

CHISENHALE GALLERY

England & Wales · Charity number 1026175

Details

Status Registered

Legal form Charitable company

Company number [02851794](#)

Registered 1993-09-17

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

Contact

Address 64 Chisenhale Road
London
London
E3 5QZ

Phone 020 8981 4518

Email mail@chisenhale.org.uk

Website www.chisenhale.org.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION IN THE ARTS IN GENERAL AND IN PARTICULAR BY:- (1) ESTABLISHING, PROMOTING AND MANAGING GALLERIES, INSTITUTIONS, ORGANISATIONS AND PLACES WHERE WORKS OF ART (AND ESPECIALLY INNOVATIVE CONTEMPORARY ART RELEVANT TO CULTURAL CONCERNS AND ACCESSIBLE TO THE PUBLIC) MAY BE EXHIBITED AND MADE THE SUBJECT OF RESEARCH, CONSERVATION AND EDUCATION (2) UNDERTAKING SUCH EXHIBITION, RESEARCH, CONSERVATION AND EDUCATION ACQUIRING AND EXPLOITING THE MEANS TO DO SO AND ENCOURAGING OTHERS TO DO SO (3) UNDERTAKING ANY OTHER CHARITABLE ACTIVITY WHICH WILL ADVANCE EDUCATION BY THE ENCOURAGEMENT OF THE ARTS.

Activities: Chisenhale Gallery supports artists to pursue new directions and to produce their most ambitious work to date. We enable audiences to experience this process of commissioning and producing art, and to learn from it through critical reflection, discussion and participation. Chisenhale Gallery is a key organisation for artist-led education activities for the local community.

Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Sponsors Or Undertakes Research
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Charities Or Voluntary Bodies, Other Defined Groups, The General Public/mankind

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£999,221	£1,063,269	£578,348	17
2024-03-31	£1,251,438	£1,073,375	£642,396	18
2023-03-31	£972,411	£959,101	£464,332	13
2022-03-31	£935,060	£744,949	£451,022	10
2021-03-31	£545,171	£512,938	£260,911	10

Trustees

Name	Role	Appointed
May Calil	Chair	2022-10-14
Alexandra Hess		2023-04-26
Alfred Lovell Spencer		2024-05-10
Angelina Volk		2024-07-22
Katherine Schaefer		2024-05-01
Lydia Ourahmane		2024-10-31
Melodie Leung		2024-03-05
Sasha Morgan		2021-08-18
Shezad Dawood		2022-11-07
Shyam Awasthi		2024-07-22
Thomas Francis		2024-03-05

CHISENHALE GALLERY

England & Wales - Charity number 1026175

Accounts

Company registration number 02851794 (England and Wales)

Charity registration number 1026175 (England and Wales)

CHISENHALE GALLERY
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025
AMENDED

CHISENHALE GALLERY

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	May Calil Shezad Dawood Thomas Francis Alexandra Hess Melodie Leung Sasha Morgan Katherine Schaefer Alfred Spencer Shyam Awasthi Lydia Ourahmane Angelina Volk	(Appointed 1 May 2024) (Appointed 10 May 2024) (Appointed 22 July 2024) (Appointed 31 October 2024) (Appointed 22 July 2024)
Secretary	Charlotte Cole	
Country of incorporation	United Kingdom (England and Wales)	02851794
Charity registration	England and Wales	1026175
Registered office	64 Chisenhale Road London E3 5QZ	
Independent examiner	Galloways Accounting (Bexhill) Limited 23 St Leonards Road Bexhill on Sea East Sussex TN40 1HH	

CHISENHALE GALLERY

CONTENTS

	Page
Trustees' report	1 - 11
Independent examiner's report	12
Statement of financial activities	13 - 14
Balance sheet	15
Statement of cash flows	16
Notes to the financial statements	17 - 31

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's memorandum of association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

INTRODUCTION

Chisenhale Gallery was founded by artists. The same experimental vision and spirit of possibility that changed an empty veneer factory and brewery warehouse into an art gallery guides our work today. We commission and produce contemporary art, publish books and online material, and actively engage in social projects.

Chisenhale Gallery's Commissions Programme supports international and UK-based artists to pursue new directions and produce their most ambitious work to date. Over one-to-two years, we work closely with each artist through concept and research, to production and presentation. Combining extensive research and sustained curatorial engagement, the programme reflects an inspiring and challenging range of perspectives and art forms. We produce three to four new commissions each year and, as part of the process, a series of talks and events is programmed with each artist.

Partnerships and collaboration are central to Chisenhale Gallery's output. They enable the production of ambitious new commissions, while extending the reach of the programme nationally and internationally through touring and co-commissioning. Recent examples include: Simnikiwe Buhlungu's commission *hygrosummons (iter.01)*, at Kunstinstituut Melly in The Netherlands, and Alia Farid's 2023 commission *Elsewhere* at Passerelle Centre d'art contemporain, Brest; and The Power Plant, Toronto.

Located in a dynamic and creative residential neighbourhood in the heart of London's East End, where many cultures converge, Chisenhale Gallery is an evolving space for experimentation, transformed by each artist's commission. This building is home to Chisenhale Gallery and our colleagues Chisenhale Dance Space and Chisenhale Studios.

We care about sustaining relationships with fellow community-based organisations. As our locality's needs change, we look to develop ongoing projects and collaborations accordingly. Working in partnership with schools and community groups across Tower Hamlets and Hackney, we aim to uncover inspiring connections to everyday life through art.

Chisenhale Gallery is a registered charity, part of Arts Council England's National Portfolio. We fundraise for 100% of the artistic programme through trusts, foundations and individuals. All of our exhibitions are free.

For more information about current and forthcoming commissions, and to find out about Chisenhale Gallery's historic programme, please visit www.chisenhale.org.uk.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

MISSION, VISION, VALUES

Mission: To Champion the next generation of artists

Chisenhale champions the next generation of artists and is inspired by exciting and thought-provoking ways that artists reinterpret the world. The gallery amplifies artists' voices to connect with the artist within us all.

Chisenhale believes that excellent artists are everywhere and so provides platforms for them to be seen and heard, not only in the gallery or art studio, but also in classrooms, in books and throughout the local area. The gallery works with UK-based artists to provide an international platform and with international artists to support their UK network.

Vision

A dynamic neighbourhood art gallery with an international reach, we uniquely bring to life artists' ideas and are a vital contributor to our many communities locally and worldwide.

We are:

Collaborative - we share our expertise readily and recognise the skills others can contribute to our work

Supportive - we provide constructively critical friendship to artists, encouraging their practices to develop in exciting new ways

Curious - we ask ourselves and others what hasn't been done before and work to achieve it

Inspiring - we make space for artists who in turn inspire future artists

Inclusive - we care about being a welcoming place that can be shared by everyone

STRATEGIC AIMS AND OBJECTIVES

The following seven Strategic Objectives underpin all of Chisenhale Gallery's activities and inform the set of activities and priorities outlined in the Gallery's Business Plan for 2023-24. Collectively they contribute to the goals of Chisenhale Gallery's core funder, Arts Council England, as set out in its strategy for 2020-30, 'Let's Create'.

1. To provide opportunities for artists to develop and produce new inspiring work, often giving them their first public platform within an institution in London.
2. To create varied opportunities for audiences to connect with artists through the Gallery's programmes, addressing key questions raised by artists' works and welcoming participants to express their own creativity.
3. To provide employment and professional development for artists and arts workers, enabling them to develop their practises.
4. To be a platform for artists from varied cultural and social backgrounds to produce new work and reach audiences from across the UK and abroad.
5. To inspire and reach audiences locally, nationally and internationally across a range of platforms, including providing relevant artist-led, community-focused programmes.
6. To show principled leadership, ensuring the Gallery has a highly skilled and supported staff and board that is fully representative of an inclusive society.
7. To sustain a resilient, ethical and environmentally responsible business model for Chisenhale Gallery to ensure resources match ambitions, and enable the Gallery to secure its accommodation for the long-term.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

COMMISSIONS

The Missing O & E

Joshua Leon

23 February–21 April 2024

Opening: 22 February 2024

Exhibition audience figures: 1808

Talks, local and schools programme participation: 158

Commission description:

- Spanning sculpture and sound, Leon's installation traced a collapsing of memories and histories to offer a nuanced exploration of Jewish identity, where absence and ellipses transition from socially imposed to politically intentional. Taking the CHN inlaid brick sign on the exterior of the building as a starting point, the exhibition asked questions of visibility, assimilation and agency.

Audience Feedback:

- "Fabulous to see this history addressed."
- "Thank you so much for presenting Joshua Leon's work – utterly fascinating!"
- "I found the Joshua Leon show moving and profound."
- "Beautiful show"
- "Very subtle and interesting show. Clever. Really enjoyed it."
- "Very thought-provoking and touching."

Artist Feedback:

- *I am delighted with the exhibition itself. My ideas were nurtured and polished and I recognise how big of an achievement the work was and is, and how transformative the process has been in allowing me to perceive my work at this scale.*
- *I can see the types of infrastructure I need to make my work. The way in which my research and ideas can fold together. What it means to work with people you care about and who care about your work and your life. The biggest take away I have is that my work is actually about knowledge production and the way in which exhibitions can do this. This was something I had never experienced in my work before.*
- *As this was my first publication I thought the speed of the project was great. 18 months of writing and four and a half for editing. I think I could have worked for longer but now that it is over I feel this was more situated in the pleasure I had at the time for writing and perhaps also a bit of concern about finishing.*

Talks and events:

- Saturday 9 March, 11–11.30am: A tour of *The Missing O and E* with Assistant Curator Oscar Abdulla. (13)
- Wednesday 13 March, 7–9pm: A conversation about artistic practice facilitated by Joshua Leon and Abbas Zahedi, an iteration of their collaborative project Kounsel. (23)
- Tuesday 26 March, 7–9pm: Crit with Caragh Thuring and Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas). (30)
- Wednesday 27 March, 7–8.30pm: An evening of music and poetry in partnership with Austrian Cultural Forum London. (45)
- Thursday 4 April, 7–9pm: The launch of Leon's publication, *The Process*. Featuring a conversation between Leon and the exhibition's curators Olivia Aherne and Amy Jones. (45)
- Thursday 18 April, 7–9pm: A talk by Cultural historian Juliet Steyn responding to themes in *The Missing O and E*, followed by a conversation with Joshua Leon. (35)

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

pink & green

Rory Pilgrim

17 May–21 July 2024

Opening: 16 May 2024

Exhibition audience figures: 1221

Talks, local and schools programme participation: 781

Commission description:

- Rory Pilgrim is a British artist based in Amsterdam, NL. Pilgrim was nominated for the Turner Prize in 2023, and was the winner of the Prix de Rome in 2019.
- *pink & green* rethinks the emotional and ecological impact of law. As a part of the process, Pilgrim directed a series of storytelling and music workshops with men incarcerated at HM Portland Prison and young people on the island that are connected to the criminal justice system.
- The result is an exhibition as screenplay; a precursor to a feature film due for cinema release in 2026 (with support from Chisenhale Gallery, Vleeshal and Smarthouse Productions, Pilgrim was recently awarded the De Verbeelding grant).
- Interweaving drawing, painting, lighting, original music, and animation, the exhibition asks; how might we reframe justice as a form of spiritual sanctuary?

