary artist George Henry Longly who presented a reconstructed fashion show; and filmmaker Leslie Thornton who presented the UK premiere of his new work *Luna* prior to a discussion with video artist James Richards.

### **89plus MARATHON, 18 and 19 October 2013**

Attendance: 1,700 with 1,900 unique views of the online livestream

The *89plus* Marathon brought together 130 participants, including emerging international practitioners born in or before 1989 and their mentors. It featured 52 performances and talks from a wide range of speakers drawn from the fields of art, architecture, music, activism, science, technology, literature and theory. In particular, the Marathon addressed the challenges of the digital age and how society must adapt to an increasingly networked society and an evolving global economy.

## **SATURDAY SEMINARS AND PUBLIC TALKS**

The Serpentine Galleries welcomed a variety of speakers throughout the year to discuss a range of topics arising from the institution's programmes. A total of 20 public talks were delivered across the Serpentine campus at the Serpentine Gallery, Serpentine Sackler Gallery and Pavilion with leading academics, scientists and writers including Jessica Reynolds, Natasha Soobramanien, Luke Williams, Sarah Ichioka, Rebecca La Marre, Anthea Hamilton, Kathrin Böhm, Indy Johar, Teresa Kittler and Paolo Viscardi. Curatorial staff from the Serpentine – Sophie O'Brien, Claire Feeley, Rebecca Lewin, Emma Enderby, Lucia Pietroiusti and Amal Khalaf – also participated in the programme.

## **SERPENTINE CINEMA**

On the occasion of the first major London exhibition of Wael Shawky, the Serpentine partnered with MUBI, the online cinemathèque, to present a season of films from Egypt. The programme, selected with the artist, presented the breadth of Shawky's practice with some recent and rarely seen work, together with pioneering feature films from Egypt nominated by the artist.

### Digital Reach

The Serpentine launched its new digital programme in September 2013, which included a new website and exhibition archive to better engage with a wider online audience.

The Serpentine also introduced a series of digital commissions. The first of these, *AGNES*, was hailed by *The Art Newspaper* as a highlight of the emerging contemporary digital art scene. Created by the artist Cécile B. Evans, *AGNES* provides contextual information about artists in the Serpentine's

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programme to its website visitors, encouraging them to learn about different forms of contemporary art.

Implementing a strategic plan to engage people with the digital work of the *89plus* generation, the **Serpentine's** use of Twitter during the Marathon through the *#89plus* hashtag reached 1,651,476 individuals in total, embracing many new audiences. The Serpentine also disseminated recordings of newly commissioned performances and talks on its website, substantially expanding its outreach.

In July 2013 the Serpentine launched the Re Rebaudengo Serpentine Grants, awards for artists born prior to 1989, in collaboration with the Fondazione Sandretto Re Rebaudengo. In its inaugural year, the 2013 Award invited submissions from multi-disciplinary practitioners including artists, writers, architects, filmmakers, musicians, designers, scientists and technologists. The submissions were hosted on an online platform by *DIS Magazine*, before the winners were chosen in a dedicated ceremony at the Serpentine Sackler Gallery prior to the *89plus* Marathon.

Niko Karamyan and Tierney Finster won the Open Public Vote and Riccardo Paratore won the International Jury Vote. Each winner was awarded **€15,000 to produce a new project and present** their work to the public at the Fondazione Sandretto Re Rebaudengo in Turin during November 2013.

Opening of the Serpentine Sackler Gallery and The Magazine restaurant

Formerly known as 'The Magazine', the building was a munitions store dating from 1805. The Serpentine restored, renovated and extended the original buildings and its grounds, creating an innovative new arts venue for the twenty first century.

The expansion of the Serpentine campus has enabled the institution to programme the Serpentine Gallery and Serpentine Sackler Gallery in dialogue with each other, allowing visitors to explore **connections between different artists, thereby broadening the public's engagement with a range of contemporary art and artists.**

The 120 capacity Magazine restaurant is franchised to catering firm Kofler & Kompanie Ltd. AA Gill described the restaurant in *The Sunday Times* as **'one of the most inspiringly beautiful dining rooms in London, in Europe, in the world. It's like eating inside some great mythical animal's exoskeleton — just breathtaking'**.

Bookshop

The Bookshop is an important facility for visitors to the Serpentine Galleries as it stocks wide-ranging international titles on modern and contemporary art, photography, architecture, design and art theory. It specialises in **artists' books, monographs and catalogues.**

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Koenig Books at the Serpentine Gallery is the main London branch of Walther Koenig Books Ltd, Europe's largest independent bookshop. Koenig Books continues to act as a co-producer and distributor of catalogues for the Galleries' exhibitions.

Audiences and Participation: Performance Measures, 2013/14

The Serpentine Galleries was named by *The Art Newspaper* in 2013 as the 66<sup>th</sup> most visited arts institution in the world. Total attendance to exhibitions at the Serpentine Galleries between 1 April 2013 and 31 March 2014 was 969,841. This amounts to an average daily attendance of 1,277 across the days when the Galleries were open for exhibitions. Attendance between 1 April 2013 and 31 March 2014 was as follows:

