

SCOTTISH CONTEMPORARY ART NETWORK
REGISTERED CHARITY NUMBER: SC043016
UNAUDITED ANNUAL ACCOUNTS
FOR YEAR ENDED 31 MARCH 2025

**SCOTTISH CONTEMPORARY ART NETWORK
REGISTERED CHARITY NUMBER SC043016**

**CONTENTS OF THE FINANCIAL STATEMENTS
For the Year ended 31 March 2025**

	PAGE
Report of the Trustees	3 to 15
Independent Examiner's Report	16
Statement of receipts and Payments	17
Statement of Balances	18
Notes to the Financial Statements	19
Detailed Analysis of receipts and Payments	20 to 21

THE REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

Introduction

The trustees present their annual report and accounts for the year ended 31 March 2025. The board of trustees are satisfied with the performance of the charity during the year and the position as of 31 March 2025. They consider that the charity is in a strong position to continue its activities during the coming year, and that the charity's assets are adequate to fulfil its obligations.

Name, Registered Office and Constitution of the Charity

The full name of the charity is Scottish Contemporary Art Network. The charity is also known by the name SCAN.

Date of Incorporation: 19 March 2012

Principal Address: Office 218, The Briggait, 141 Bridgegate, Glasgow, G1 5HZ

Charity Number: SC043016

Objectives and Activities of the Charity

In 2024/25 SCAN worked with trustees, team and SCAN members to refresh and reinforce our vision for the charity, resulting in our 2023-28 strategy A Better World.

Our core, charitable purpose remains the same:

- The advancement of art
- The advancement of education

Our Vision and Strategic Purpose

Our Vision

Our vision is of a Scotland where everyone has the right, and the opportunity, to experience the benefits of contemporary art.

Our Purpose

We connect, champion, and cultivate contemporary art. We create the capacity for change.

Our Ambition

By 2033, artists, art workers and art organisations are supported in their aims, valued for their contribution, and resourced for change.

Our Values

- **We are collaborative** and work in partnership with members and others.
- **We are future-facing** and invest in ambition and change.
- **We are agile** and respond to current needs and emerging challenges.

Our Strategic Aims

AIM	OUTCOME	WHAT WE DO
1. We Connect	Connection: The contemporary art workforce is locally valued and internationally connected, and supported to be diverse, collaborative, and highly skilled.	We connect artists, art workers and art organisations together in shared ambition, collaboration, and partnership. We use our convening power to build mutual values and to create a diverse, fair, and sustainable future together. We support our members to connect with their public and partners.
2. We Champion	Knowledge: The activities of artists, art workers and art organisations are widely shared, and their contribution and impact are well understood.	We champion contemporary art. We share the contributions and challenges of artists, art workers and art organisations with the public, policy makers, funders, and wider partners in civil society.
3. We Cultivate	Equity: Opportunities for participation in art, for cultural work and professional development are fair, equitable, and geographically widespread.	We cultivate the ambitions, and support the workforce needs, of Scotland’s contemporary artists, art workers and art organisations. Our programmes and projects invest in equity, collaboration, peer support, skills, and critical thinking.
4. We Create Capacity	Capacity: SCAN is sustained and equipped to deliver its vision and ambition for the long term. The contemporary art community is environmentally sustainable, well-supported and equipped to meet future challenges.	We create capacity so that our own organisation is well-governed and well-resourced to deliver our objectives, and the work we do invests in change by bringing new resources, opportunities, and expertise to the contemporary art sector.

Our Cross-Cutting Themes

1. Partnership
2. Advocacy and Leadership
3. Equity and Fair Work
4. Policy

Public Benefit Provided by the Charity

SCAN is the member-led network for contemporary art in Scotland. Founded in 2012 by the visual arts sector, and still led by the sector through governance, scrutiny, and daily partnership today. We connect, champion, and cultivate Scotland's contemporary art community. We create capacity for change.

Our 115 organisational members are a network of free at the point of access galleries, community organisations, and venues, together with the artist-run initiatives, agencies, workspaces, and production facilities that support artists to pursue their livelihoods. Our individual members are artists and art workers, curators, researchers, writers, and educators. This network of over 350 organisational, individual, and 'named' members within organisations, work at the heart of communities from Shetland to the Scottish Borders and from East Lothian to the Western Isles.

We build collaboration, provide support and drive change for the benefit of members, the wider visual art community, and the people of Scotland. We work with our members to promote understanding of the artistic, social, and economic impact of their work. We work in and beyond the membership to help build a fairer future for the sector and its audiences, supporting critical thinking and action around equalities, sustainability, and fair work. Our programmes, partnerships and projects help artists, art workers and arts organisations to thrive. We ensure they are better informed, better represented within policy settings, and better supported and resourced to deliver contemporary art activity for communities across Scotland.