Talks and events:

- 18th May, 2024, 12-6pm - Family Open Day (355)
- 4 June 2024, 2024, 7-9pm - Chisenhale Crit with Edward Thomasson (30). Edward Thomasson “A genuinely good example of an engagement programme that is useful for artists”.
- 8 June 2024, 2–4pm: Art, Education and Social Exclusion – a discursive peer-led forum exploring sustainable practice for artists and educators working in the margins of the education and criminal justice system. (23) Feedback: “*This type of work is often delicate, ethically complex, and isolating, making the prospect of an interdisciplinary network of practitioners — including those with institutional backgrounds and those operating as independent artists — dedicated to sharing insights and resources with one another extremely exciting and undeniably necessary.*”
- 12 June 2024, 7–8:30pm: In Gesture of (Listening) Conversation: Sound, Abolition, Relation. Scholar, activist and psychotherapist Gail Lewis led a collective reading and listening session exploring music and texts related to *pink & green*. (13)
- 15 June 2024, 11am–12pm: A walkthrough of *pink & green* with Asymmetry Curatorial Research Fellow Rachel Be-Yun Wang. (4)
- 30 June, 2024, 2-4pm: A launch of In Cascades, offsite - Victoria Park Bandstand, (300).
- 18 July, 7:30–9pm: An evening of words and live music with Rory Pilgrim, Robyn Haddon, Carina Murray & HM Prison Portland facilitators. (Event pending)

hygrosummons (iter.01)

Simnikiwe Buhlungu

6 September – 3 November 2024

Opening: 5 September 2024

Exhibition audience figures: 2311

Talks, local and schools programme participation: 292 (+ 750 for Chisenhale Arts & Community Street Party = 1042)

Buhlungu’s commission is co-commissioned with Kunstinstituut Melly, Rotterdam where it will be exhibited 16 May – 26 October 2025.

CHISENHOLE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

- Monday 16th September, 7-9pm: Chisenhale Crit with Peer Sessions and Alice Theobald. Audience feedback *"These crits are valuable platforms for artists and audience which I consider to be rare in London."* (27)
- Wednesday 18th September, 7-9pm: Social Practice Forum with author & educator Andy West. (23) Audience feedback: *"Andy was a wonderful presenter. His workshop was engaging, fun, and incredibly interesting. It was very inspiring and left me wanting to hear more. It makes such a difference to know that you aren't alone with this type of work."*
- Saturday 28th September, 1-7pm: Chisenhale Arts and Community Street Party (487 through the gallery/750 overall): Audience feedback: *"Chisenhale Art Place is part of our community. We are so excited to have this amazing creativity and talent on our doorstep - and be part of it ourselves"*
- Saturday 12th October, 2-5pm: Neo-futuristic Walks with artist and researcher Laura Copsey led a group walk connecting local bodies of water through microfiction, world-building and speculation. (8)
- Thursday 17th October, 7-8:15pm: In response to Buhlungu's commission, writer and researcher Ella Finer explored how bodies of water disrupt claims to knowledge, history, and power. (33)
- Saturday 19th October, 11am-12pm: A walkthrough of *hygrosummons (iter.01)* with the exhibition's curators Olivia Aherne and Amy Jones. (16)
- Saturday 2 November, 2-5pm: Research walk with Kin Structures (Arman Nouri and Kwame Lowe), responding to themes from Buhlungu's exhibition (18) *"I particularly liked how attendees could participate in the beginnings of a new artistic project inspired by the current exhibition"*.

Licence to Live

Bruno Zhu

22 November 2024 – 2 February 2025

Opening: 21 November 2024

Exhibition audience figures: **1996**

- *License to Live* marked Zhu's first institutional UK solo exhibition.
- His commission centered a written licence agreement as his response to the invitation to develop a new commission.
- The exhibition explored the visual codes and abstractions embedded across public and private spaces, while raising questions related to artistic labour, ownership and control within cultural production.
- Zhu's commission will be licensed by CAM-Centro de Arte Moderna Gulbenkian, Lisbon in 2026.

Total Social Practice audience figures: **76**

- Wednesday 27 November, 7–9pm: A one-off crit and workshop with Peer Sessions and Curator of Social Practice, Seth Pimlott. (22)
- Saturday 30 November, 11am–12pm: A walkthrough of *License to Live* led by artist Bruno Zhu. (22)
- Tuesday 3 December, 7–9pm: Yvette Riby-Williams led a forum for artists and educators working in the margins of the education and criminal justice systems. (15)
- Saturday 7 December, 2–5pm: Chisenhale Art Place's winter social. (12)
- Wednesday 18 December, 7–9pm: Hannah Perry joined Peer Sessions. (27)
- Saturday 11 January, 2–4pm: A workshop for artists examining agreements, licences, copyright, and IP, facilitated by DACS (18)
- Thursday 23 January, 7–9pm: A talk by Eunsong Kim tracing how racial capitalism and colonialism situated the rise of museum collections and conceptual art forms. (39)

PUBLISHING

- As we develop and refine our publishing work, we also continue exploratory conversations with potential 2024 publishing partners.
- Chief considerations are expanding distribution, value-for-money and mission alignment.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Titles

besides Puleng; dontsa-ring and roving preoccupations!
Simnikiwe Buhlungu

- A new publication, the artist's most ambitious in its scope, will consolidate a significant body of original research related to the commission, while situating Buhlungu's practice in dialogue with other artists, researchers and musicians worldwide.
- Contributors include Said Ortega, Taylor Le Melle, Khwezi Gule, The Brother Moves On, Alunamnda Buhlungu and George Mahashe.
- The publication will be co-published by Chisenhale Gallery and Mousse Publishing.
- We have appointed the London based artists and designer Rose Nordin to design/produce the publication.
- We are aiming for the book to launch in the last week of Buhlungu's exhibition.

Volume I of *Fiction/Non-Fiction* by Bruno Zhu

- A new iterative reader by Zhu, with Volume I: Fiction/Non-Fiction launching alongside his Chisenhale Gallery's exhibition in November 2024.
- The reader presents Zhu's research into postcolonial literature resulting in a new collection of academic and republished texts, co-edited by Zhu and Chisenhale Gallery.
- Selected texts will be organised in two parts and will reflect on notions of space – land, territories, schools, housing, markets – viewed and read through a postcolonial lens. The wider series aims to pair voices engaged with literary criticism and material histories of labour, gender, and race, examining the articulations that led to racialized and gendered mythologies still in use today.
- In addition to a selection of texts by authors including Paul Gilroy, Lisa Lowe and Sylvia Wynter, the publication will include original contributions by Zhu, Olivia Aherne (Curator, Chisenhale Gallery), and Zoé Whitley (Director Chisenhale Gallery).
- The book will be designed by Berlin based art director, designer and artist Enver Hadzijaj and is envisaged as a roughly A5 sized book.

The Process by Joshua Leon

- Leon's first book accompanies his new commission. The outcome of two years of writing and documenting his own research processes, the publication comprises original writing by Leon alongside archival imagery.
- Tracing history, memory and self across time and site, the text traverses locations including a synagogue in Bordeaux, an American bar in Vienna and a veneer factory in London's East End to reflect on the experiences of the Jewish diaspora in Europe and the formation of contemporary Jewish identity.
- Throughout, archival materials and images collected by Leon – architectural blueprints, immigration documents, musical scores and family photographs – visually trace slippages between personal and wider social histories.
- In addition to Leon's text, the publication includes contributions by the exhibition's curators Olivia Aherne and Amy Jones and a foreword by Zoé Whitley.
- The book is designed by Studio Meisner.
- *The Process* continues our partnership with Mousse Publishing who have come on board as a national and international distribution partner.
- The book launched in Spring 2024

CHISENHOLE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

SOCIAL PRACTICE

Migrate Journey (26-28 April)

- We hosted the launch of Migrate Journey, a new public sculpture and associated program of events, over a weekend in the gallery between shows. The project was a collaboration between community organiser Nurull Islam (Mile End Community Project), photographer Rehan Jamil, and architect Shahed Saleem (Ramadan Pavilion/Make Space studio).
- This was an experiment in using the exhibition space for a grassroots local project (supported by the Mayor of London), drawing a hyper-local audience (from 45 surveys, 80% live in Tower Hamlets). It gave the gallery a sense of being a tangible community asset and drew people who have lived in the area for years but have not stepped through the gallery's doors before.
- Audience - 300

Island of Us: Conversations about Justice with Children

- "Island of Us: Conversations about Justice with Children" has been published by Chisenhale Gallery with artist Jack Young.
- Developed with every class at Chisenhale Primary School in response to Rory Pilgrim's exhibition *Pink & Green*, the project used the exhibition as a stimulus for philosophical discussions with students on themes of freedom and justice, considering how they would organise society, care for one another, and address the complicated issue of how we should treat those who may have harmed others.
- The publication showcases the students' artwork and reflections and shares practical resources for educators and artists interested in facilitating similar discussions in the classroom or elsewhere.
- The book was launched at the Chisenhale Art & Community Street party on September 28.
- Turner Prize nominee Jasleen Kaur on "Island of Us":

"A resource that feels incredibly urgent in our current world, guiding us on how to have conversations around justice and imagine other worlds with children. Even as an adult, it reminded me of how hard it is to communicate when we're met with opposing ideas and how we all need practice and tools to navigate conflict."

Dr Darren Chetty:

"An engaging, accessible account of a fascinating project combining art with philosophical discussion - this book also works as a model for how to create meaningful educational experiences with young people."

Future Artists Program + Chisenhale Street Party

- With funding from Action For Bow for the fourth consecutive year and additional support from the Tower Hamlets small grants scheme, Chisenhale Gallery partnered with Chisenhale Studios and Chisenhale Dance Space to develop a summer program in August and an arts festival in September.
- This collaboration across Chisenhale Art Place (CAP) strengthens our local presence, presents a unified front to residents and the council in preparation for future lease negotiations, and contributes to the health of these essential intra-institutional relationships. Now in its fourth year, the inaugural summer of art programme in 2021 was the first time the organisations collaborated at this scale in over a decade.
- This summer's **Future Artists program** featured five events in August across Chisenhale Art Place and nearby venues, including Whitechapel Gallery and Bromley By Bow Centre, reaching 219 young people.
- Strong partnerships were forged between CAP and Tower Hamlets Youth League, expanding outreach and support for future projects.
- **The Chisenhale Arts and Community Street Party** drew a record attendance of over 750 people (491 came through the gallery), making it possibly the largest event CAP has ever produced in terms of attendance.
- This year, co-producing the event with the Driffield Conservation Area Residents Association further extended its reach within the local community.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

- The event was primarily designed for local families in Bow and Tower Hamlets, with promotions through schools, tenants' resident associations, community groups, and social media, reaching a wide local audience.
- Activities included workshops and performances by Sheba Montserrat, Sara Heywood, Charlotte Mew, Mukul and Ghetto Tigers, and stalls by local organisations Bard Books and Seeds for Growth.
- Engaging conversations with locals and nearby visitors revealed a strong appreciation for our organisations and awareness of uncertainty around the building's future.
- Potential steps we are exploring to boost visibility:
 - CAP-wide local newsletter.
 - Installing a weatherproof notice board outside or exploring similar ideas.
 - Creating a neighbourhood forum (being trialled in December) to inform programming, connect with the wider community, and build support for the building's future.
- Participant Feedback on the Street Party:

"We loved every moment and all of the input of creativity, rippling through us all... uniting the collective community. It was filled with so much energy and vibrant activity suited for all ages."

"Chisenhale is a wonderful community hub and an asset to the community."

"Chisenhale Art Place is part of our community. We are so excited to have this amazing creativity and talent on our doorstep - and be part of it ourselves"

Chisenhale Primary

- The gallery has a close working relationship with staff, students, governors, and parents at Chisenhale Primary School, an important foundation for the gallery's vision to be a neighbourhood gallery.
- On 30 June, we launched 'In Cascades', a music project developed over a year with Chisenhale Primary School, led by Richard Jones (Ligeti Quartet/Pulp), Fran Lobo (Heavenly Records), and Koichi Yamanoha (Grimm Grimm). This event occurred offsite at the Victoria Park bandstand during the bandstand's summer music season, with a 300-person audience (data from Victoria Park Friends).
- Artist and writer Jack Young led a weeklong project exploring 'pink & green' with all the classes at Chisenhale Primary. Drawing on the island location of the exhibition and its explorations about justice and freedom with inmates at Portland prison, the week focused on how we should treat people who might have hurt others and using art as a tool to imagine the kind of world we would want to live in. Their work will be collated into a small publication for release later this year, 'Island of Us: Conversations About Justice'.