Programme Name	Exhibition Dates	Attendance 1 April 2013 to 31 March 2014	Total Days in 2013/14 financial year	Daily Average
Rosemarie Trockel	13 February to 7 April 2013	8,892*	7	1,270
Sturtevant	28 June to 2 September 2013	125,034	60	2,105
Marisa Merz	28 September to 10 November 2013	65,082	38	1,712
Adrián Villar Rojas	28 September to 10 November 2013	53,086	38	1,397
Wael Shawky	29 November 2013 to 9 February 2014	66,797	58	1,152
Jake and Dinos Chapman	29 November 2013 to 9 February 2014	72,444	58	1,249
Haim Steinbach	5 March to 5 May 2014	30,831*	24	1,284
Martino Gamper	5 March to 18 May 2014	20,130*	24	839
Fischli/Weiss	7 March 2013 to 30 September 2014	342,460	321	1,067
Pavilion	8 June to 20 October 2013	185,085	131	1,413
<b>Total</b>		<b>969,841</b>	<b>759</b>	<b>1,277</b>
Education and Public Programmes		14,538		
Touring Exhibitions		99,200	329	
<b>Total</b>		<b>1,083,579</b>	<b>1,088</b>	

\*Attendance figure given is only for the 2013/14 calendar year and is not the total exhibition attendance

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**Accessibility remains at the heart of the Serpentine's mission:**

- The institution maintained consistently free admission to its exhibitions, architecture, design and education programmes in 2013/14 whilst a nominal admission fee was charged for elements of the public programme. The Serpentine Galleries upholds its commitment to free admission by securing and increasing income from companies, foundations, individuals and through commercial sales activities.
- During 2013/14 the Serpentine Galleries continued its commitment to present art and architecture outside the Galleries, which the general public explore either by happenstance or by design. The public art commission, *Rock On Top of Another Rock* by Fischli/Weiss and the 2013 Serpentine Pavilion designed by Sou Fujimoto both proved extremely popular with visitors of all ages.
- The Serpentine has an international reputation, borne out by 29% of its visitors in 2013/14 coming from outside of the UK.
- The Serpentine reaches non-specialist audiences. 47% of visitors surveyed by The Audience Agency said that they were not involved with visual art in their everyday work, an increase of 11% from the year 2012/13. Through media partnerships with both *The Independent* newspaper and *Harper's Bazaar* magazine, in addition to the Serpentine's digital outreach, the Serpentine has engaged a record 70% of people who profess to have no or little general knowledge of art.

**Future Plans**

**SMILJAN RADIĆ, Serpentine Pavilion 2014**

26 June to 19 October 2014

Smiljan Radić is one of the most respected Chilean architects today, whose work is characterised by his dedication to detail. The Pavilion will be a semi-translucent, cylindrical structure that resembles a shell and rests on large quarry stones, occupying 350 square metres of the lawn in front of the Serpentine Gallery. Designed as a flexible, multi-purpose social space with a café sited inside, visitors will be encouraged to enter and interact with the structure in different ways. On selected Friday nights **between July and September, the Pavilion will become the stage for the Galleries' Park Nights** series, sponsored by COS.

**MARINA ABRAMOVIĆ: 512 HOURS, Serpentine Gallery**

11 June to 25 August 2014

In a unique work created for the Serpentine, the internationally acclaimed artist Marina Abramović will perform in the Gallery throughout this exhibition, for a total of 512 hours, from 10am to 6pm, **six days per week. Creating the simplest of environments in the Gallery spaces, Abramović's only materials will be herself, the audience and a selection of props. The public will become the performing body, participating in the delivery of a unique moment in the history of performance art.**

**Marina Abramović is a pioneer of performance as an art form, using her own body as subject and object, she has pushed the physical and mental limits of her being. This is the first major**

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performance by Abramović since her monumental exhibition *The Artist is Present*, at the Museum of Modern Art, New York in 2010.

**ED ATKINS, Serpentine Sackler Gallery**

11 June to 25 August 2014

One of the most prominent artists of his generation, Ed Atkins works primarily with High Definition video and text, exploiting and subverting the conventions of moving image and literature. Centred on an augmented and appended version of Atkins' new multi-screen video work *Ribbons*, this exhibition will transform the Serpentine Sackler Gallery into an immersive environment of syncopated sounds, bodies and spaces. This will be Atkins' largest solo exhibition in a UK public institution in his career to date.

**TRISHA DONNELLY, Serpentine Gallery**

17 September to 9 November 2014

Acclaimed for her richly enigmatic work, Trisha Donnelly is a conceptual artist whose work shifts between abstraction and figuration to examine the inexpressible forces that influence our lives. Despite her international acclaim, Donnelly's exhibition at the Serpentine Gallery will be her first solo show in a public institution in London and will include work made specifically for the Serpentine. This exhibition will re-examine Donnelly's practice, revealing the extraordinary variety of her oeuvre.

**CERITH WYN EVANS, Serpentine Sackler Gallery**

17 September to 9 November 2014

Wyn Evans' preoccupation with sound and light as transformative and yet intangible media, will be a key feature of the exhibition at the Serpentine Sackler Gallery. Mechanical flutes suspended in the central spaces will sound throughout the building, while a directional speaker placed on the Gallery floor will produce a column of sound that draws attention to the surrounding architecture. Lights appear to inhale and exhale, replicating the rhythm and cadences, intervals and textures of a score. A neon text, wrapping frieze like around the entire exhibition, will draw visitors thorough the Gallery in a choreographed promenade punctuated by encounters with sounds, lights, objects and unexpected vistas.

**REINER RUTHENBECK, Serpentine Gallery**

25 November 2014 to 15 February 2015

Starting his artistic career as a photographer, Reiner Ruthenbeck has worked across a wide range of media and has produced renowned photographic images, sculptures, installations and video works over the past 50 years. Ruthenbeck's exhibition at the Serpentine Gallery will feature an array of his seminal sculptural work from the late 1960s and 1970s as well as a selection of sound and video works that challenge the viewer's spatial understanding of the world around them.