At SCAN we campaign for artists, art workers and arts organisations, amplifying their work, telling the stories of their achievements and challenges and helping develop and strengthen their voice. We are an active network, sharing expertise, encouraging collaboration, and developing skills through peer development and expert support. SCAN acts as a bridge between the skills and expertise of the contemporary art community and the wider public, policy makers, and the third sector.

The wide public benefit of culture is well established by generations of research. Viewing art, visiting galleries and taking part in creative activities are reported to have a positive impact on health at all life stages. Our members contribute to wellbeing, community capacity building, the development of creative skills and wider confidence and employability in communities across Scotland. Contemporary art venues, facilities and events create economic benefit deriving from cultural tourism, as well as attracting, and retaining expertise through workforce and graduate retention, and driving investment in placemaking. Artists provide thought leadership and enrich and strengthen communities across Scotland, they pass on their skills to others and help Scotland's people gain the benefits that participating in art can bring. SCAN is here to support that benefit. Sustainable, confident and informed organisations better serve the people of Scotland. Supported, connected and skilled artists, can better sustain their livelihood, develop careers and contribute to communities. Our organisational members themselves are mainly charitable organisations and we support them to achieve many of the above aims.

Achievements and Performance of the Charity

Throughout the financial year ending 31 March 2025, SCAN continued to serve our membership sharing their achievements and opportunities, supporting their development, and advocating on their behalf.

Strategic Aim One: We connect

At 31 March 2025, SCAN had 276 memberships, comprising 117 organisations across Scotland, and 159 individual members. Including named members within organisations, we reached a total of 350. Our members are based across Scotland from Shetland to the Scottish Borders and range from Scotland's national collection to local authority cultural services, the higher education sector, independent galleries, studios and production facilities, and individual artists.

Organisations that joined us over the 2024/25 period include Museums Galleries Edinburgh, Aberdeen Art Gallery, Eden Court Theatre in Inverness and The Gallery of Modern Art (GOMA) in Glasgow.

We continued to strengthen our digital reach. Our social channels reached more than 29,000 followers and subscribers as of March 2025, with a growth in followers across all platforms, and only a loss of 3,000 overall followers despite our strategic decision to delete SCAN's Twitter/X account in August 2024 as it was no longer a good fit for our values. Our website received more than 9,000 visits and 49,000 page views. We used our website to host information on member events and activities, policy and practice and our ongoing advocacy work, alongside artist Q&As, festival guides and information on our programme.

During the period we sent 52 member-only bulletins sharing our advocacy work and vital sectoral information, tripling the amount from the previous period. Our monthly SCAN circular was sent twice a month, doubling the number of regular newsletters per year and increasing engagement. It was sent to our full mailing list of over 3,000 subscribers, sharing our members' activities, events, and job opportunities.

We continued to engage with members via regular online meetings and face-to-face engagement across the country. During the period we attended 150 member events, meetings and exhibitions across Scotland from Inverness to the Scottish Borders, and from the central belt to Skye. We held a successful AGM on December 11 2024, updating members on our achievements over the 2023/24 period, including a creative online session with artist Hanna Tuulikki.

Strategic Aim Two: We champion

A key element of SCAN's work is to support our members and the wider contemporary art sector through our advocacy work with the public, and with policymakers and funders. Throughout 2024/25, SCAN met with Scottish Government officials and our members' principal funder Creative Scotland. We met with the Cabinet Secretary for Culture alongside colleagues from the sector, consulted with members and responded to consultations on a range of issues affecting the visual arts sector, including the Scottish Government's consultation on a new international cultural strategy, the Culture Strategy Action Plan, and the Scottish Parliament's Culture Committee of the pre-Budget scrutiny. Throughout this period our Director, and subsequently our Interim Director Helen Moore, remained on the Culture Counts steering group. SCAN was part of a group of organisations that spearheaded the Scotland-wide campaign 'Invest in Culture', calling on an increase of culture funding by £25 million in 2025/26 ahead of the Scottish Government's draft budget announcement on 4 December 2024. Thanks to this campaign, the culture budget was increased by £34 million.

After the 2024 General Election, we contacted new MPs to invite them to attend cultural venues in their constituency. These visits highlighted how contemporary art can benefit the public in Scotland across a wide range of portfolios, from health and wellbeing to environment. We supported a range of visits: Martin Rhode MP visited Glasgow Sculpture Studios, Scott Arthur MP

visited Edinburgh Printmakers, Wendy Chamberlain MP visited Space to Breathe in Fife, and Paul Sweeney MSP visited the Glasgow Print Studio.