Art-making in Unstable Contexts

- The gallery is committed to working with young people in the borough who experience material barriers to accessing art and culture.
- Our program at London East Alternative Provision, a Pupil Referral Unit (PRU) 10 minutes walk from the gallery, continues as the major socially engaged program we are currently working on.
- Most of the students we work with are at present risk of criminal or sexual exploitation, with almost all having complex and varied learning needs.
- This project, funded by the Freeland Foundation and Ford Foundation, explores art teaching in such contexts and the mutual learning that can occur between experienced teaching staff in such schools and artists.
- The creative team (Edwin Mingard, Seth, Ashley Lloyd Lewis & Femi Tiwo) have delivered over 50 full days of teaching over the academic year, working closely with experienced art lead at LEAP, Lennox Barton, and staff across the school. An experienced teacher and award-winning author recently told us, "I can work in a PRU for 45 minutes before the goodness I have runs out."
- We have learned an enormous amount about the minutiae and practicalities of teaching in such schools that will be of particular interest to those working with students at risk of exclusion in mainstream settings. We have supported all the students in receiving qualifications (only 1% of students in PRUs leave with more than 5 GCSEs A-C). We have built strong relationships with students, staff, and senior management, and the young people are proud and committed to their work in the art room with us.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

We are likely to have some presence in the school in the autumn term. The next stage is to collate the learning with support from independent evaluator Sarah Coffils (former head of education at SLG) and develop a book. This will tell the story of our year in the school, showcase the work and exhibitions produced, and invite artists and arts educators we admire to contribute their "best lessons." We want the book to be a genuine resource, something we would have liked to have read before we started a year ago.

CURATORIAL FELLOWSHIPS

In 2024-25 Chisenhale Gallery continued to develop new opportunities for curatorial training and to sustain its commitment to expanding access into the curatorial profession. Designed to create pathways into employment and sustain professional development, these unique training opportunities address stark racial disparities within the sector.

Asymmetry Art Foundation Curatorial Fellowship

An 18-month fully-funded curatorial position for an emerging Chinese curator, inclusive of dedicated weekly research time to develop an independent project.

STAFF AND GOVERNANCE

Chisenhale Gallery has a committed and dynamic board of trustees, chaired by May Calil who was appointed the chair of the board in October 2022.

During 2024-25 Chisenhale Gallery employed a team of 33 people including 18 salaried employees in full time and part time roles, 15 freelance/contractor positions across front of house and events, exhibition installation, and bookkeeping.

Senior staff 2024-25:

Director – Zoé Whitley (stepped down February 2025)

Director - Edward Gillman (appointed in March 2025)

Deputy Director – Charlotte Cole

Senior Development Manager – Giorgio Mattia

Curator - Commissions – Olivia Aherne

Curator - Social Practice – Seth Pimlott

NETWORKS

In 2024-25 Chisenhale Gallery continued to be a member of Plus Tate. The network was launched in 2010 with an aim to share collections and expertise and build a network that would use Tate's resources to strengthen the contemporary visual arts ecology in the UK. Chisenhale Gallery joined in January 2015 when the network expanded adding a further 16 partners to the original cohort of 18.

Chisenhale is also a founding member of Common Practice, London, an advocacy group working for the recognition and fostering of the small-scale contemporary visual arts sector in London. The group aims to promote the value of the sector and its activities, act as a knowledge base and resource for members and affiliated organisations, and develop a dialogue with other visual art organisations on a local, national and international level.

EQUALITY, DIVERSITY & INCLUSION

Chisenhale Gallery continues to have a diverse workforce and board.

All staff job descriptions include time in every role to engage in anti-racist learning and professional development, as agreed with line managers. This ongoing work includes sharing resources such as links to reading material, films and conferences between team members. Trans awareness training and access-need training for our website was also provided for all staff.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Financial review

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Over the past decade, the Gallery has steadily diversified its fundraising streams and decreased its dependence on Arts Council England funding, which accounted for 17% of overall income.

The Gallery has navigated a challenging period with more limited fundraising success than in previous years. Overall income from donations, grants and charitable activities declined since 2023-24. However, donations from individuals increased significantly, demonstrating strong supporter engagement. The Friends and Patrons' Programme, alongside the Futures Fund, raised unrestricted income of £174,240 (compared to £183,969 in 2023-24).

Programme income reached £265,658 against a budgeted target of £326,166, representing a substantial increase on the previous year's £200,352. Significant staff turnover made 2024-25 a year of strategic transition.

As a result of these pressures, reserves diminished during this period, though they remain in line with our reserves policy. The organisation is now in a period of renewal. The appointments of both a new Director and a new development team mark an important turning point. Under this new leadership and with a refreshed vision, we are building momentum towards a continued strong position with a robust, strategic approach to fundraising well-suited to the current landscape.

We have taken proactive steps to reduce expenditure in 2025-26 to strengthen financial sustainability, whilst establishing strong foundations to rebuild and enhance our fundraising strategy.

Reserves policy

On 31 March 2025 the Gallery had unrestricted funds of £456,848. The purpose of these funds is to provide a safety net for unexpected costs and to facilitate continuation or orderly winding down of the organisation in the event of a funding shortfall.

The Trustees have agreed to hold a designated 'Reserve Fund' equivalent to three months of basic operating costs. These reserves currently stand at £116,500, in line with this policy.

RISK

Key risks identified include:

- Lease arrangements: Chisenhale Art Place Trust (CAPT) holds the lease on the building known as Chisenhale Works owned by the London Borough of Tower Hamlets, until 2031, with a sub-lease break clause in 2028. Chisenhale Gallery currently occupies its space under a formal sub-lease, previously renewed in March 2018 for a term of 5 years, ending in March 2023. This was renewed in August 2023. There is currently no commitment from LBTH to renew our lease. Renewed collaborative relationships across the building with CAPT and Chisenhale Dance Space, and a shared plan to secure the lease mitigates some of the risk, although we are still unsure of LBTH's lease renewal plan.
- Fundraising: around 17% of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining c.83% of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery has a strong track record and generates income from a broad range of sources, including through a successful major donor initiative, the Commissions Fund, and the establishment of a new Futures Fund designed to generate unrestricted funds. However, Trusts & Foundations donations are at a historic level of competition, and the current economic uncertainty is presenting a risk with individual giving. Due to these factors, fundraising risk is higher than in previous years, and a re-forecast will be adopted in 24/25 to reflect the landscape. A new development team and Director is in post, rebuilding the fundraising strategy from the ground up.

The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. These policies and procedures were last reviewed and updated in April 2024.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Shane Akeroyd	(Resigned 22 July 2024)
May Calil	
Shezad Dawood	
Thomas Francis	
Alexandra Hess	
Lubaina Himid	(Resigned 18 November 2024)
Melodie Leung	
Sasha Morgan	
Katherine Schaefer	(Appointed 1 May 2024)
Alfred Spencer	(Appointed 10 May 2024)
Shyam Awasthi	(Appointed 22 July 2024)
Lydia Ourahmane	(Appointed 31 October 2024)
Angelina Volk	(Appointed 22 July 2024)
Samuel Talbot	(Resigned 28 April 2024)

The trustees' report was approved by the Board of Trustees.

May Yasmine Marie Calil

.....
May Calil

Chair

Date: 27-10-2025

CHISENHALE GALLERY

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF CHISENHALE GALLERY

I report to the trustees on my examination of the financial statements of Chisenhale Gallery (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Galloways Accounting (Bexhill) Limited

23 St Leonards Road
Bexhill on Sea
East Sussex
TN40 1HH
Date: 29 October 2025.....

CHISENHALE GALLERY

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Current financial year		Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
	Notes					
Income and endowments from:						
Donations and legacies	5	370,040	-	229,137	599,177	1,059,828
Charitable activities	3	62,736	-	18,160	80,896	39,866
Investments	4	4,262	-	-	4,262	8,869
Other income	6	314,886	-	-	314,886	142,875
Total income		<u>751,924</u>	<u>-</u>	<u>247,297</u>	<u>999,221</u>	<u>1,251,438</u>
Expenditure on:						
Charitable activities	7	703,188	-	360,081	1,063,269	1,073,375
Total expenditure		<u>703,188</u>	<u>-</u>	<u>360,081</u>	<u>1,063,269</u>	<u>1,073,375</u>
Net income/(expenditure)		<u>48,736</u>	<u>-</u>	<u>(112,784)</u>	<u>(64,048)</u>	<u>178,063</u>
Transfers between funds		(3,204)	3,204	-	-	-
Net movement in funds	9	<u>45,532</u>	<u>3,204</u>	<u>(112,784)</u>	<u>(64,048)</u>	<u>178,063</u>
Reconciliation of funds:						
Fund balances at 1 April 2024		<u>411,316</u>	<u>113,296</u>	<u>117,784</u>	<u>642,396</u>	<u>464,333</u>
Fund balances at 31 March 2025		<u><u>456,848</u></u>	<u><u>116,500</u></u>	<u><u>5,000</u></u>	<u><u>578,348</u></u>	<u><u>642,396</u></u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

CHISENHALE GALLERY

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Prior financial year		Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes				
Income and endowments from:					
Donations and legacies	5	441,731	-	618,097	1,059,828
Charitable activities	3	33,661	-	6,205	39,866
Investments	4	8,869	-	-	8,869
Other income	6	142,875	-	-	142,875
Total income		627,136	-	624,302	1,251,438
Expenditure on:					
Charitable activities	7	566,857	-	506,518	1,073,375
Total expenditure		566,857	-	506,518	1,073,375
Net income		60,279	-	117,784	178,063
Transfers between funds		34,525	(34,525)	-	-
Net movement in funds	9	94,804	(34,525)	117,784	178,063
Reconciliation of funds:					
Fund balances at 1 April 2023		316,512	147,821	-	464,333
Fund balances at 31 March 2024		411,316	113,296	117,784	642,396

CHISENHALE GALLERY

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	13		11,240		14,658
Current assets					
Stocks	14	23,160		35,593	
Debtors	15	352,131		163,615	
Cash at bank and in hand		239,574		459,335	
		614,865		658,543	
Creditors: amounts falling due within one year	16	(47,757)		(30,805)	
Net current assets			567,108		627,738
Total assets less current liabilities			578,348		642,396
The funds of the charity					
Restricted income funds	20		5,000		117,784
Unrestricted funds - general	21		456,848		411,316
Unrestricted funds - Designated	19		116,500		113,296
			578,348		642,396

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on ...27-10-2025...

May Yasmine Marie Calil

.....
May Calil
Chair

CHISENHALE GALLERY

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Cash flows from operating activities					
Cash absorbed by operations	24		(223,694)		(347,011)
Investing activities					
Purchase of tangible fixed assets		(329)		(5,910)	
Investment income received		4,262		8,869	
Net cash generated from investing activities			3,933		2,959
Net cash generated from financing activities			-		-
Net decrease in cash and cash equivalents			(219,761)		(344,052)
Cash and cash equivalents at beginning of year			459,335		803,387
Cash and cash equivalents at end of year			239,574		459,335

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Chisenhale Gallery is a private company limited by guarantee incorporated in England and Wales. The registered office is 64 Chisenhale Road, London, E3 5QZ.