**THE SERPENTINE TRUST  
TRUSTEES' REPORT  
FOR THE YEAR ENDED 31 MARCH 2014**

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**JULIO LE PARC, Serpentine Sackler Gallery**  
25 November 2014 to 15 February 2015

Julio Le Parc is the leading kinetic artist of our time and, since the 1960s, has used moving projected and reflected lights to make works of art in constant flux, without fixed viewpoints or traditional compositions. **Julio Le Parc's exhibition at the Serpentine Sackler Gallery will present a selection of the artist's seminal works from the 1960s, which will together create a kaleidoscopic exhibition, dramatically altering the Gallery and providing visitors with a unique and immersive light experience.**

**2015 PAVILION**  
June to October 2015

2015 is the fifteenth anniversary of the annual Serpentine Pavilion commission. Since being conceived in 2000, the Pavilion scheme has become an international site for architectural experimentation and has presented projects by some of the world's greatest architects. Each Pavilion is sited on the Serpentine Gallery's lawn for four months and the immediacy of the commission – taking a maximum of six months from invitation to completion – provides a unique model worldwide. The commission is one of the most anticipated events in the cultural calendar, **and has become one of London's leading summer attractions.** Attracting up to 300,000 visitors annually, it is one of the top-ten most visited architectural and design exhibitions in the world.

Income generation and finance

During the year, the Trust relied on a number of external funding sources, all of which are critical to **supporting the Serpentine's work.** Many of these sources were directly related to an exhibition or an education event, where they have been acknowledged separately.

General funds of £1,188,901 were provided by Arts Council England to support the overall running costs of the Galleries, thereby providing 17% of the general and restricted incoming resources for the year.

Individual donations to the Galleries via the Council, Patrons, Future Contemporaries and **Benefactors' programmes** contributed £1,130,285. This income supports all of the Serpentine's work and is not designated for any specific project.

The Serpentine organised a number of activities for generating funds and the highest profile of these was The Summer Party, sponsored by the Italian fashion house Brioni. As in previous years, The Summer Party generated wide ranging press coverage and helped the Serpentine reach a new audience and engage new supporters for its work.

Other Serpentine income generating activities included the sale of catalogues, limited edition prints and the hire of the galleries for entertaining.



**THE SERPENTINE TRUST  
TRUSTEES' REPORT  
FOR THE YEAR ENDED 31 MARCH 2014**

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The capital fundraising campaign for the Serpentine Sackler Gallery towards the restoration and expansion of the 1805 Magazine building raised £2,106,899 during the financial year.

The overall estimated cost for the Serpentine Sackler Gallery project is £14.5 million; income for the full cost has been secured to date. As part of the funding will be received over a four year period, the Serpentine secured a loan of up to £2m to cover the cash flow in the short term. On 31 March 2014 £1,550,000 had been drawn down, which is repayable in February 2015. A substitute lender has been found to continue the loan until the balance of the donations is received.

The Serpentine represents outstanding value for money and in 2013/14 raised £6 for every £1 of public funding it received, an increase of 17% in 2012/13.

The Serpentine achieves one of the lowest ratios of public subsidy per visitor for arts organisations in England, at £1.02 per visitor in 2013/14.

In early 2014, the Serpentine developed a new Learning Council fundraising initiative which will **generate in excess of £80,000 from at least 16 members to support the Serpentine's school's** projects. Specifically, it will create a revised education toolkit on and offline.

Americas Foundation

The Americas Foundation of the Serpentine Galleries was launched in December 2013. Members attend two meetings each year in New York and support the funding of Serpentine exhibitions and programmes that feature North and South American artists, architects and designers. The Foundation raised 105,000 USD by 31 March 2014.

Outturn for the year

The Serpentine Trust achieved a surplus of £2,350,857 representing a deficit of £105,888 on general funds, a surplus of £684,587 on restricted funds and a surplus of £1,772,158 on the endowment fund.

Income for general and restricted funds came to £7,049,857, representing a 22% increase on the equivalent income for 2012/13 (£5,790,603). Expenditure during the year was £6,471,157, a 6% increase on 2012/13 (£6,089,952).

Risk statement

The Trustees have assessed the major risks (in particular operational and financial) to which the charity is exposed. For each risk identified, a programme of action or review has been developed, which is updated twice annually. The Trustees are satisfied that the major risks have been identified and adequately mitigated where necessary.

**THE SERPENTINE TRUST  
TRUSTEES' REPORT  
FOR THE YEAR ENDED 31 MARCH 2014**

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**Reserves**

It is the policy of the Trust to build the Unrestricted General Funds to £600,000, which is a level sufficient to meet the cost of two exhibitions and two months of administration and management expenditure. The current level of these free reserves is £173,473.

**Going concern**

The risks and uncertainties associated with the opening of the Serpentine Sackler Gallery in September 2013 have been taken into account in the going concern assessment. Both financial and operational risks have been reviewed.

The key financial risk is maintaining a balanced budget and positive cash flow in light of increased building and running costs of maintaining two galleries. This is to be mitigated in part by new income schemes such as the Americas Foundation and collaborations with other international partners. Further, the increase in the standard number of annual exhibitions from four to eight will help to increase the profile of the Galleries and thereby increase opportunities for fundraising.

Detailed calculations have been carried out on the 2014/15 budgets and cash flows and forecasts for subsequent years to allow for a full year of operation in both galleries. These have taken into account additional building and staffing costs to operate the expanded Serpentine campus.