At the close of 2024 our annual #UnwrapArt digital campaign encouraged the public to support artists and arts organisations when shopping for Christmas. Our campaign spotlighted the work of 26 members, including artists selling online, gallery shops, organisations offering courses, and festive markets across the country.

Strategic Aim Three: We Cultivate

To support and develop our members and the wider visual arts workforce, we worked on the following projects and programme:

SCAN Summit

Our flagship event, SCAN Summit, took place on 29 May 2024 at Birnam Arts in Perthshire. Titled 'who can impress the forest, unfix the earth-bound root?', the Summit marked 21 years of the Land Reform Act Scotland at a time when ownership and access of land, affordable housing and green space are crucial in rural and urban Scotland. This day-long event took inspiration from the surviving remnants of the ancient Birnam Wood to explore forest, field and stream in the era of rewilding, carbon credits and global tourism. Invited artists, thinkers and writers included: climate psychologist Nadine Andrews discussing her work as a nature connection coach and mountain leader; artist and writer Alison Scott, sharing recent projects focusing on encounters with weather, oil, land, and the idea of the commons; Community Land Scotland Policy Manager Josh Doble, sharing his research as a historian of decolonisation and opportunities for progressive land reform within Scotland; and Bothy Project Director Lesley Young, asking how young people can get involved in planning and the future of place by connecting with artists, architects and planners. In addition to these speakers, artists Fionn Duffy and George Finlay Ramsay shared and discussed recent film works. Duffy shared her work *The Story of White's Whistlers*, which orbits historically neglected systems of production. Finlay Ramsay discussed his film *CASTROCENE*, which see beavers re-build the world after humans have destroyed it.

Government Art Collection

SCAN was invited by the Government Art Collection (GAC) to nominate artists from Scotland for consideration for acquisition, working with the collection and DCMS. The programme placed a particular emphasis on improving the diversity of the collection. We appointed four panellists to help select the nominations: Alberta Whittle, one of Scotland's most significant artists whose work was acquired by the GAC in 2021 through partnership with SCAN; curator and writer Myriam Mouflih, who works across film and contemporary visual art; Dr Stephanie Straine, Senior Curator of Modern and Contemporary Art at the National Galleries of Scotland; and Dr Dominic Paterson, Curator of Contemporary Art at the Hunterian Art Gallery. Successful acquisitions were announced in September 2024 and included work by Ilana Halperin, Ashanti Harris, Iman Tajik, Leo Robinson and Matthew Arthur Williams. SCAN's then-Director Moira Jeffrey attended a reception at Downing Street in December 2024 to mark the occasion.

British Council Venice Fellowship

In April 2024 we supported Glasgow-based artist, cultural worker and sound freelancer Eye Suriyanon to participate in the Venice Biennale Fellowships Programme, in partnership with the

British Council. After an open call for applications, the artist was selected to spend a month at the 2024 Venice Biennale working at the British Pavilion presentation by John Akomfrah. Through the Fellowship, Eye gained valuable professional experience and an unrivalled insight into contemporary art, as well as the chance to meet Sir John Akomfrah in person.

Momentum

In June 2024, SCAN was invited by Glasgow International to host a 'Meet the International Curators' discussion event as part of the festival programme, supported by the British Council. The group of participating international delegate curators were based in or had strong links with Africa, South and South-East Asia, according to priorities identified with the British Council and their networks.

In August 2024, SCAN was commissioned by British Council (Scotland) to host the annual 'Meet the Curators' event at Edinburgh Art Festival, a key moment in which to bring the sector together for connection and networking, as well as to develop understanding of international practice and opportunities for international collaboration. At the event at Edinburgh's City Arts Centre, guests from across the world – including Lebanon, China and Poland – presented their work to curators from across Scotland, developing long term relationships and new inspiration for the sector in Scotland.

Strategic Aim Four: We Create Capacity

In June 2023, the principal funder in the cultural sector, Creative Scotland, launched a funding scheme, Multi-Year Funding (MYF), with an application deadline of April 2024. To support our members undertaking Multi-Year Funding applications, SCAN implemented a range of free support initiatives.

Our Funding Friday sessions aimed to provide peer support and the chance to chat through parts of the process that required more information or insight. These sessions also helped organisational leaders feel more connected with others whilst navigating the process.

We arranged a support session for members in October when it was announced that the results of MYF applications would be delayed from 31 October 2024 to 30 January 2025. After announcements were made, we arranged three further MYF online drop-in sessions for members, with consultant Amanda Catto. These allowed members to come together, share their experiences and discuss how they were planning to proceed with requirements to revise budgets.