1.1 Basis of preparation

The financial statements have been prepared in accordance with the charity's memorandum of association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

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

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% on reducing balance basis
-----------------------	-------------------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

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

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.10 Financial instruments

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

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

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

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

2 Critical accounting estimates and judgements

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

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

3 Income from charitable activities

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Unrestricted funds						
Catalogue & bag sales	4,905	-	4,905	2,027	-	2,027
Sale of editions	44,765	-	44,765	25,128	-	25,128
Sundry income	12,743	-	12,743	6,506	-	6,506
Room hire	323	-	323	-	-	-
Co-commissioning	-	18,160	18,160	-	6,205	6,205
	<u>62,736</u>	<u>18,160</u>	<u>80,896</u>	<u>33,661</u>	<u>6,205</u>	<u>39,866</u>

4 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	4,262	8,869
	<u>4,262</u>	<u>8,869</u>

5 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	8,165	120,909	129,074	59,163	147,382	206,545
Grants received	282,824	108,228	391,052	305,024	470,715	775,739
Membership fees	79,051	-	79,051	77,544	-	77,544
	<u>370,040</u>	<u>229,137</u>	<u>599,177</u>	<u>441,731</u>	<u>618,097</u>	<u>1,059,828</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

5 Income from donations and legacies (Continued)

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Grants receivable for core activities						
A4 Arts Foundation	-	-	-	23,999	-	23,999
Arts Council England NPO	168,421	-	168,421	168,421	-	168,421
Futures Fund	114,403	-	114,403	-	-	-
Bloomberg Digital	-	-	-	-	120,000	120,000
Deborah Roberts Foundation	-	10,000	10,000	-	8,000	8,000
Goodman Gallery	-	7,500	7,500	-	-	-
Henry Moore Foundation	-	6,000	6,000	-	5,000	5,000
East End community Foundation	-	5,000	5,000	-	-	-
Madlove Ltd	-	-	-	10,890	19,502	30,392
Terra Foundation	-	-	-	-	25,000	25,000
The Ford Foundation	-	39,372	39,372	-	40,430	40,430
The Freelands Foundation	-	-	-	-	25,600	25,600
Chisenhale dance space funding	-	3,169	3,169	-	21,195	21,195
Mondrian Fund	-	11,739	11,739	-	12,184	12,184
Clare Mckeeon Foundation	-	-	-	-	5,000	5,000
Lotus L.Kang Foundation	-	-	-	-	29,166	29,166
Joshua Leon Grant	-	-	-	-	5,054	5,054
Fluxus Grant	-	-	-	-	6,800	6,800
Commissions fund	-	-	-	70,058	-	70,058
Fondation Pernod Ricard	-	-	-	-	16,745	16,745
Asymmetry Art foundation	-	-	-	-	74,980	74,980
Teiger Foundation	-	-	-	31,656	-	31,656
University of Westminster	-	300	300	-	-	-
The African Arts Trust	-	5,000	5,000	-	-	-
Bow & Stepney Health CIC	-	2,300	2,300	-	-	-
Tower Hamlets SLA	-	984	984	-	-	-
Josh Austrian Cultural Forum contribution	-	854	854	-	-	-
Embassy of the Kingdom of Netherlands donation	-	16,011	16,011	-	-	-
	<u>282,824</u>	<u>108,228</u>	<u>391,052</u>	<u>305,024</u>	<u>470,715</u>	<u>775,739</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

6 Other income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Gallery Tax Relief	314,886	142,875

7 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Programme costs	382,519	396,430
Share of support and governance costs (see note 8)		
Support	659,112	657,206
Governance	21,638	19,739
	<u>1,063,269</u>	<u>1,073,375</u>
Analysis by fund		
Unrestricted funds - general	703,188	566,857
Restricted funds	360,081	506,518
	<u>1,063,269</u>	<u>1,073,375</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

8 Support costs allocated to activities

	2025 £	2024 £
Staff costs	519,744	495,557
Depreciation	3,747	4,886
Fundraising	5,597	5,622
Stationery	3,096	4,089
Rent and Insurance	41,176	37,348
Staff training and sundry expenses	18,365	44,627
Telephone and computer costs	37,301	23,299
Travel and Hospitality	2,391	3,397
Website and Intranet	2,336	(8,300)
Bank charges	3,838	2,771
Heat and light	3,925	4,472
Repairs and maintenance	17,596	28,795
Governance costs	21,638	30,382
	<u>680,750</u>	<u>676,945</u>
Analysed between:		
Total	<u>680,750</u>	<u>676,945</u>

9 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	3,900	17,000
Depreciation of owned tangible fixed assets	3,747	4,886
	<u>7,647</u>	<u>21,886</u>

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

11 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Administration	3	3
Fundraising	2	2
Productions	12	13
Total	<u>17</u>	<u>18</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

11 Employees	(Continued)	
Employment costs	2025 £	2024 £
Wages and salaries	465,507	434,607
Social security costs	39,663	44,645
Other pension costs	14,574	16,305
	<u>519,744</u>	<u>495,557</u>

There were no employees whose annual remuneration was more than £60,000.

12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

13 Tangible fixed assets

	Fixtures and fittings £
Cost	
At 1 April 2024	114,562
Additions	329
At 31 March 2025	<u>114,891</u>
Depreciation and impairment	
At 1 April 2024	99,904
Depreciation charged in the year	3,747
At 31 March 2025	<u>103,651</u>
Carrying amount	
At 31 March 2025	<u>11,240</u>
At 31 March 2024	<u>14,658</u>

14 Stocks

	2025 £	2024 £
Finished goods and goods for resale	<u>23,160</u>	<u>35,593</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

15 Debtors		2025	2024
		£	£
Amounts falling due within one year:			
Trade debtors		38,337	21,174
Other debtors		313,794	142,441
		<u>352,131</u>	<u>163,615</u>
		<u><u>352,131</u></u>	<u><u>163,615</u></u>
16 Creditors: amounts falling due within one year		2025	2024
		£	£
	Notes		
Other taxation and social security		8,704	12,641
Deferred income	17	20,000	-
Trade creditors		13,441	5,771
Other creditors		1,712	2,193
Accruals		3,900	10,200
		<u>47,757</u>	<u>30,805</u>
		<u><u>47,757</u></u>	<u><u>30,805</u></u>
17 Deferred income		2025	2024
		£	£
Other deferred income		20,000	-
		<u>20,000</u>	<u>-</u>
		<u><u>20,000</u></u>	<u><u>-</u></u>
Deferred income is included in the financial statements as follows:			
		2025	2024
		£	£
Deferred income is included within:			
Current liabilities		20,000	-
		<u>20,000</u>	<u>-</u>
Movements in the year:			
Deferred income at 1 April 2024		-	361,125
Released from previous periods		-	(361,125)
Resources deferred in the year		20,000	-
		<u>20,000</u>	<u>-</u>
Deferred income at 31 March 2025		20,000	-
		<u>20,000</u>	<u>-</u>
		<u><u>20,000</u></u>	<u><u>-</u></u>
18 Retirement benefit schemes		2025	2024
		£	£
Defined contribution schemes			
Charge to profit or loss in respect of defined contribution schemes		14,574	16,305
		<u>14,574</u>	<u>16,305</u>
		<u><u>14,574</u></u>	<u><u>16,305</u></u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

18 Retirement benefit schemes

(Continued)

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

19 Unrestricted funds - Designated

These are unrestricted funds which are designated to core funding as reserves in the event of winding down operations & the charity needs to cover 3 months of operating expenses.

	At 1 April 2024 £	Transfers £	At 31 March 2025 £
Designated funds	113,296	3,204	116,500

Previous year:

	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Designated funds	147,821	(34,525)	113,296

20 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Gains and losses £	At 31 March 2025 £
Freelands Foundation	25,600	-	(25,600)	-	-	-
Everette Taylor (Kickstarter)	-	10,000	(10,000)	-	-	-
Chisenhale Dance Space	-	3,169	(3,169)	-	-	-
Alexandra Hess Fund donation	-	10,000	(10,000)	-	-	-
Bloomberg	25,000	-	(25,000)	-	-	-
Mondrian Fund	12,184	11,739	(23,923)	-	-	-
East End community Foundation	-	5,000	-	-	-	5,000
University of Westminster	-	300	(300)	-	-	-
P Goodman Gallery	-	7,500	(7,500)	-	-	-

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

20 Restricted funds (Continued)

Fabiana Marenghi Vaselli Bond Commissions						
Fund donation	-	10,000	(10,000)	-	-	-
Marc Payot (via Chapel & York) donation	-	9,723	(9,723)	-	-	-
Exhibition Donations	-	42,000	(42,000)	-	-	-
Henry Moore Foundation	-	6,000	(6,000)	-	-	-
Chisenhale Publishing - Donations	-	19,186	(19,186)	-	-	-
The Prism Charitable Trust	-	10,000	(10,000)	-	-	-
Deborah Roberts	55,000	-	(55,000)	-	-	-
Ford foundation Foundation	-	39,372	(39,372)	-	-	-
foundation	-	10,000	(10,000)	-	-	-
Bow & Stepney Health CIC	-	2,300	(2,300)	-	-	-
Asymmetry Art foundation	-	10,000	(10,000)	-	-	-
The African Arts Trust	-	5,000	(5,000)	-	-	-
Tower Hamlets SLA	-	984	(984)	-	-	-
Embassy of the Kingdom of Netherlands donation	-	16,011	(16,011)	-	-	-
Co- ommissioning income	-	18,160	(18,160)	-	-	-
Josh Austrian Cultural Forum contribution	-	853	(853)	-	-	-
	117,784	247,297	(360,081)	-	-	5,000

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

20 Restricted funds	(Continued)					
Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	Gains and losses	At 31 March 2024
	£	£	£	£	£	£
	-	-	-	-	-	-
Freelands Foundation	-	25,600	-	-	-	25,600
Madlove Contribution	-	19,502	(19,502)	-	-	-
Chisenhale Dance Space	-	21,195	(21,195)	-	-	-
Research & Development income	-	6,205	(6,205)	-	-	-
Bloomberg	-	120,000	(95,000)	-	-	25,000
Mondrian Fund Fondation	-	12,184	-	-	-	12,184
Pernod Ricard Clare Mckean Foundation	-	16,745	(16,745)	-	-	-
Lotus L. Kang Foundation	-	5,000	(5,000)	-	-	-
Joshua Leon Grant	-	29,166	(29,166)	-	-	-
Fluxus Grant	-	5,054	(5,054)	-	-	-
Exhibition Donations	-	6,800	(6,800)	-	-	-
Henry Moore Foundation	-	18,250	(18,250)	-	-	-
Chisenhale Publishing - Donations	-	5,000	(5,000)	-	-	-
Futures fund	-	42,000	(42,000)	-	-	-
Deborah Roberts	-	87,132	(87,132)	-	-	-
Ford foundation	-	56,059	(1,059)	-	-	55,000
Foundation	-	40,430	(40,430)	-	-	-
foundation	-	8,000	(8,000)	-	-	-
Terra foundation	-	25,000	(25,000)	-	-	-
Asymmetry Art foundation	-	74,980	(74,980)	-	-	-
	-	624,302	(506,518)	-	-	117,784

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

20 Restricted funds

(Continued)

Notes to the Restricted funds

Freelands Foundation - Funding for social practice with children & young people.

Madlove contribution - Funding from Mayor of London for the 2.8 Million Minds initiatives - a children & young people initiative.

Chisenhale Dance Space - Shared funding of the summer of art programme.

Research & Development income - A fund to support internal staff researching for their curatorial practice.

Bloomberg - A digital accelerator programme to upgrade hardware, software and digital practices within the organisation. Spent over 3 years, must be concluded by March 2025.

Mondrian Fund - To support our curatorial programme, must be spent on the commissions programme.