After considering the risks and uncertainties set out above and making the relevant enquiries, the Trustees have a reasonable expectation that the Trust has adequate resources to continue its activities for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

**Statement of Trustees' responsibilities**

The Trustees (who are also Directors of the Serpentine Trust 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 Generally Accepted Accounting Practice (United Kingdom Accounting Standards).**

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 estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

**THE SERPENTINE TRUST  
TRUSTEES' REPORT  
FOR THE YEAR ENDED 31 MARCH 2014**

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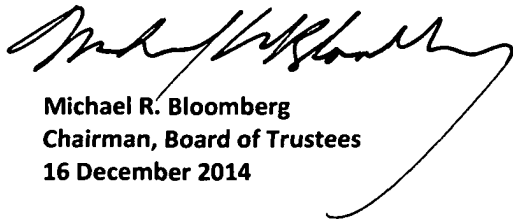
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions, 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 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Insofar as each of the Trustees of the company at the date of approval of this report is aware there is no relevant audit information (information needed by the company's auditor in connection with preparing the audit report) of which the company's auditor is unaware. Each Trustee has taken all of the steps that he/she should have taken as a Trustee in order to make himself/herself aware of any relevant audit information and to establish that the company's auditor is aware of that information

Crowe Clark Whitehill LLP has indicated its willingness to be reappointed as statutory auditor.

The Trustees' Report, including the Strategic Report, was approved by the Trustees at their meeting on 16 December 2014 and signed on their behalf by:



**Michael R. Bloomberg**  
Chairman, Board of Trustees  
16 December 2014

**THE SERPENTINE TRUST  
INDEPENDENT AUDITORS' REPORT  
FOR THE YEAR ENDED 31 MARCH 2014**

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Independent Auditors' Report to the Members of The Serpentine Trust

We have audited the financial statements of The Serpentine Trust for the year ended 31 March 2014 set out on pages 21 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 Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the company's members as a body, for our audit work, for this report, or for the opinions we have formed.**

Respective responsibilities of Trustees and auditor

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purpose of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

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.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements.

In addition, we read all the financial and non-financial information in the Strategic report and the **Trustees' Annual Report** to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

**THE SERPENTINE TRUST  
INDEPENDENT AUDITORS' REPORT  
FOR THE YEAR ENDED 31 MARCH 2014**

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Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the charitable company's affairs as at 31 March 2014 and of the group's 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.

Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the Strategic report and the Trustees Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate accounting records; or
- the parent charitable company 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.



**Tina Allison**  
Senior Statutory Auditor

For and on behalf of  
**Crowe Clark Whitehill LLP**  
Statutory Auditor  
London

17 December 2014

**THE SERPENTINE TRUST**  
**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 31 MARCH 2014**

	Note	Unrestricted General Fund £	Restricted Fund £	Endowment Fund £	Total 2014 £	Total 2013 £
<b>Incoming resources from generated funds</b>						
<i>Voluntary income:</i>						
Grants	3	1,188,901	725,551	-	1,914,452	1,435,733
Donations & support	4	1,129,633	-	2,106,899	3,236,532	1,643,688
<i>Activities for generating funds:</i>						
Merchandise		395,907	-	-	395,907	633,754
Special fundraising events		412,165	-	-	412,165	425,015
Gallery hire and other commercial activities		335,183	-	-	335,183	109,994
Interest		689	-	11,087	11,776	5,305
<b>Total incoming resources from generated funds</b>		<b>3,462,478</b>	<b>725,551</b>	<b>2,117,986</b>	<b>6,306,015</b>	<b>4,253,489</b>
<b>Incoming resources from charitable activities</b>						
Exhibitions	5	1,218,251	631,523	-	1,849,774	1,507,658
Education	5	-	362,883	-	362,883	81,500
Architectural commission	5	640,000	9,169	-	649,169	862,205
<b>Total incoming resources from charitable activities</b>		<b>1,858,251</b>	<b>1,003,575</b>	<b>-</b>	<b>2,861,826</b>	<b>2,451,363</b>
<b>Total incoming resources</b>		<b>5,320,729</b>	<b>1,729,126</b>	<b>2,117,986</b>	<b>9,167,841</b>	<b>6,704,852</b>
<b>Resources expended</b>						
Costs of generating voluntary income	6	1,038,087	-	-	1,038,087	1,330,978
<i>Fundraising trading costs</i>						
Merchandise		180,831	-	-	180,831	193,373
Special fundraising events		222,341	-	-	222,341	169,671
Gallery hire		10,860	-	-	10,860	3,628
		<b>414,032</b>	<b>-</b>	<b>-</b>	<b>414,032</b>	<b>366,672</b>
Total costs of generating funds		1,452,119	-	-	1,452,119	1,697,650
Net incoming resources available for charitable application		3,868,610	1,729,126	2,117,986	7,715,722	5,007,202
<i>Charitable activities</i>						
Exhibitions	7	2,673,588	812,911	345,827	3,832,326	2,867,436
Education	7	436,804	222,460	-	659,264	528,518
Architectural commission	7	829,513	9,169	-	838,682	959,367
Governance costs	7	34,593	-	-	34,593	36,981
		<b>3,974,498</b>	<b>1,044,540</b>	<b>345,827</b>	<b>5,364,865</b>	<b>4,392,302</b>
<b>Total resources expended</b>		<b>5,426,617</b>	<b>1,044,540</b>	<b>345,827</b>	<b>6,816,984</b>	<b>6,089,952</b>
<b>NET MOVEMENT IN FUNDS</b>		<b>(105,888)</b>	<b>684,587</b>	<b>1,772,158</b>	<b>2,350,857</b>	<b>614,900</b>
Fund balances brought forward at 1 April 2013		304,143	-	10,502,999	10,807,142	10,192,242
<b>Fund balances carried forward at 31 March 2014</b>		<b>198,255</b>	<b>684,587</b>	<b>12,275,157</b>	<b>13,157,998</b>	<b>10,807,142</b>