Other online sharing sessions for members set up by SCAN across the 2024/25 period included: Crisis Communications with professional Binita Walia (May); an information session on pre-budget scrutiny (August); and a funding update after the closure of the Creative Scotland Open Fund (September). In November, we held a session for members who fall into the artist run initiatives (ARIs) category to tell us about their organisational training requirements for 2026-26 period. Information from this ARIs session has heavily influenced our programme for 2025/26 with the Affiliations strand, a programme which will look at providing tailored values-led training for sector groups and a dedicated cohort.

In August 2024, we brought members together to visit Neuk Perspectives, an exhibition in Edinburgh organised by SCAN member Neuk Collective. This exhibition demonstrated best practice in adapting the exhibition experience for neurodivergent audiences. SCAN members from major Scottish galleries – including Dundee Contemporary Arts, Fruitmarket Edinburgh and Fife Contemporary – attended this visit, to learn and to look at implementing these measures.

SCAN Organisational Development

In 2024/25 SCAN undertook considerable organisational development. On December 31 2024, Director Moira Jeffrey left the organisation after four years in the role. From October 2024, Moira Jeffrey decreased hours to 2.5 days per week and Membership Lead Helen Moore stepped into a Co-Director role to deal with hand-over and workload. Helen Moore stepped up as Interim Director from 1 January 2025. The recruitment process for a permanent Director commenced on 11 December, and interviews for the post took place on 20 February 2025, with an appointment being made on 28 February 2025. The new Director was in post from 14 April 2025.

We employed Jo McInnes on a one day per week basis as Membership Assistant to support with membership administration, a role which finished on 31 May 2025. Our Finance and Fundraising Lead Shireen Taylor increased hours to three days per week from April 2024, to allow for enhanced fundraising capability. After securing Multi Year Funding from Creative Scotland, Emma Gibson remains appointed as Member Development Officer (Highland), with a role including recruitment and retention of members, Highlands-specific digital communication, extensive face to face work in the region, and programme development.

Throughout the year SCAN worked with our team, members and trustees to develop a new business plan for 2025-28 and undertook strategy and policy development work to align our work with Creative Scotland's strategic objectives. The outcome of Creative Scotland's Multi Year Funding programme was announced on 30 January 2025 and we were pleased to be in full receipt of funds requested.

We employed a researcher through University of Glasgow's Find a Solution Programme to work with our Director Moira Jeffrey, analysing data around neurodiversity and to identify appropriate resources and partnerships to support neurodiversity in the creative community.

Sustainability

SCAN places Net Zero at the heart of our work and supports the sector in its work on climate awareness and climate action through our advocacy work. We complete annual carbon reporting through Culture for Climate Scotland (previously known as Creative Carbon Scotland). In 2024/25 we will report that our carbon emissions were just 2.4 tonnes, far less than the average UK household. This makes us one of the most environmentally sustainable cultural organisations in Scotland. In 2024/25, we focused on reducing our digital emissions, including commissioning our web designer to compress all images and files attached to our website.

We received £23,644 from Cycling UK Cycle Share fund, which supported the purchase of four e-cargo bikes to be used by our membership across Scotland. We delivered these bikes to member sites in Forgan Arts Centre in Fife, Scotland Sculpture Workshop in Lumsden, Hospitalfield in Angus and The Briggait in Glasgow. These bikes are now available for use by artists, arts workers and organisations to move materials and remove the need for van hire.

We employed Jo McInnes as Net Zero co-ordinator from February until July 2024, a part-time role funded by Glasgow City Council through Glasgow Chamber of Commerce. Jo advised us on further carbon reduction, provided resources and tools for SCAN and our membership, and supported our carbon reporting.

Our Participants

Across our programmes, SCAN held 11 sessions supporting artists, arts workers and organisations professional development with a total of 121 participants. Our public programme consisted of 16 events, with 252 in-person participants and 207 attending online.

To help us deliver our programme, we worked with 22 artists, curators and creative freelancers in activities such as talks and events, consultation or support programmes. On social media, we reached 29,000 followers across our digital channels with a consistent engagement rate between 4-7%. Our digital newsletters have 3,000 subscribers with an open rate of 46-80%.

Board and staff development

Until 11 December 2024, Fiona Doring held the position of SCAN chair. Fiona has over 20 years' experience of working in the third sector in Scotland and is Chief Executive Officer of Impact Arts. Fiona gained an MA in Fine Art from Edinburgh University and MFA (Hons) from Edinburgh College of Art. She began her career working as a practicing artist alongside work in arts education. Fiona is on the Board of Management of Edinburgh College and was previously a partner of Artworks Alliance, a UK-wide membership organisation for participatory arts.