Fondation Pernod Ricard - To support our curatorial programme, must be spent on the commissions programme.

Clare Mckee Foundation - To support our curatorial programme, must be spent on the commissions programme.

Lotus L. Kang Foundation - Specific funding to be spent in year on L L Kang's commission.

Joshua Leon Grant - Specific funding to be spent in year on Leon's commission.

Fluxus Grant - To support our curatorial programme, must be spent on the commissions programme.

Exhibition Donations - To support our curatorial programme, must be spent on the commissions programme.

Henry Moore Foundation - To support our curatorial programme, must be spent on the commissions programme.

Chisenhale Publishing - Donations - Funding to be spent in-year on book publication.

Futures Fund - Resilience funding to support core spend.

Deborah Roberts - Funding for social practice with children & young people.

Ford Foundation - Funding for social practice with children & young people.

Foundation Foundation - Funding for social practice with children & young people.

Terra foundation - Fellowship for an assistant curatorial position.

Asymmetry Art foundation - Fellowship for a curatorial research fellow.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

21 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	411,316	751,924	(703,188)	(3,204)	456,848
	<u>411,316</u>	<u>751,924</u>	<u>(703,188)</u>	<u>(3,204)</u>	<u>456,848</u>
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	316,512	627,136	(566,857)	34,525	411,316
	<u>316,512</u>	<u>627,136</u>	<u>(566,857)</u>	<u>34,525</u>	<u>411,316</u>

22 Analysis of net assets between funds

	Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:				
Tangible assets	11,240	-	-	11,240
Current assets/(liabilities)	445,608	116,500	5,000	567,108
	<u>456,848</u>	<u>116,500</u>	<u>5,000</u>	<u>578,348</u>
	<u>456,848</u>	<u>116,500</u>	<u>5,000</u>	<u>578,348</u>
	<u>456,848</u>	<u>116,500</u>	<u>5,000</u>	<u>578,348</u>
	Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Tangible assets	14,658	-	-	14,658
Current assets/(liabilities)	396,658	113,296	117,784	627,738
	<u>411,316</u>	<u>113,296</u>	<u>117,784</u>	<u>642,396</u>
	<u>411,316</u>	<u>113,296</u>	<u>117,784</u>	<u>642,396</u>

23 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

24 Cash absorbed by operations	2025	2024
	£	£
(Deficit)/surplus for the year	(64,048)	178,064
Adjustments for:		
Investment income recognised in statement of financial activities	(4,262)	(8,869)
Depreciation and impairment of tangible fixed assets	3,747	4,886
Movements in working capital:		
Decrease/(increase) in stocks	12,433	(35,593)
(Increase) in debtors	(188,516)	(86,187)
(Decrease) in creditors	(3,048)	(38,187)
Increase/(decrease) in deferred income	20,000	(361,125)
Cash absorbed by operations	<u>(223,694)</u>	<u>(347,011)</u>

25 Analysis of changes in net funds

The charity had no material debt during the year.

CHISENHALE GALLERY

England & Wales - Charity number 1026175

Accounts

Charity registration number 1026175 (England and Wales)

Company registration number 02851794

CHISENHALE GALLERY
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

CHISENHALE GALLERY

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	May Calil Shezad Dawood Thomas Francis Alexandra Hess Lubaina Himid Melodie Leung Sasha Morgan Katherine Schaefer Alfred Spencer Shyam Awasthi Lydia Ourahmane Angelina Volk	(Appointed 5 March 2024) (Appointed 1 August 2023) (Appointed 5 March 2024) (Appointed 27 March 2024) (Appointed 10 May 2024) (Appointed 22 July 2024) (Appointed 31 October 2024) (Appointed 22 July 2024)
Secretary	Ms Charlotte Cole	
Charity number (England and Wales)	1026175	
Company number	02851794	
Registered office	64 Chisenhale Road London E3 5QZ	
Auditor	McPhersons CFG Limited 23 St Leonards Road Bexhill on Sea East Sussex TN40 1HH	

CHISENHALE GALLERY

CONTENTS

	Page
Trustees' report	1 - 14
Statement of trustees' responsibilities	15
Independent auditor's report	16 - 19
Statement of financial activities	20 - 21
Balance sheet	23
Statement of cash flows	22
Notes to the financial statements	24 - 37

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's memorandum of association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

INTRODUCTION

Chisenhale Gallery was founded by artists. The same experimental vision and spirit of possibility that changed an empty veneer factory and brewery warehouse into an art gallery guides our work today. We commission and produce contemporary art, publish books and online material, and actively engage in social projects.

Chisenhale Gallery's Commissions Programme supports international and UK-based artists to pursue new directions and produce their most ambitious work to date. Over one-to-two years, we work closely with each artist through concept and research, to production and presentation. Combining extensive research and sustained curatorial engagement, the programme reflects an inspiring and challenging range of perspectives and art forms. We produce three to four new commissions each year and, as part of the process, a series of talks and events is programmed with each artist.

Partnerships and collaboration are central to Chisenhale Gallery's output. They enable the production of ambitious new commissions, while extending the reach of the programme nationally and internationally. Recent examples include: Lotus L. Kang's 2023 commission *In Cascades* at the CAG, Vancouver, in 2023 and Ayo Akingbade's 2023 commission *Show Me The World Mister* at Spike Island, Bristol; John Hansard Gallery, Southampton; BALTIC, Gateshead; and The Whitworth, Manchester, through 2023–24.

Located in a dynamic and creative residential neighbourhood in the heart of London's East End, where many cultures converge, Chisenhale Gallery is an evolving space for experimentation, transformed by each artist's commission. This building is home to Chisenhale Gallery and our colleagues Chisenhale Dance Space and Chisenhale Studios.

We care about sustaining relationships with fellow community-based organisations. As our locality's needs change, we look to develop ongoing projects and collaborations accordingly. Working in partnership with schools and community groups across Tower Hamlets and Hackney, we aim to uncover inspiring connections to everyday life through art.

Chisenhale Gallery is a registered charity, part of Arts Council England's National Portfolio. We fundraise for 100% of the artistic programme through trusts, foundations and individuals. All of our exhibitions are free.

For more information about current and forthcoming commissions, and to find out about Chisenhale Gallery's historic programme, please visit www.chisenhale.org.uk.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

MISSION, VISION, VALUES

Mission: To Champion the next generation of artists

Chisenhale champions the next generation of artists and is inspired by exciting and thought-provoking ways that artists reinterpret the world. The gallery amplifies artists' voices to connect with the artist within us all.

Chisenhale believes that excellent artists are everywhere and so provides platforms for them to be seen and heard, not only in the gallery or art studio, but also in classrooms, in books and throughout the local area. The gallery works with UK-based artists to provide an international platform and with international artists to support their UK network.

Vision

A dynamic neighbourhood art gallery with an international reach, we uniquely bring to life artists' ideas and are a vital contributor to our many communities locally and worldwide.

We are:

Collaborative - we share our expertise readily and recognise the skills others can contribute to our work

Supportive - we provide constructively critical friendship to artists, encouraging their practices to develop in exciting new ways

Curious - we ask ourselves and others what hasn't been done before and work to achieve it

Inspiring - we make space for artists who in turn inspire future artists

Inclusive - we care about being a welcoming place that can be shared by everyone

STRATEGIC AIMS AND OBJECTIVES

The following seven Strategic Objectives underpin all of Chisenhale Gallery's activities and inform the set of activities and priorities outlined in the Gallery's Business Plan for 2023-24. Collectively they contribute to the goals of Chisenhale Gallery's core funder, Arts Council England, as set out in its strategy for 2020-30, 'Let's Create'.

1. To provide opportunities for artists to develop and produce new inspiring work, often giving them their first public platform within an institution in London.
2. To create varied opportunities for audiences to connect with artists through the Gallery's programmes, addressing key questions raised by artists' works and welcoming participants to express their own creativity.
3. To provide employment and professional development for artists and arts workers, enabling them to develop their practises.
4. To be a platform for artists from varied cultural and social backgrounds to produce new work and reach audiences from across the UK and abroad.
5. To inspire and reach audiences locally, nationally and internationally across a range of platforms, including providing relevant artist-led, community-focused programmes.
6. To show principled leadership, ensuring the Gallery has a highly skilled and supported staff and board that is fully representative of an inclusive society.
7. To sustain a resilient, ethical and environmentally responsible business model for Chisenhale Gallery to ensure resources match ambitions, and enable the Gallery to secure its accommodation for the long-term.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

COMMISSIONS

Ravelle Pillay

Idyll

24 February–23 April 2023

Opened: Thursday 23 February 2023

Exhibition audience figures: 2287

Talks, local and schools programme participation: 437

Idyll – a peaceful or picturesque scene, typically idealised – was the title of Johannesburg-based artist Ravelle Pillay's first UK solo exhibition. Eight new oil paintings on canvas, ranging from near life-size to smaller portals, are hung alongside a series of Indian ink drawings on translucent acetate. Connecting sites of enduring personal interest to the fallibility of memory, Idyll continued the artist's reflections on how we remember – history, places and people. Working primarily in painting, Pillay's practice evolves from a personal process of archiving, drawing equally from family photographs and found imagery to map life-making in the wake of mass migration. As a descendent of Indian indentured workers – a system of contracted servitude, by which Indians were transported to European colonies for labour, following the abolition of slavery in the 19th century – Pillay's paintings are haunted by a personal relationship to legacies of colonialism and migration.

- Idyll marked the first commission in the gallery's Commissions Programme for 2023-24, which includes our current exhibition by Lotus Laurie Kang (2 June–30 July 2023) and forthcoming commissions by Benoît Piéron (15 September–12 November 2023) and Alia Farid (1 December 2023–4 February 2024).
- This marked Pillay's first large-scale solo exhibition, and first presentation in the UK.
- The exhibition included eight new paintings, all oil on canvas, and ten new drawings made with Indian ink on translucent acetate. The paintings were produced in London, during Pillay's Gasworks residency and while subletting a studio at Chisenhale Studios, above the gallery. The drawings were made back in Johannesburg.
- Pillay worked with Curator Olivia Aherne on an installation that consisted of paintings hung on the walls, paintings hung suspended from wire (sometimes back to back) and drawings installed away from the wall using rods and magnets.
- This encouraged an overlapping of imagery, different sightlines and shadows, and new relational readings of Pillay's works with every encounter.

Audience Feedback:

- The hanging really highlights the space.
- Really fascinating, I was curious to see how the photography would be included but now it makes so much sense - these paintings are so profound, like a sucker punch. At first they're very beautiful, but once you interrogate them there's something sinister underneath.
- I'm not usually into figurative works, but the way that these paintings are hung are a breath of fresh air. I'm very glad we came.
- This is the second time I've come to see this show and I love it, in particular the landscapes.
- Those red paintings hanging in the space... they feel so activated by that, they have so much power in the space.
- I really liked how it was displayed. It is nice having the windows open, I haven't seen that in years, it feels much more inviting.

Artist Feedback:

- Pillay's feedback was very positive: "I feel very strongly that the curatorial support I received at Chisenhale was the most important part of the project. I was able to work with Olivia, Zoé, Amy and Amina, all of whom were supportive, and had wonderful vision for the realisation of the project, which was both emotionally and professionally reassuring. It was a great experience to work with the curatorial team to realise the project."

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

- “The Chisenhale interview was one of the most impactful elements of the commission process, as Olivia was able to guide the conversation and speak directly to and add to the most important parts of my work and research. To have the content of the interview preserved is a resource that has been important for my thinking since.”