**SUMMARY INCOME AND EXPENDITURE ACCOUNT**

Represented by the results above excluding movements on the endowment fund

	2014 £	2013 £
Income	7,049,855	5,790,603
Expenditure	(6,471,157)	(6,089,952)
<b>Net incoming / (outgoing) resources</b>	<b>578,698</b>	<b>(299,349)</b>

All recognised gains and losses are included above and all activities are continuing

**THE SERPENTINE TRUST  
BALANCE SHEETS  
AS AT 31 MARCH 2014**

		Group		Charity	
	Note	2014 £	2013 £	2014 £	2013 £
<b>FIXED ASSETS</b>					
Tangible assets	13	<b>14,056,212</b>	11,073,306	<b>14,056,212</b>	11,073,306
<b>CURRENT ASSETS</b>					
Debtors and prepayments	14	<b>2,905,020</b>	1,373,981	<b>2,905,020</b>	1,373,981
Cash at bank and in hand		<b>909,194</b>	1,052,808	<b>909,194</b>	1,052,808
		<b>3,814,214</b>	2,426,789	<b>3,814,214</b>	2,426,789
<b>CREDITORS: amounts falling due within one year</b>	15	<b>(4,712,426)</b>	(1,992,954)	<b>(4,712,326)</b>	(1,992,954)
<b>NET CURRENT (LIABILITIES) / ASSETS</b>		<b>(898,213)</b>	433,836	<b>(898,113)</b>	433,836
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<b>13,157,999</b>	18,507,142	<b>13,157,899</b>	11,507,142
<b>CREDITORS: amounts falling due after one year</b>	16	-	(700,000)	-	(700,000)
<b>NET ASSETS</b>		<b>13,157,999</b>	10,807,142	<b>13,157,899</b>	10,807,142
<b>RESERVES</b>					
Unrestricted Funds		<b>198,255</b>	304,143	<b>198,155</b>	304,143
Restricted Funds		<b>684,587</b>	-	<b>684,587</b>	-
		<b>882,842</b>	304,143	<b>882,742</b>	304,143
Endowment Funds		<b>12,275,157</b>	10,502,999	<b>12,275,157</b>	10,502,999
	17 & 18	<b>13,157,999</b>	10,807,142	<b>13,157,899</b>	10,807,142

The notes on pages 24 to 35 form part of these financial statements.

Approved by the Board and authorised for issue on  
and signed on its behalf by:



**Michael R. Bloomberg**  
Chairman of the Board of Trustees  
16 December 2014

**THE SERPENTINE TRUST**  
**CONSOLIDATED CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2014**

	Note	2014 £	2013 £
<b>Net cash inflow from operating activities</b>	A	2,530,694	1,284,768
<b>Returns on investment and servicing of finance</b>			
Interest received		11,776	5,305
<b>Capital expenditure and financial investment</b>			
Purchase of tangible fixed assets		(3,536,086)	(6,372,671)
<b>Cash outflow before loan repayments</b>		(993,614)	(508,599)
<b>Financing</b>			
New loan received	B	850,000	700,000
<b>Decrease in cash and short term deposits</b>	B	(143,614)	(4,382,599)

**Note A - Reconciliation of net incoming resources to net cash inflow from operating activities**

	2014 £	2013 £
Net incoming resources per the statement of financial activities	2,350,857	614,900
Interest receivable	(11,776)	(5,305)
Depreciation	553,180	40,205
(Increase)/decrease in debtors	(1,531,039)	210,417
Increase in creditors	1,169,472	424,551
Net cash inflow from operating activities	2,530,694	1,284,768

**Note B - Analysis and reconciliation of net cash debt**

	1 April 2013 £	Cash flow £	31 March 2014 £
Cash	1,052,808	(143,614)	909,194
Loan	(700,000)	(850,000)	(1,550,000)
Net debt	352,808	(993,614)	(640,806)



**THE SERPENTINE TRUST  
NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2014**

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**1. PRINCIPAL ACCOUNTING POLICIES**

**a) Basis of accounting**

The accounts have been prepared in accordance with applicable accounting standards, under the historical cost convention, and in accordance with the Statement of Recommended Practice, 'Accounting and Reporting by Charities' issued in March 2005 (the Charities SORP 2005) and the Companies Act 2006.

The financial statements consolidate the results of the Serpentine Trust's subsidiary, SG Commerce Limited on a line by line basis.

After making enquires, the Trustees have reasonable expectation that the charity has adequate resources to continue its activities for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the financial statements as outlined in the Trustees' Report above.

**b) Income**

Donations and grants are accounted for on a receivable basis unless they are given for a future specified period in which case they are deferred. Income received from the provision of goods or services is recognised in the year in which the good or service is provided and so entitlement earned.

**c) Expenditure**

Charitable activities and support costs comprise direct charitable expenditure including direct staff costs attributable to a particular activity. Where costs cannot be directly attributed, they have been allocated to activities on a basis consistent with the use of resources. The cost of generating funds is those incurred in seeking voluntary contributions or otherwise generating monies to be used for charitable activities. Governance costs are those incurred in compliance with constitutional and statutory requirements.

**d) Fund accounting**

The General Unrestricted Fund is available for use at the discretion of the Trustees in furtherance of the general objectives of the Gallery.

Restricted Funds are subject to specific restriction imposed by donors or by the purpose of the appeal. The Refurbishment Funds are restricted funds.

Permanent endowment funds are funds where the donors have stated that the funds are to be held as capital and only the interest may be spent. Expendable endowment funds are held as capital but are able to be converted into expendable income with the authorisation of the Trustees.