At our AGM on 11 December 2024, board members Fiona Doring (Chair), Jan-Bert van den Berg, Nuno Sacramento and Scott Parsons stepped down from the board and SCAN thanked them for all of their hard work and support. When board member Amy Gear commenced her maternity leave in October 2024, Daniel Clarke, also an artist and Director of Gaada stepped on to the board to provide cover until March 2025.

Jenny Crowe was elected as Chair of the SCAN Board at our AGM in December 2024. Currently Senior Manager at Tramway in Glasgow, Jenny has over ten years in cultural venue management and directorship, with a huge amount of expertise in areas including venue and cultural management, cultural programming and fundraising. Jenny has a great understanding of the potential of contemporary art and its role in cultural and social contexts.

SCAN welcomed seven new trustees in 2024/25 from across Scotland and the UK, bringing a wealth of knowledge, experience and networks in various visual arts specialties to the board. As outlined above, Jenny Crowe joined the board in June 2024. Additional new trustees were: Morven Gregor, Curator of contemporary art and learning in Mount Stuart, Argyll and Bute; Abigail Kinsella, Development Manager at Skills Development Scotland; Hannah Lowe, Joint Head of the Development Capability Team and Development Faculty at the UK Foreign, Commonwealth & Development Office; Martin Newth, Head of the School of Fine Art at The Glasgow School of Art; Shalmali Shetty, artist and curator and working between the UK and India; and Rachael Browning, Director of Programme and Policy at Art Fund. SCAN held regular board meetings during 2024/25, reporting on programme activity, operations, finance and risk.

SCAN supports staff development. During this period of strategic development SCAN held two staff team development sessions. All SCAN team and board members additionally accessed training, through partnership organisations such as the City of Glasgow College, Arts Marketing Association, Scottish Council of Voluntary Organisations, Culture and Business Scotland.

SCAN is a team of six people at 3.0 staff FTE, whose expertise and dedication enable us to achieve an incredible reach with our capacity and resources. Our team works closely with our members and board, and with funders and sector stakeholders, with the occasional support of external freelancers and contractors. SCAN is committed to Fair Work and has published Fair Work and Complaints policies. We are a Real Living Wage employer, and we pay the artists and freelancers we work with according to industry standard rates such as Scottish Artists Union rates.

Total PAYE staff at 31 March 2025:

- Interim Director, Helen Moore (1 FTE)
- Finance and Development Lead, Shireen Taylor (0.4 FTE)
- Programme Lead, Lydia Honeybone (0.4 FTE)
- Digital Communications Lead, Claire Biddles (0.6 FTE)
- Member Development Officer (Highland), Emma Gibson (0.4FTE)
- Membership Assistant, Jo McInnes (0.2FTE)

STRUCTURE, GOVERNANCE AND MANAGEMENT

Nature of the Governing Document and Constitution of the Charity

Scottish Contemporary Art Network (SCAN) is a Scottish Charitable Incorporated Organisation (SCIO): Charity Number SC043016. It was formally constituted on 19 March 2012. The SCIO is administered in accordance with our constitution. SCAN is a two-tier SCIO. That means we have a board of trustees appointed from the membership. All members have full voting rights at the AGM.

The Methods Adopted for the Recruitment and Appointment of New Trustees

The trustees exceed the minimum number required. Appointment and removal is in accordance with the constitution which states that a person will not be eligible for election or appointment to the board unless they are a member of the organisation or has been nominated for election/appointment to the board by a member which is a corporate body. A person appointed to the board under clause 60 of the constitution need not, however, be a member of the organisation. A person will not be eligible for election or appointment to the board if they are disqualified from being a charity trustee under the Charities and Trustee Investment (Scotland) Act 2005; or are an employee of the organisation.

At each AGM, the members may elect any member (unless they are debarred from membership under clause 51) to be a charity trustee. The board may at any time appoint any member (unless they are debarred from membership under clause 51) to be a charity trustee.

Statement of Risk and Future Plans

2024/25 proved to be another challenging year for the Scottish visual arts sector. SCAN worked hard to deliver programming that was dynamic, responsive to the varied needs of the sector, and engaged on both a hyperlocal and national level. This allowed us to bring Scotland's diverse sector together, and advocate on its behalf.

The outlook is positive in terms of future stability. Securing longer-term funding, SCAN was successful in its three-year bid for Creative Scotland core funding until March 2028 (60% of funding). Remaining in Creative Scotland's multi-year organisational portfolio since 2018 is a sign that SCAN is a valued part of the sector and recognises our good governance, financial and risk management. Alongside this, SCAN has a strategic plan and sufficient resources in place to meet our fundraising targets (22% of funding) with positive traction in 2025. We have received funding from the Paul Mellon Foundation, and we are through to the second round of Esmée Fairbairn Foundation applications. Alongside this we have large membership targets

(8% of funding) and are developing a strategic plan to develop this income stream, integrating membership more closely with our expanded programme of activity.