Talks and events:

- Thursday 2 March, 7pm: Sound artist and musician, [Nexcyia](#) performed a newly composed score responding to Pillay’s exhibition. (sold-out)
- Saturday 11 March, 12.00pm: A walk through Idyll with Chisenhale Gallery’s Curator Olivia Aherne.
- Saturday 18 March, 11.30am: Researcher Mona Manjot Kaur Dhaliwal led a poetry and print workshop for all ages.
- Saturday 25 March, 7.00pm: A creative response to Idyll, combining art and food, hosted by artists and chefs Inês Neto dos Santos and Nora Silva, aka The Gramounce. (sold-out)
- Wednesday 05 April, 7:00pm: Artist Group Crit with Thomas J. Price. (sold-out)
- Thursday 20 April, 7.00pm: Academic and author of Ghostly Matters, Avery F. Gordon responds to Pillay’s exhibition.

Lotus L. Kang

In Cascades

2 June 2023 - 30 July 2023

Opening: Thursday 1 June 2023, 6.30 - 8.30pm

Exhibition audience figures: 2007

Talks, local and schools programme participation: 604

Lotus L. Kang’s artworks evolve with time. Working across sculpture, photography, installation and drawing, the artist uses her acute sensitivity to process and site to reflect on bodies, identities, memories, and histories. For Kang’s first institutional solo exhibition in Europe, In Cascades reorganised the spaces and fissures of Chisenhale Gallery, asking what is passed down and what is lost as we move through the world? At the centre of the exhibition, ten industrial steel joists were suspended from the gallery’s ceiling. Echoing the lotus root – a recurring motif in Kang’s practice – the joists contained cavities that enhance their strength; a generative absence through which Kang’s commission materialised. Through close attention to material, site, and process, Kang’s commission slipped between what is seen and what is felt, what is abundant and what is lost, continually imprinting upon us the recurring question: what sticks and what falls away?

- Lotus Laurie Kang (LLK) is a Canadian artist living and working in Toronto.
- Recent exhibitions include Molt (New York-Lethbridge-Los Angeles-Toronto-Chicago-), Museum of Contemporary Art Chicago, Chicago and Mother Always Has a Mother, Mercer Union SPACE, Toronto (both 2023). Her work was also included in Soft Water Hard Stone at New Museum, New York in 2021.
- In 2022 Kang was the inaugural resident of Horizon Art Foundation, Los Angeles and also in residence at Triangle Arts Association, New York where, alongside wider research, she commenced work on her Chisenhale Gallery commission.
- The project was co-commissioned with Contemporary Art Gallery (CAG), Vancouver, where the exhibition opened on 28 September 2023 and runs until 7 January 2024.
- Following her Chisenhale Gallery exhibition, LLK has received multiple invitations from institutions and galleries to develop new projects including an invitation to participate in the next Whitney Biennial which will open in March 2024 (confidential).
- The accompanying publication, co-commissioned by CAG, Vancouver was published by Hurtwood Press and released in July 2023 (see further details in Publishing Report below).

Audience Feedback:

- So rare to see good sculpture in London. Such a beautiful and well considered show, I stayed for more than an hour and kept discovering new things as I went along.
- There is something so generous about this show with there being such a wide range of small, medium, and large objects. It rewards your time.
- Such a stunning show, I love how the photographic paper reflected the light, which then spilled onto the other sculptural elements in the exhibition.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

- I loved the subtleties of the work, and how fun it was to look for some of the artwork. It made me really think about the architecture of the building.
- It is a lovely show and the edition is beautiful. Very much interested in the cast objects.
- The thing that really resonated with me was the fluidity of the material, objects balancing between the beams, showing both vulnerability and strength in an imaginative way. I also loved the bit about the rats at the end of the interview.

Artist Feedback:

"The commission at Chisenhale was a formative one for me. The entire process running close to two years meant that I had the most curatorially and materially immersive experience making the show. I was able to experiment in thinking and making freely, something that is crucial to my own work. I've since come to deeply realise the time it takes to really nurture and grow ideas, and how to best guide them along; this is something I'm more able to practise in my studio and work now. The gallery's already high visibility also meant that many people who didn't know my work came to know it, share it, and feel it. On a "professional" level, the benefits have been immense – there have been several reviews (Art Monthly, interview in ArtAsiaPacific, interview in Afterall to come, review in Afterall to come, artist feature in Flash Art to come), and multiple invitations from various institutions and galleries to make new projects. One of the greatest benefits is that an iteration of this installation will now be on view in the 2024 Whitney Biennial (confidential for now); without the support and opportunity offered by Chisenhale, this kind of exhibition, made with great care, attention and sensitivity, would not have been possible." – Lotus Laurie Kang

Talks and events:

- Wednesday 14 June, 7pm: Lotus Laurie Kang was joined by writer and curator Sofie Krogh Christensen to discuss her new commission, In Cascades.
- Monday 19 June, 7pm: Lotus Laurie Kang joined Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas) for the latest Chisenhale Crit.
- Saturday 8 July, 2pm: A walk through of In Cascades with curator Amy Jones.
- Thursday 13 July, 6pm: Artist Sam Williams staged a 3-hour live choreographic installation (performed by dancers Temitope Ajose, Karen Callaghan and Iro Costello) in conversation with Kang's commission.
- Saturday 22 July, Artist Marie Smith led a workshop exploring cameraless photography.

Slumber Party

Benoît Piéron

15 September–12 November 2023

Opened: Thursday 14 September 2023

Exhibition audience figures: 1758 (including 93 from visitor groups)

Talks, local and schools programme participation: 604

A small stuffed toy bat perched on Chisenhale Gallery's front desk – she issued a warm welcome on behalf of the artist. An enchanting incarnation of illness, Monique signposts a material language that threads through Benoît Piéron's practice. Slumber Party – Piéron's first solo exhibition in the UK – applied a vital softness to the harsh uncertainties of life and death, and supplants the often distressing, stale and clinical atmosphere of hospitals with a sense of possibility and renewed imagination. Cotton sheets that once lined hospital beds in the UK and France were stitched together to create an expansive patchwork canopy. Traces of hospitalised bodies – faded secretions and stains – stretched across the gallery, crafting a collective corpus of matter and memories, and revealing beauty in the discarded.

Linked to the times Piéron has spent in hospitals, throughout his childhood and later life, the space became a refuge and a portal through which to journey into other realities – a dreamscape that is also a means of survival.

- Slumber Party marked Piéron's first large-scale solo exhibition and commission in the UK and explored illness and hallucination as spaces of possibility and abundance.
- The exhibition began at the front of house desk, with a stuffed bat titled Monica.
- The gallery installation featured a large patchwork tablecloth, anchored by a large tulip wood table leg, and was topped with a red pincushion. Along the gallery floor, a new work titled Radical Softness was displayed – a series of emergency lights veiled by pastel-sprayed domes, each programmed to slow down and gently dim over the course of each day.
- The fabrication of this commission was supported by Aneeka Makwana, Christopher MacInnes and Charles Stanton-Jones, Other People's Sculpture, and Coppermill Ltd.
- The project's lead supporter was Fondation Pernod Ricard, with headline support from Fluxus Art Projects.
- An accompanying publication, and the artist's first book, was co-published with Mousse and launched in November 2023 (further details in Publishing section below).

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Audience Feedback:

- "I've never experienced anything like that before. The first thing I wanted when I came out of the hospital was to speak to people who had experienced similar things to me, so this was very special for me." – Passing visitor
- "Always incredibly inspirational to see the shows here. Benoit's work is life affirming." – Louise
- "So, so moving – thank you! For bringing pleasure to [crip]." – Jo Longhurst

Talks and events:

- Sunday 17 September, 2–5pm: A juggling ball workshop for adults led by artist Benoît Piéron.
- Sunday 8 October, 3–4pm: A walkthrough of the exhibition *Slumber Party* with curator Olivia Aherne.
- Thursday 26 October, 7pm: Richard Deacon joined Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas), inviting audiences to share work-in-progress. (38)
- Saturday 4 November, 2pm: Chisenhale Gallery and Great Ormond Street Hospital Arts hosted a collaborative event exploring artist commissions within hospital settings with Benoît Piéron, Leah Clements, Phoebe Eustance, Jamila Prowse, Tarun Gidwani, and Maria Turri.
- Thursday 9 November, 7pm: The launch of Benoît Piéron's new publication co-published by Chisenhale Gallery and Mousse Publishing.

Elsewhere

Alia Farid

1 December 2023–4 February 2024

Opening: 30 November 2023

Exhibition audience figures: 1,994

Talks, local and schools programme participation: 338

Elsewhere was a major commission and the first solo exhibition in the UK by Alia Farid. Working in film, sculpture, and textile, Farid traces histories often marginalised or obscured by the Global North. In her artworks, communities, local practices, and traditions are reconsidered, giving the rhythms of everyday life political significance and potency.

Sixteen hand-woven and embroidered rugs span the length of the gallery. Drawing from photographs, archival material, and interviews with local people, the works detail cityscapes – buildings, shop fronts, and adverts – that conjure the presence of the Palestinian diaspora in Puerto Rico. Pharmacies and restaurants, owned and operated by Palestinians, are woven alongside brightly coloured mosques and a menu detailing 'Arabic cuisine'.

- The commission delved into the under-told histories of Arab and South Asian migration to Latin America and the Caribbean, specifically a Palestinian diaspora in Puerto Rico.
- Farid was nominated for the Artes Mundi 10 and the Nam June Paik Award 2023 and is the recipient of The Lise Wilhelmsen Art Award 2023. Her ongoing research project, *Migration of Forms*, received the 2022 Creative Capital Award.
- The commission delves into the under-told histories of Arab and South Asian migration to Latin America and the Caribbean, specifically a Palestinian diaspora in Puerto Rico.
- The exhibition included 16 textile works – rugs and blankets from Iraq which have been embroidered with a range of visual imagery by weavers from Samawa.
- This has been achieved by engaging with the various diaspora communities across Puerto Rico and inviting them to photograph their places of public gathering or spaces where part of their identity and heritage is formed and sustained.
- The photographs subsequently travelled to workshops in Samawa where Alia worked with weavers, using the photographs as a point of departure.
- The commission brought seemingly disparate sites in relation to each other, creating a trans-regionalism that challenges national boundaries.

Audience Feedback:

- "Impressive and poignant."
- "So still and busy all at once! Loved it."
- "An inspiring show, beautifully woven narratives."
- "Fantastic colour and energy."

All quotes from our visitor book; and echoed in conversations had in the gallery.

CHISENHOLE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Talks and events:

- Saturday 2 December, 11–12pm: A tour of the exhibition Elsewhere with Alia Farid and curator Olivia Aherne
- Friday 8 December, 7–8pm: A lecture by scholar Maru Pabón, presenting ongoing research into the poetics of solidarity.
- Tuesday 9 January, 7–9pm: Crit with Julianknxx and Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas).
- Thursday 18 January, 7–9pm: A reading group led by curator and researcher Odessa Warren.
- Thursday 1 February, 7–8pm: A live performance by artist Joe Namy responding to the commission.

Joshua Leon

23 February–21 April 2024

Opening: 22 February 2024

Exhibition audience figures: 1,688 (as of and including 18 April 2024)

Talks, local, and schools programme participation: 148 (as of and including 18 April 2024)

The Missing O and E was a new commission and first solo presentation by London-based artist, poet, and writer Joshua Leon. Leon's text-led processes produce artworks and exhibitions that bind memoir with historical research. Spanning sculpture and sound, the installation traced a collapsing of personal memory and historical record to offer a nuanced exploration of Jewish life. Three letters – C H N – are visible from nearby on Grove Road. Inlaid into the side of Chisenhole's building in c. 1940, Leon's exhibition tends to this sign, to reveal an otherwise ellipsed history. Two, possibly missing, letters – an O and an E – have been stained into the gallery's windows. Like a form of annotation, the last name of the building's former owner, Morris Cohen, is restored onto the building's surface, returning a forgotten history to the site. Interpreting instances in which one's name might be erased, transformed, or deliberately withdrawn, The Missing O and E recognises misnomers, codes, and ellipses as both socially imposed and politically intentional. A single speaker emits the second violin part from Edward Elgar's Enigma Variations, a composition played by Leon's grandfather while in the London Philharmonic Orchestra in the 1950s. By isolating a single instrument, Leon amplifies one voice, otherwise concealed in the cacophony of the orchestra. Two 'f' shaped veneered benches evoke the holes on a violin; amplification devices that become support structures for listening. As the piece oscillates between sound and silence, visitors are invited to listen to which voices can and cannot be heard.