**THE SERPENTINE TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2014**

**e) Depreciation and amortisation**

Capital expenditure in excess of £500 is capitalised and amortised over its estimated useful life or the length of the lease. Current estimated useful lives for the major categories of fixed assets are:

Assets in the course of construction	Nil
Furniture and equipment	4 years
Building improvements	4 years
Leasehold property	20 years

**f) Liabilities**

Future liabilities are recognised when the Trust has a legal or constructive obligation, that can be reliably measured and for which there is an expectation that payment will be made.

**g) Costs of exhibitions**

All exhibition costs are taken into the income and expenditure account for the year in which the exhibition opens.

**h) Operating leases**

Rentals under operating leases are charged to the income and expenditure account as incurred.

**i) Foreign currency translation**

Transactions in foreign currencies are translated at the exchange rate on the date of the transaction. Balances held in foreign currencies at the year end are translated at the exchange rate at the balance sheet date.

**2. LIABILITY OF THE MEMBERS**

The Company is limited by guarantee. In the event of its winding up due to insufficient funds, the maximum liability of each member is £1. As at 31 March 2014, the company had 12 members, all of whom were Trustees.

**3. REVENUE GRANTS**

		2014	2013
		£	£
Arts Council England	General Fund	1,188,901	1,185,733
Arts Council England	Restricted Fund	725,551	-
The Wolfson Foundation	Endowment Fund	-	250,000
		<u>1,914,452</u>	<u>1,435,733</u>

**THE SERPENTINE TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2014**

**4. DONATIONS AND SUPPORT**

All general individual contributions provided to the Gallery are accounted for as unrestricted funds.

	2014 £	2013 £
Funds provided by Gallery Benefactors	1,129,633	960,486
General Donations to the Gallery	19,099	23,202
Auction Proceeds for Serpentine Sackler Gallery	2,429	10,000
Donations for Serpentine Sackler Gallery	2,104,470	650,000
<b>TOTAL DONATIONS &amp; SUPPORT</b>	<b><u>3,172,516</u></b>	<b><u>1,643,688</u></b>

**5. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES**

		2014 £	2013 £
<b>UNRESTRICTED</b>	<b>Grant From:</b>		
<b>Exhibitions:</b>			
Sponsorship	Various	470,473	
Ticket Income	Various	6,869	
Tour Income	Various	16,850	
General Exhibition Support	Various	724,059	
		<b><u>1,218,251</u></b>	<b><u>858,979</u></b>
 <b>Architecture:</b>			
Pavilion Sponsorship	Various	140,000	
Pavilion Sale	Various	500,000	
		<b><u>640,000</u></b>	<b><u>679,000</u></b>
 <b>Total Unrestricted</b>		<b><u>1,858,251</u></b>	<b><u>1,537,979</u></b>

**THE SERPENTINE TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2014**

<b>RESTRICTED</b>	<b>Grant From:</b>	<b>2014</b>	<b>2013</b>
		<b>£</b>	<b>£</b>
<b>Exhibitions:</b>			
Marisa Merz	The Henry Moore Foundation	10,000	
	Various exhibition patrons	45,000	
Adrián Villar Rojas	The Idlewild Trust	3,000	
	The Henry Moore Foundation	5,000	
	Various exhibition patrons	310,946	
Wael Shawky	Various exhibition patrons	37,405	
Digital	Royal Commission for the exhibition of 1851	10,000	
Marathon	Wellcome Trust	10,000	
	Various exhibition patrons	19,310	
	Various exhibition patrons	40,424	
Sturtevant	Various exhibition patrons	34,988	
Jake & Dinos Chapman	Various exhibition patrons	27,500	
Martino Gamper	Various exhibition patrons	15,000	
	Italian Cultural Institute	1,750	
Haim Steinbach	The Flow Foundation	10,000	
	The John S. Cohen Foundation	1,700	
	Zabludowicz Art Projects	10,000	
	Various exhibition patrons	37,500	
Public Programmes	The Great Britain Sasakawa Foundation	2,000	
		<b>631,523</b>	<b>648,679</b>
<b>Education:</b>			
Edgware Road	Qatar Museums Authority	170,182	
	The British Council	7,785	
Learning Through Art	David Fawkes and family	5,000	
	The Ernest Cook Trust	10,000	
	The Marsh Christian Trust	250	
World Without Walls	Other restricted income	169,666	
		<b>362,883</b>	<b>81,500</b>
<b>Architecture:</b>			
Pavilion	The Japan Foundation	<b>9,169</b>	<b>183,205</b>
<b>Total Restricted</b>		<b>1,003,575</b>	<b>913,394</b>

**THE SERPENTINE TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2014**

**6. COST OF GENERATING VOLUNTARY INCOME**

	2014	2013
	£	£
Staff costs	479,878	701,297
Direct costs	19,149	64,869
Support costs	539,060	564,812
	<u>1,038,087</u>	<u>1,330,978</u>