The final 10% of our funding included 3% RFO carryover, 5% earned (events / consultancy / momentum), 1% Find a Solution and 2% combined interest / rounding.

SCAN has appropriate reserves to meet its charitable obligations, including operational costs, redundancy and additional contingency, and has access to some unrestricted carryover for 2025/26 to seed fund projects.

Principal Funding Sources and How Expenditure in the Year Under Review Has Supported the Key Objectives of the Charity

SCAN's principal funding source remained Creative Scotland under the Regularly Funded Organisations programme. We secured an unrestricted grant of £129,000. Other funding for 2024/25 consisted of British Council contributed the final portion of partnership funding of £3,500 to cover costs of our Momentum event in 2024 and a further £4,000 for a Glasgow International event.

We raised unrestricted income (9% of funding) through membership fees (£14,056, comparable to last year's figures), event and speaker fees (£570.20) and bank interest.

We received financial support for two work placements at SCAN: £1,920 from Glasgow University's Find a Solution programme and £7,579 from Glasgow Chamber of Commerce for Step Up Net Zero, of which £5,898.01 was paid in arrears from work carried out in 2024/25. We continue to hold, and will carry forward, ring-fenced restricted and unrestricted funds to complete projects during 2025/26.

There were a number of smaller restricted carryovers for Momentum, Tiny Changes, Taisbean and Cycle Share totaling £14,187.53. These were utilised to support SCAN hosting the 'Meet the Curators' event at Edinburgh Art Festival in August 2024, fees and budget costs for ID.Y's Parallel project, contributions towards salary costs for SCAN's new Highland Development Officer and servicing, transport and insurance costs for the SCAN e-Cargo Bike project. A final restricted fund payment of £1,250 from Creative Scotland for the CLiC project, completed in 2023 was drawn down in March 2025.

During the year, SCAN spent funds on delivering member support, advocacy and development programmes that help to advance the contemporary visual arts sector, and the professional development of the people working in the sector. Funds were also spent on core operational and salary costs of the charity.

Availability and Adequacy of Assets of Each of the Funds

The board of trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Transactions and Financial Position

The financial statements are set out on pages 17-21. The financial statements have been prepared in accordance with the Charities and Trustee Investment (Scotland) 2005 Act and the Charities Accounts (Scotland) Regulations 2006. As stated in the introduction to this report, the trustees consider the financial performance by the charity during the year to have been satisfactory.

The Statement of Financial Activities shows net incoming resources for the year of £161,888.

The total reserves at the year-end stand at £85,728. Free unrestricted liquid reserves amount to £84,610.

The Members of the Board of Trustees of the Charity During the Year Ended 31 March 2025:

Jenny Crowe, Senior Manager, Tramway, Glasgow (attended as observer 26 June 2024 and appointed as full member 13 November 2024)

Claire Craig, Programme Manager, Collective Gallery, Edinburgh

Amy Gear, Artist and Director, Gaada, Burra Isle, Shetland (maternity leave from October 2024)

Juliana Capes, Artist and Educator, Edinburgh

Naoko Mabon, Independent Curator, Oban

Dr Nikki Kane, Lecturer in Creative Industries, University of Glasgow

Abigail Kinsella, Development Manager, Skills Development Scotland, Glasgow (attended as observer 13 November 2024 and appointed as full member 13 November 2024)

Martin Newth, Head of School of Fine Art, The Glasgow School of Art (attended as observer 13 November 2024 and appointed as full member 13 November 2024)

Hannah Lowe, Joint Head of Development Capability Team and Development Faculty, UK Foreign, Commonwealth and Development Office, Glasgow (attended as observer 13 November 2024 and appointed as full member 13 November 2024)

Rachael Browning, Director of Programme and Policy, Art Fund, London (attended as observer 13 November 2024 and appointed as full member 13 November 2024)

Shalmali Shetty, Curator, Artist and Writer, Glasgow (attended as observer 13 November 2024 and appointed as full member 13 November 2024)

Morven Gregor, Curator of Contemporary Art, Mount Stuart, Isle of Bute (attended as observer 13 November 2024 and appointed as full member 13 November 2024)

Juliana Capes is not a member of SCAN but was appointed by the board to address skills gaps adhering to the constitution, clauses 49 and 60. All other trustees are/were members of the charity.