- Joshua Leon is a poet, writer and visual artist living and working in London.
- Recent exhibitions include: Revision, PEER Gallery, London (2022); POST, Barbican, London (2022); Expo in a Box, Frac Lorraine, Metz (2022) Governmental Fires, FUTURA, Prague (2021); Loose Routes Along the Familiar, Madonna del Pozzo, Spoleto (2021); Attendance(s) Close to the Close, Daily Practice, Rotterdam (2020).
- Taking lamentation as a space of critical engagement, his text-led processes produce exhibitions and performances that bind memoir with historical research.
- Spanning sculpture and sound, Leon's new installation traces a collapsing of memories and histories to offer a nuanced exploration of Jewish identity, where absence and ellipses transition from socially imposed to politically intentional.
- A series of music programmes that trace Leon's grandfather's involvement with the London Philharmonic Orchestra, reveal a simultaneous history of misnaming and subsequent name change.
- Developed alongside the commission, Leon's first publication, The Process, launched at the gallery on 4 April. The outcome of two years of writing and documenting his own research processes, the publication comprises original writing by Leon alongside archival material.

Talks and Events

- Saturday 9 March, 11–11.30am: A tour of the exhibition The Missing O and E with Assistant Curator Oscar Abdulla.
- Wednesday 13 March, 7–9pm: A conversation about artistic practice facilitated by Joshua Leon and Abbas Zahedi, an iteration of their collaborative project Kounsel.
- Tuesday 26 March, 7–9pm: Crit with Caragh Thuring and Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas).
- Wednesday 27 March, 7–8.30pm: An evening of music and poetry in partnership with Austrian Cultural Forum London.
- Thursday 4 April, 7–9pm: The launch of Leon's publication, The Process. Featuring a conversation between Leon and the exhibition's curators Olivia Aherne and Amy Jones.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Forthcoming events:

- Thursday 18 April, 7–9pm: A talk by Cultural historian Juliet Steyn responding to themes in *The Missing O and E*, followed by a conversation with Joshua Leon.

Publishing

- As we develop and refine our publishing work, we also continue exploratory conversations with potential 2024 publishing partners.
- Chief considerations are expanding distribution, value-for-money and mission alignment.

Ayo Akingbade (co-published with Book Works)

- Interspersed with images spanning film stills, archival material, textiles and research photographs taken during Akingbade's travels through Nigeria, the publication also provides an insight into the making of the commission.
- Contributors include Lagos-based writer Maryam Kazeem, poet Gboyegao Odubanjo, curator Steven Cairns and artist Okwui Okpokwasili.
- The book is designed by Maeve Redmond.
- Akingbade's publication was launched to coincide with the end of the exhibition at John Hansard Gallery, Southampton, and before it went onto BALTIC, Gateshead.

Lotus Laurie Kang (published by Hurtwood Press)

- Chisenhale Gallery, CAG, Vancouver and Hurtwood Press co-published Kang's first artist's book.
- Featuring snapshots of works in progress, as well as a new series of photographs by Kang, the publication shares fragments of the commission and the ongoing processes that shape it.
- Contributors include poet and artist CA Conrad, writer Estelle Hoy and curator Victoria Sung, alongside a curatorial essay by Associate Curator Amy Jones and a foreword co-authored by Zoé and CAG Director Matthew Hyland.
- The book is designed by Kristin Metho.
- Kang's publication is due to launch on 27 July 2023 to coincide with the final weeks of her commission at Chisenhale Gallery with a reading by CA Conrad.

Benoît Piéron (published by Mousse)

- Marking a new publishing partnership, we worked with Mousse on the development and distribution of Benoît Piéron's first book.
- The book takes the idea of the 'waiting room magazine' as its formal starting point.
- It included written and visual contributions from Benoît Piéron, alongside essays and uniquely, a series of 'activities' for the reader created by commissioned artists which speak to the ideas and anxieties of the waiting room.
- The book launched in November 2023, at the end of Benoît Piéron's Chisenhale Gallery exhibition.

Social practice

2.8 Million Minds:

- Chisenhale Gallery has been a leading partner on 2.8 Million Minds (so-called because there are 2.8 million young people in Greater London), an arts, young people, and mental health program supported by the Mayor of London and the Baring Foundation. The purpose of 2.8 Million Minds was to pilot projects bringing artists and young people struggling with their mental health together and create a new body of research exploring good practice in the field, with a view to informing policy in local government in the years to come. The project has taken place in two phases.
- The second phase of 2.8 Million Minds began in earnest in February 2023. With momentum behind the project, and a network of unique relationships established between Chisenhale Gallery and local mental health services, charities, secondary schools, youth centres, and carer networks, 35 young people across Tower Hamlets were recruited. 40 more young people were on a waiting list to join should capacity become available. This year, the focus was twofold. How to support a larger group while addressing the complex individual needs of participants? How to begin handing over some of the responsibilities for the shape and direction of the project to the young artists?

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

- Meeting fortnightly over a period of 6 months in a community hall in Bethnal Green, the project was expertly led by the vacuum cleaner alongside multidisciplinary artist Cecilia Wee and poet and curator Amina Jama. Whereas the first phase of 2.8 Million Minds focussed on the particular art forms of the lead artists – e.g. a photography project led by Becky Warnock and a textiles project led by Tyreis Holder – there was a significant shift in this phase towards peer-led working. Young people were encouraged to form working groups around their interests and skills.
- The final sharing, on 12 August at Whitechapel Gallery (Gallery 2), featured a ‘variety show’ of performances, poetry, film, music, and illustration, which, despite its multifarious nature, carried a coherent message (audience of 150 across two events). That is: young people in London going through similar struggles need more spaces like 2.8 Million Minds, spaces where they can be themselves, where they don’t have to make a case for additional support, and where they can find a sense of collective purpose without losing their individual voices. Truly experimental in nature, this complex project mirrored the diversity of Tower Hamlets, a borough with a high proportion of young people from Global majority backgrounds.
- A full evaluation of the project is currently ongoing, led by the gallery. We feel that the burgeoning peer-led potential of this second phase speaks particularly strongly to the Culture House methodology, which originated in Finland. Having engaged the founder of the movement, Markus Raivio, in conversation over the last few months, we are enthusiastically ready to learn more from this approach, adapt it to some of our ways of working, and explore ways to apply it as a formal development of our ongoing work in 2024.

Summer of Art

- With funding from Action for Bow, we collaborated again with Chisenhale Studios and Chisenhale Dance Space to deliver a community arts programme across our organisations and festival on Chisenhale Road, and was our biggest and best yet.
- Chisenhale Gallery led on the management and production of the programme, with a focus this year on youth voice, working with YP in the local area who experience real material barriers to accessing art and culture.
- Edwin Mingard developed a project with staff and students at London East Alternative Provision, a pupil referral unit 10 minutes from the gallery, while artist Renata Minoldo is worked with a group of children in KS2 at Chisenhale Primary, who the school believe could especially benefit from an arts-based intervention.
- We worked with 9 artists across three weeks in July and August on a public programme, before a festival celebrating the artworks created over the summer on Saturday 16 September, featuring performances, music and workshops.
- 62% of attendees had not visited our institutions before – we were reaching people for the first time.
- 1178 people participated in the summer of art this year, which featured 25 artists, 1 exhibition celebrating local young people’s work, and 1 arts festival bringing different communities together from across Bow.
- 50% of attendees who attended our public programme and festival and replied to our surveys live in Bow, 21% in neighbouring wards in Tower Hamlets – we were engaging hyper-local audiences, creating a deeper sense of connection between our institutions and neighbourhood.

School projects:

- We ran taster workshops with 180 students at Mulberry School for Girls alongside artist Opashona Ghosh (of Baesianz, a collective that celebrates London-based artists of Asian heritage) with a view to initiating a more ambitious project next year. This follows an overwhelming response from students at Mulberry to participate in the current 2.8 Million Minds project.
- All 400 students and staff at Chisenhale Primary School have been working with musicians Richard Jones (Ligeti Quartet), Koichi Yamanoha (Grimm Grimm) and Frances Lobo (Deep Throat Choir) responding to Laurie Kang’s exhibition.
- Just as Lotus Laurie Kang’s In Cascades represented layers of embodied history in suspended screens of photographic film, the groups have similarly explored how we can hold layers of memory together in a series of new pieces for voices, viola and tape loops - sonic moments suspended in time. The project will culminate in a mixtape and short film.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

School feedback:

- Working with Edwin (Mingard) has provided my students with an opportunity to see the world through his eyes - the eyes of an artist and filmmaker... Art-teaching in these contexts is about lifelong learning, and Edwin has created genuine memories for our students. – Lennox Barton, Arts Lead – London East Alternative Provision
- For Renata Minoldo's project, we selected a group of children who otherwise would not always get that opportunity to do art, and some of our SEN children. It was an amazing way to broaden their experiences and produce some beautiful new work exhibited at the gallery. – April Gaskin-Payne, teacher at Chisenhale Primary School
- All our classes participated in the music project. Seeing that link between visual art and music inspired our students and created a real sense that the gallery is a community space. Everyone is welcome. That's what we share with the children so they can see themselves as potential artists or just lovers of art as they move through life and beyond. – Gemma Anidi - Headteacher at Chisenhale Primary School

Audience Feedback on public programme and festival:

- What a great family event. Really welcoming for local neighbours. It was great to see the local communities gather.
- Fantastic event with a lovely community feel.
- Welcoming, fun and inspiring kids to experiment with new techniques. 10/10
- Fantastic organisation and very suitable selection of art workshops, complimentary yet diverse. The kids loved it, music too.
- Really important to have events like this when art in schools is under attack! More please!
- We have been awarded funding by the Freelands Foundation to work within Pupil Referral Units (PRUs) in Tower Hamlets & Newham, Art-making in unstable contexts.
- Pupil Referral Units are an increasingly utilised pressure valve in the British education system, a destination for children and young people who have been suspended or excluded multiple times from mainstream schooling. Compared to peers in conventional settings, students at PRUs are more likely to live in poverty, experience abuse and neglect at home, have a learning difficulty or suffer from a mental health condition, while certain ethnic groups are disproportionately represented in PRUs.
- We are embedding two artists over a calendar year in two schools, supporting original research around the effectiveness of arts interventions in such settings, and creating a new publication profiling these projects and demonstrating what we have learnt along the way.
- In a mutually enriching process, the artists will shape their practice to the setting and curricula, whilst the art teachers share expertise in working with diverse groups of young people in an unstable context.
- A series of 'creative socials' at CG will bring together art teachers from PRUs, Special Education Needs and Disabilities (SEND) and mainstream primary and secondary schools to communicate across educational silos.
- We have learnt an enormous amount that we feel will be useful to others embarking on projects in similar settings: practical strategies in the classroom and a deeper understanding of life on the margins of the education system. This learning will form the basis of a publication later this year.