**7. CHARITABLE ACTIVITIES AND GOVERNANCE**

	Unrestricted	Restricted	Expendable	2014	2013
	£	Fund	Endowment	£	£
		£	£		
<b>EXHIBITION COSTS</b>					
Installation & materials	53,569	631,523	-	685,092	351,406
Transport	175,670	-	-	175,670	230,438
Organising costs	362,291	-	-	362,291	344,870
Security	44,946	-	-	44,946	201,379
Insurance costs	19,336	-	-	19,336	27,185
Printing material & publicity costs	53,511	-	-	53,511	152,556
Development costs	116,380	-	-	116,380	72,064
Staff costs	730,502	-	-	730,502	676,814
Support costs	1,112,356	181,388	-	1,293,744	806,874
Research and development	5,027	-	-	5,027	3,850
Depreciation	-	-	345,827	345,827	-
	<u>2,673,588</u>	<u>812,911</u>	<u>345,827</u>	<u>3,832,326</u>	<u>2,867,436</u>
<b>EDUCATION COSTS</b>					
Education Programme costs	29,150	143,578	-	172,728	176,460
Staff costs	268,944	1,968	-	270,912	190,683
Support costs	138,710	76,914	-	215,624	161,375
	<u>436,804</u>	<u>222,460</u>	<u>-</u>	<u>659,264</u>	<u>528,518</u>
<b>ARCHITECTURAL COMMISSION</b>					
Direct build costs	593,562	9,169	-	602,731	764,402
Indirect build costs	111,487	-	-	111,487	95,357
Marketing and publicity	16,652	-	-	16,652	18,921
Support costs	107,812	-	-	107,812	80,687
	<u>829,513</u>	<u>9,169</u>	<u>-</u>	<u>838,682</u>	<u>959,367</u>
<b>GOVERNANCE COSTS</b>					
Audit costs	20,000	-	-	20,000	20,000
Staff costs	14,593	-	-	14,593	16,981
	<u>34,593</u>	<u>-</u>	<u>-</u>	<u>34,593</u>	<u>36,981</u>
<b>TOTAL</b>	<u>3,974,498</u>	<u>1,044,540</u>	<u>345,827</u>	<u>5,364,865</u>	<u>4,392,302</u>

**THE SERPENTINE TRUST**  
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**8. SUPPORT COSTS**

	<b>Fundraising</b>	<b>Exhibitions</b>	<b>Education</b>	<b>Architecture</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Marketing staff costs	66,586	159,806	26,634	13,317	<b>266,343</b>	178,397
Support staff costs	71,373	171,295	28,549	14,275	<b>285,492</b>	426,646
General marketing	46,965	112,716	18,786	9,393	<b>187,860</b>	211,083
General overheads	354,136	849,927	141,655	70,827	<b>1,416,545</b>	797,621
	<u>539,060</u>	<u>1,293,744</u>	<u>215,624</u>	<u>107,812</u>	<u><b>2,156,241</b></u>	<u>1,613,748</u>

**9. NET INCOMING RESOURCES**

	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Net incoming resources is stated after:		
Auditors' remuneration		
Audit services	<b>20,000</b>	20,000
Other services	<b>950</b>	-
Depreciation	<b>553,180</b>	40,205
Operating lease charges:		
- land and buildings	<b>148,322</b>	188,075
- other	<u><b>16,927</b></u>	<u>12,711</u>

**10. REMUNERATION OF TRUSTEES**

No Trustees received any reimbursed expenses or remuneration during the year.

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**11. STAFF COSTS**

	2014 £	2013 £
Wages and salaries	2,085,830	2,183,440
Social security costs	210,407	217,135
	<u>2,296,237</u>	<u>2,400,576</u>

The following number of employees earned more than £60,000 during the year:

	Number	Number
Employees earning £70,001 - £80,000	2	2
Employees earning £90,001 - £100,000	2	1
Employees earning £100,001 - £110,000	-	1
Employees earning £110,001 - £120,000	-	1

Pension contributions of £2,685 were made in respect of employees paid over £60,000.

Average monthly number of full-time equivalent employees, analysed by function:

	Number	Number
Exhibitions	25	25
Education	8	5
Fundraising	11	13
Support Staff	12	9
Communications Staff	8	5
<b>Total</b>	<u>64</u>	<u>57</u>

**THE SERPENTINE TRUST**  
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**12. OPERATING LEASE COMMITMENTS**

	Land and Buildings	Land and Buildings
	2014	2013
	£	£
On leases expiring in		
Less than 1 year	<u>598,322</u>	<u>142,222</u>
	Plant and	Plant and
	Equipment	Equipment
	2014	2013
	£	£
On leases expiring in		
Less than 1 year	<u>16,927</u>	<u>-</u>



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**13. FIXED ASSETS – GROUP AND CHARITY**

<b>Unrestricted</b>	<b>Furniture and Equipment £</b>	<b>Building Improvements £</b>		<b>Total £</b>
Cost				
At 1 April 2013	258,326	78,197		336,523
Additions	5,011	-		5,011
Disposals	-	-		-
<b>At 31 March 2014</b>	<b>263,337</b>	<b>78,197</b>		<b>341,534</b>
Depreciation				
At 1 April 2013	220,703	70,084		290,787
Charge for the year	21,909	4,056		25,965
Disposals	-	-		-
<b>At 31 March 2014</b>	<b>242,612</b>	<b>74,140</b>		<b>316,752</b>
<b>Net Book Value</b>				
<b>At 31 March 2014</b>	<b>20,725</b>	<b>4,057</b>		<b>24,782</b>
At 31 March 2013	37,623	8,113		45,736
<b>Restricted</b>	<b>Furniture and Equipment £</b>	<b>Building Renovation £</b>	<b>Leasehold Buildings £</b>	<b>Total £</b>
Cost				
At 1 April 2013	-	4,057,918	11,027,571	15,085,489
Additions	241,915	483,636	2,805,523	3,531,075
Disposals	-	-	-	-
<b>At 31 March 2014</b>	<b>241,915</b>	<b>4,541,554</b>	<b>13,833,094</b>	<b>18,616,563</b>
Depreciation				
At 1 April 2013	-	4,057,918	-	4,057,918
Charge for the year	60,479	120,909	345,827	527,215
Disposals	-	-	-	-
<b>At 31 March 2014</b>	<b>60,479</b>	<b>4,178,827</b>	<b>345,827</b>	<b>4,585,133</b>
<b>Net Book Value</b>				
<b>At 31 March 2014</b>	<b>181,437</b>	<b>362,727</b>	<b>12,487,267</b>	<b>14,031,430</b>
At 31 March 2013	-	-	11,027,571	11,027,571
<b>TOTAL</b>				
<b>Net Book Value at 31 March 2014</b>	<b>202,161</b>	<b>366,784</b>	<b>13,487,267</b>	<b>14,056,212</b>