Office Bearers on 31 March 2025:

Chair: Jenny Crowe

Secretary: Abigail Kinsella

Treasurer: Morven Gregor

The members of the Board of Trustees of the Charity at the date the report and accounts were approved were:

- Jenny Crowe, Senior Manager, Tramway (Chair)
- Rachael Browning, Director of Programme & Policy, Art Fund
- Claire Craig, Programme Manager, Collective
- Amy Gear, artist and director, Gaada, Shetland (maternity leave)
- Dr Nikki Kane, Lecturer, University of Glasgow
- Abigail Kinsella, Development Manager, Skills Development Scotland
- Hannah Lowe, Joint Head of Development Capability Team and Development Faculty, UK Foreign, Commonwealth & Development Office
- Naoko Mabon, independent curator, Oban
- Martin Newth, Head of School of Fine Art, The Glasgow School of Art
- Shalmali Shetty, independent curator, Glasgow

Independent Examiner:

Kathleen Benham, Benham Conway & Co, 16 Royal Crescent, Glasgow, G3 7SL

Scottish Contemporary Art Network

The report of the trustees for the year ended 31 March 2025

Statement of Trustees' Responsibilities

The Charities Act requires the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements the Board is required to: -

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

The Trustees are also responsible for maintaining adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which are sufficient to show and explain the charity's transactions and enable them to ensure that the financial statements comply with regulations made under the Charities Act. 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.

The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relation to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

This report was approved by the board of trustees on 19/08/25:

A handwritten signature in cursive script, appearing to read 'Jenny Crowe', enclosed in a thin rectangular border.

Jenny Crowe, Chair

Scottish Contemporary Art Network

Independent Examiner's Report to the trustees of the charity

Report of the Independent Examiner to the trustees on the accounts of the Charity for the year ended 31 March 2025

I report on the accounts of the Charity on pages 15 to 19 for the year ended 31 March 2025 which have been prepared on a Receipts and Payments basis.

Respective responsibilities of trustees and examiner

As described on page 13, the Charity's trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) 2005 Act and the Charities Accounts (Scotland) Regulations 2006.

The charity trustees consider that the audit requirement of Regulation 10(1) (d) of the 2006 Accounts Regulations does not apply and that there is no requirement in the constitution of the Charity for the conducting of an audit. As a consequence, the accounts are subject to independent examination.

Having satisfied myself that the charity is not subject to audit under charity law, or otherwise, and is eligible for independent examination, it is my responsibility to examine the accounts as required under section 44(1) (c) of the 2005 Act and to state whether particular matters have come to my attention.

Basis of opinion and scope of work undertaken

I conducted my examination in accordance with Regulation 11 of Charities Accounts (Scotland) Regulations 2006. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeks explanations from the trustees concerning any such matters.

Independent Examiner's Statement, report and opinion

Subject to the limitations upon the scope of my work as detailed above, in connection with my examination, I can confirm that this is a report in respect of an examination carried out under section 44(1) (c) of the Act conducted in accordance with the guidance issued by the Office of the Scottish Charity Regulator (OSCR) and that in the course of my examination, no matter has come to my attention: -

1. Which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with Section 44(1) (a) of the 2005 Act and Regulation 4 of the 2006 Accounts Regulations, and
 - to prepare accounts which accord with the accounting records and comply with Regulation 9 of the 2006 Accounts Regulations have not been met, or
2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Kathleen Benham
Chartered Accountant
Benham Conway & Co
Chartered Accountants
16 Royal Crescent
Glasgow
G37SL

The date upon which my opinion is expressed is: -

Scottish Contemporary Art Network
Registered Charity Number SC043016
Statement of Receipts and Payments for the Year 01 April 2024 to 31 March 2025

	Unrestricted Funds	Restricted Funds	Total Funds	Prior Period Funds
	2025 £	2025 £	2025 £	2024 £
Revenue Receipts				
Revenue Grants received	129,000	7,818	136,818	163,166
Income from investments other than land and buildings	1,194	0	1,194	916
Gross receipts from other charitable activities	19,876	4,000	23,876	26,430
Total Revenue Receipts	150,070	11,818	161,888	190,512
Receipts from asset & investment sales				
Total Capital Receipts	0	0	0	0
Total Receipts from all sources	150,070	11,818	161,888	190,512
Payments relating directly to charitable activities	158,658	24,982	183,640	188,287
<i>Support costs</i>	0	0	0	2,627
Total Revenue Payments	158,658	24,982	183,640	190,914
Purchases of fixed assets	0	0	0	0
Total Capital Payments	0	0	0	0
Total Payments	158,658	24,982	183,640	190,914
Net Receipts/(net payments)	-8,588	-13,164	-21,752	-402
Transfers to/(from) funds				0
Cash and bank opening balance	93,198	14,282	107,480	107,882
Net Surplus/(net deficit)	84,610	1,118	85,728	107,480

Scottish Contemporary Art Network
Statement of Balances
as at 31 March 2025

	Unrestricted Funds	Restricted Funds	Total Funds	Prior Period Total Funds
	2025	2025	2025	2024
Cash funds	£	£	£	£
Cash and bank balances at start of period	93,198	14,282	107,480	107,882
Surplus on Receipts and Payments Account	-8,588	-13,164	-21,752	-402
Transfers to/(from) funds	0	0	0	0
Cash and bank balances at the end of the year	84,610	1,118	85,728	107,480

Other Assets	<i>Fund to which asset belongs</i>	<i>Cost Value</i>	<i>Current Value</i>
		£	£

Description of asset

Liabilities	<i>Fund to which liability relates</i>	<i>Amount Due</i>	<i>Last Year</i>
<i>Description of liabilities</i>		£	£

Independent Exam fee 2025	Unrestricted	1,800	0
Independent Exam fee 2024	Unrestricted	1,800	1,200

Total Value of Liabilities		3,600	1,200
-----------------------------------	--	--------------	--------------

**SCOTTISH CONTEMPORARY ART NETWORK
REGISTERED CHARITY NUMBER SC043016**

**NOTES TO THE ACCOUNTS
For the Year 01 April 2024 to 31 March 2025**

1. The nature and purpose of each fund

The Unrestricted Fund is for operational and charitable activities, raised through membership fees and other income. In this period one grant totalling £129,000 was received from Creative Scotland for regular funding.

2. Trustees' remuneration and expenses

There was no remuneration paid to Trustees this year nor for the prior year.

Expenses paid to three Trustees totalled £137 in the year (2023/24 - £712).

There were no payments to Trustees in respect of services provided this year (2023/24 - £0).

**Scottish Contemporary Art Network
Analysis of Receipts and Payments
for the year ended 31 March 2025**

	Unrestricted Funds 2025 £	Restricted Funds 2025 £	Total Funds 2025 £	Prior Period Total Funds 2024 £
Receipts				
Revenue Grants Received				
Creative Scotland	129,000	0	129,000	129,000
Others	0	7,818	7,818	6,836
Museum Galleries Scotland	0	0	0	3,686
Cycling UK	0	0	0	23,644
Total Revenue Grants Received	129,000	7,818	136,818	163,166
Income from investments other than land and buildings	1,194	0	1,194	916
Gross receipts from other charitable activities				
Event Fees	210	0	210	78
Membership Fees	14,056	0	14,056	13,502
Other income	5,610	4,000	9,610	12,850
Total Gross receipts from other charitable activities	19,876	4,000	23,876	26,430
Total gross income in year	<u>150,070</u>	<u>11,818</u>	<u>161,888</u>	<u>190,512</u>
Payments relating directly to charitable activities				
Support costs of charitable activities				
Direct support costs				
Resource Costs	16,876	10,688	27,564	49,497
	16,876	10,688	27,564	49,497
in support of charitable activities				
Staff costs in support of charitable activities				
Training and welfare	1,362	0	1,362	531
Salaries - Administrative staff	105,880	14,255	120,135	103,060
Employers' NI - Administrative staff	3,832	0	3,832	2,788
Employers' Pension - Administrative staff	2,195	0	2,195	1,985
	113,269	14,255	127,524	108,364

Premises Costs

Rent payable	8,169	0	8,169	7,575
Light, Power, Heating	356	0	356	638
Insurance	846	0	846	851
	9,371	0	9,371	9,064

General administrative expenses:

Telephone and fax	720	0	720	675
Postage, stationery and printing	116	39	155	25
Subscriptions	1,017	0	1,017	738
Software & consumables	1,207	0	1,207	1,172
Computer costs	897	0	897	1,056
Website development	372	0	372	414
Branding & design	1,200	0	1,200	1,382
Fundraising and development	2,952	0	2,952	141
Home working costs	0	0	0	21
HR & recruitment costs	600	0	600	600
Marketing and communications	4,574	0	4,575	9,943
Press & PR	495	0	495	855
Travel	2,843	0	2,843	2,896
Bank charges	782	0	782	622
Sundry expenses	782	0	782	822
	18,557	39	18,596	21,362

Professional fees in support of charitable activities

Other accountancy fees - not related to annual accounts	0	0	0	0
	0	0	0	0

Total Support costs

	158,073	24,982	183,055	188,287
--	----------------	---------------	----------------	----------------

Governance costs that are not direct management functions inherent in generating funds, service delivery and programme or project work

Board Meeting Expenses	585	0	585	1,427
Independent Examiner's Fees	0	0	0	1,200

Total governance costs

	585	0	585	2,627
--	------------	----------	------------	--------------

Total gross expenses in year

	158,658	24,982	183,640	190,914
--	----------------	---------------	----------------	----------------