**THE SERPENTINE TRUST**  
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**14. DEBTORS**

	<b>Group</b>		<b>Charity</b>	
	<b>2014</b>	<b>2013</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Trade debtors	<b>1,301,496</b>	611,942	<b>1,301,496</b>	611,942
Sundry debtors	<b>18,389</b>	15,112	<b>18,389</b>	15,112
Prepayments	<b>287,819</b>	154,190	<b>287,819</b>	154,190
Accrued income	<b>473,865</b>	51,721	<b>473,865</b>	51,721
VAT	<b>823,451</b>	541,016	<b>823,451</b>	541,016
	<b><u>2,905,020</u></b>	<u>1,373,981</u>	<b><u>2,905,020</u></b>	<u>1,373,981</u>

**15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	<b>Group</b>		<b>Charity</b>	
	<b>2014</b>	<b>2013</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Trade creditors	<b>438,486</b>	726,916	<b>438,386</b>	726,816
Amount due to subsidiary company	-	-	<b>100</b>	100
Other creditors	<b>349,008</b>	426,636	<b>349,008</b>	426,636
Accruals	<b>1,566,091</b>	687,738	<b>1,566,091</b>	687,738
Taxation and social security	<b>54,198</b>	85,814	<b>54,198</b>	85,814
Deferred income	<b>754,643</b>	65,850	<b>754,643</b>	65,850
Loan (see note 16)	<b>1,550,000</b>	-	<b>1,550,000</b>	-
	<b><u>4,712,426</u></b>	<u>1,992,954</u>	<b><u>4,712,426</u></b>	<u>1,992,954</u>

Deferred income is released into the Statement of Financial Activities in the subsequent year.

**16. CREDITORS: AMOUNTS FALLING DUE AFTER ONE YEAR**

	<b>Group</b>		<b>Charity</b>	
	<b>2014</b>	<b>2013</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Loan	-	700,000	-	700,000

The loan is repayable by February 2015 and is not subject to interest.

**THE SERPENTINE TRUST**  
**NOTES TO THE FINANCIAL STATEMENTS**  
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**17. FUNDS – GROUP AND CHARITY**

	General Fund  £	Restricted Income Fund  £	Permanent Endowment Fund  £	Expendable Endowment Fund  £	Total   £
Total Fund balances at 1 April 2013	<u>304,143</u>	<u>-</u>	<u>245,900</u>	<u>10,257,099</u>	<u>10,807,142</u>
Income Received	5,320,729	1,729,126	-	2,117,986	9,167,841
Expenditure Incurred	<u>(5,426,617)</u>	<u>(1,044,540)</u>	<u>-</u>	<u>(345,827)</u>	<u>(6,816,984)</u>
Total Fund balances at 31 March 2014	<u>198,255</u>	<u>684,587</u>	<u>245,900</u>	<u>12,029,257</u>	<u>13,157,999</u>

The Restricted Income Fund relates to restricted institutional grants and individual donations made during the financial year for exhibitions and educational activities and refurbishment costs of the Serpentine Gallery.

The Permanent Endowment Fund is derived from an anonymous donation made to The Serpentine Trust that is not available for use in the general running of the charity. The capital must be maintained and only the interest earned on the Endowment Fund may be used for the activities of the Trust. This Fund is currently held on short-term deposit in accordance with the donor's wishes.

The Expendable Endowment is for the refurbishment and operation of the Serpentine Sackler Gallery. Expenditure directly attributable to generating the Expendable Endowment Fund has been allocated against this Fund.

**THE SERPENTINE TRUST**  
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**18. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

	Fixed assets	Net Current Assets	Net Assets
	£	£	£
Restricted funds	544,163	140,423	684,587
Unrestricted funds	24,782	173,473	198,255
Endowment funds	13,487,267	(1,212,110)	12,275,157
	<u>14,056,212</u>	<u>(898,213)</u>	<u>13,157,999</u>

**19. CAPITAL COMMITMENTS**

At 31 March 2014 there were no capital commitments authorized or contracted for.

**20. RELATED PARTY TRANSACTIONS**

No related party transactions were entered into during the year to 31 March 2014.

**21. SUBSIDIARY UNDERTAKING**

The Serpentine Trust owns 100% of the issued share capital of SG Commerce Limited, a company incorporated in England and Wales. The company's principal activity is as licensor of The Magazine restaurant. A summary of the results for the year are shown below:

	2014 £	2013 £
Turnover	83,288	-
Expenditure	<u>(29,052)</u>	<u>-</u>
Operating surplus	54,236	-
Gift aid to The Serpentine Trust	<u>(54,236)</u>	<u>-</u>
Profit before and after tax	<u>-</u>	<u>-</u>

The aggregate of the assets, liabilities and funds was:

Assets	100	100
Liabilities	<u>-</u>	<u>-</u>
Shareholders' funds	<u>100</u>	<u>100</u>

Advantage has been taken of the exemptions available under FRS 8, Related Party Transactions, not to disclose transactions with other group undertakings.