At Chisenhale, we prioritise working with young people who experience real material barriers to accessing art and culture. Our Social Practice programme has developed innovative new models of placing artists in hospitals, Child and Adolescent Mental Health Services, and Pupil Referral Units. So far, we have collaborated with staff and teachers to facilitate working with young people. But this programme signals a new approach, working directly with art teachers in PRUs to embed our work within institutions, leaving a legacy beyond the project's timespan. The publication documenting this period will act as an engaging record of the work: a toolkit that can be used by artists and artist-teachers to benefit successive groups of students elsewhere.

– Seth Pimlott, Curator: Social Practice

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

CURATORIAL FELLOWSHIPS

In 2023-24 Chisenhale Gallery continued to develop new opportunities for curatorial training and to sustain its commitment to expanding access into the curatorial profession. Designed to create pathways into employment and sustain professional development, these unique training opportunities address stark racial disparities within the sector.

Terra Foundation Curatorial Fellowship

A 12-month fully funded entry-level curatorial position that encompasses full-time working on research, production, exhibition-making and registrar skills. This came to an end in April 2024.

Asymmetry Art Foundation Curatorial Fellowship

An 18-month fully-funded curatorial position for an emerging Chinese curator, inclusive of dedicated weekly research time to develop an independent project.

STAFF AND GOVERNANCE

Chisenhale Gallery has a committed and dynamic board of trustees, chaired by May Calil who was appointed the new chair of the board in October 2022.

During 2023-24 Chisenhale Gallery employed a team of 28 people including 19 salaried employees in full time and part time roles, four hourly-paid roles with front of house and events, and five freelance within exhibition installation and bookkeeping.

Senior staff 2023-24

Director – Zoe Whitley

Deputy Director – Emma Starkings

Head of Development – Giorgio Mattia

Curator – Olivia Aherne

Curator Social Practice – Seth Pimlott

NETWORKS

In 2023-24 Chisenhale Gallery continued to be a member of Plus Tate. The network was launched in 2010 with an aim to share collections and expertise and build a network that would use Tate's resources to strengthen the contemporary visual arts ecology in the UK. Chisenhale Gallery joined in January 2015 when the network expanded adding a further 16 partners to the original cohort of 18.

Chisenhale is also a founding member of Common Practice, London, an advocacy group working for the recognition and fostering of the small-scale contemporary visual arts sector in London. The group aims to promote the value of the sector and its activities, act as a knowledge base and resource for members and affiliated organisations, and develop a dialogue with other visual art organisations on a local, national and international level.

EQUALITY, DIVERSITY & INCLUSION

In 2023-24, Chisenhale Gallery continues to have a diverse workforce and board.

All staff job descriptions include time in every role to engage in anti-racist learning and professional development, as agreed with line managers. This ongoing work includes sharing resources such as links to reading material, films and conferences between team members. Trans awareness training and access-need training for our website was also provided for all staff.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Financial review

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Chisenhale Gallery continues to operate with dedicated fundraising staff supporting the Director's fundraising strategy. Over the past decade, Chisenhale Gallery has steadily diversified its fundraising streams and decreased its dependence on funding from the Arts Council England, total support from ACE accounted for 18% of overall income compared with 21% in 2021-22, and 20% in 2022-23.

Overall income from donations, grants and charitable activities has declined since 2022-23. Donations from individuals increased as a vital source of funding in 2023-24, to compensate for the reduction in efficacy from the ACE funding and a tough landscape for Trust & Foundation applications. Chisenhale Gallery's Friends and Patrons' Programme, alongside the Futures Fund raised unrestricted income of £183,969.

Programme income landed below target in 23-24 £200,352 of the budgeted £391,000. Alongside a tough fundraising landscape, Chisenhale Gallery went through a full staff turnover within the Development Team, contributing to a soft year in terms of income. This team is now stabilised and enters into the 24-25 year with a stronger income pipeline.

Chisenhale Gallery's historically strong position financially is now less resilient, however the strategy to secure funding is still strong, in particular in relation to programme costs. We are on track to secure a higher percentage of income for our commissions programme than in 2023-24, although the fundraising landscape poses a risk, particularly in finding core funding. 24-25 has been re-forecasted to paint a clearer picture of income, and reduce expenditure.

Reserves policy

On 31 March 2024 the gallery had unrestricted funds of £169,503.98. The purpose of these funds is to provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding. From these funds, the Trustees have agreed to hold a designated 'Reserve Fund' equivalent to three months of basic operating costs. These reserves currently stand at £113,296.

CHISENHOLE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

RISK

The UK's position post-COVID and post-Brexit continues to be precarious for the cultural sector and costs for fine art shipping and materials have increased in some cases more than five-fold. Geopolitics inclusive of the war in Ukraine render increasingly uncertain the erstwhile stable cost of energy and has a knock-on effect on utilities. ACE funding as a National Portfolio Organisation was unaffected, however this grant represents only 18% of overall income, covering approximately 20% of core costs.

100% of programme costs must be raised each year on top of ACE's support.

A detailed Risk Register, as well as a Sensitivity Analysis of the organisation's financial projections, is included in the 2022-23 Business Plan. Key risks identified include:

- Lease arrangements: Chisenhale Art Place Trust (CAPT) holds the lease on the building known as Chisenhale Works owned by the London Borough of Tower Hamlets, until 2031. Chisenhale Gallery currently occupies its space under a formal sub-lease, previously renewed in March 2018 for a term of 5 years, ending in March 2023. This was renewed in August 2023. There is currently no commitment from LBTH to renew our lease. Renewed collaborative relationships across the building with CAPT and Chisenhale Dance Space, and a shared plan to secure the lease mitigates some of the risk, although we are still unsure of LBTH's lease renewal plan.

- Fundraising: around 18% of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining c.82% of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery has a strong track record and generates income from a broad range of sources, including through a successful major donor initiative, the Commissions Fund, and the establishment of a new Futures Fund designed to generate unrestricted funds. However, Trusts & Foundations donations are at a historic level of competition, and the current economic uncertainty is presenting a risk with individual giving. Due to these factors, fundraising risk is higher than in previous years, and a re-forecast will be adopted in 24/25 to reflect the landscape. A new development team is onboard and working through a reactive and proactive strategy to stimulate a higher level of income, and expenditure is being reduced by 4% in 24/25 and 20% in 25/26. An appropriate level of reserves also serves to cushion risk.

- Reputational risks: particularly in relation to donations from individuals, companies, trusts and foundations, the Gallery acknowledges the potential reputational damage associated with accepting funds, where the money may have been generated – or be perceived by audiences, artists and other funders, to have been generated – through unethical practices. In 2018 the Gallery devised and implemented a comprehensive Ethics Policy which was further updated in 2022 and again in 2023, including a specific donations policy which outlines and makes public the Gallery's procedures for conducting due diligence on donations. The Ethics Policy is reviewed regularly by the Board of Trustees and discussion of organisational ethics is an active and ongoing process. The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. These policies and procedures were last reviewed and updated in April 2023.

The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. These policies and procedures were last reviewed and updated in April 2021.

Structure, governance and management

PUBLIC BENEFIT

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

SMALL COMPANY EXEMPTION

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies, which are subject to the small companies regime.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Shane Akeroyd	(Resigned 22 July 2024)
May Calil	
Shezad Dawood	
Thomas Francis	(Appointed 5 March 2024)
Alexandra Hess	(Appointed 1 August 2023)
Lubaina Himid	
Melodie Leung	(Appointed 5 March 2024)
Sasha Morgan	
Katherine Schaefer	(Appointed 27 March 2024)
Alfred Spencer	(Appointed 10 May 2024)
Shyam Awasthi	(Appointed 22 July 2024)
Lydia Ourahmane	(Appointed 31 October 2024)
Angelina Volk	(Appointed 22 July 2024)
Dr Mark Godfrey	(Resigned 30 November 2023)
Andrew Haigh	(Resigned 10 November 2023)
Paul Maheke	(Resigned 10 November 2023)
Samuel Talbot	(Resigned 28 April 2024)
Nicholas Trompeter	(Resigned 27 November 2023)
Laura Weir	(Appointed 1 August 2023 and resigned 28 November 2023)

Auditor

In accordance with the company's articles, a resolution proposing that McPhersons CFG Limited be reappointed as auditor of the company will be put at a General Meeting.

The trustees' report was approved by the Board of Trustees.

May Calil

.....
May Calil

Trustee

2025-01-29

Date:

CHISENHALE GALLERY

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2024

The trustees, who are also the directors of Chisenhale Gallery for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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 judgements 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
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

CHISENHALE GALLERY

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF CHISENHALE GALLERY

Qualified opinion

We have audited the financial statements of Chisenhale Gallery (the 'charity') for the year ended 31 March 2024 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, 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.

Basis for qualified opinion

We were not appointed as auditor of the company until after 31 March 2024 and thus did not observe the counting of physical inventories at the end of the year. We were unable to satisfy ourselves by alternative means concerning the inventory quantities held at 31 March 2024, which are included in the balance sheet at £35,593, by using other audit procedures.

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

Key audit matters

Except for the matter described in the basis for qualified opinion section, we have determined that there are no key audit matters to be communicated in our report.

Conclusions relating to going concern

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

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

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

CHISENHALE GALLERY

INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF CHISENHALE GALLERY

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

As described in the basis for qualified opinion section of our report, we were unable to satisfy ourselves concerning the inventory quantities of £35,593 held at 31 March 2024. We have concluded that where the other information refers to the inventory balance or related balances such as cost of sales, it may be materially misstated for the same reason.

Matters on which we are required to report by exception

Except for the matter described in the basis for qualified opinion section of our report, in the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report.

Arising solely from the limitation on the scope of our work relating to inventory, referred to above:

- we have not obtained all the information and explanations that we considered necessary for the purpose of our audit; and
- we were unable to determine whether adequate accounting records have been kept.

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

CHISENHALE GALLERY

INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF CHISENHALE GALLERY

- The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- We identified the laws and regulations applicable to the charity through discussions with management, and from our commercial knowledge and experience of the charity sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charity, including the Charities SORP 2019, Charities Act 2011, Companies Act 2006, and data protection, anti-bribery, employment, environmental and health and safety legislation;
- We assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- Identified laws and regulations were communicated within the audit team and the team remained alert to instances of non-compliance through the audit.

We assessed the susceptibility of the charity's financial statements to material misstatements, including obtaining an understanding of how fraud might occur; by:

- Making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge or actual, suspected and alleged fraud;
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we-

- Performed analytical procedures to identify any unusual or unexpected relationships;
- Tested journals entries to identify unusual transactions;
- Assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- Investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- Agreeing financial statement disclosures to underlying supporting documentation;
- Enquiring of management as to actual and potential litigation and claims;
- Reviewing correspondence with the Charity Commission, relevant regulators and the charity's legal advisors; and
- Reviewing minutes of trustee board meetings.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: <https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

CHISENHALE GALLERY

INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF CHISENHALE GALLERY

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Peter Watters FCA BFP (Senior Statutory Auditor)

For and on behalf of McPhersons CFG Limited, Statutory Auditor

Chartered Accountants

23 St Leonards Road

Bexhill on Sea

East Sussex

TN40 1HH

Date: ..30 January 2025

McPhersons CFG Limited is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

CHISENHALE GALLERY

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Current financial year		Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
	Notes					
Income and endowments from:						
Donations and legacies	4	441,731	-	618,097	1,059,828	779,067
Charitable activities	3	33,661	-	6,205	39,866	121,845
Investments	5	8,869	-	-	8,869	790
Other income	6	142,875	-	-	142,875	70,711
Total income		627,136	-	624,302	1,251,438	972,413
Expenditure on:						
Charitable activities	7	566,857	-	506,518	1,073,375	959,102
Total expenditure		566,857	-	506,518	1,073,375	959,102
Net income		60,279	-	117,784	178,063	13,311
Transfers between funds		34,525	(34,525)	-	-	-
Net movement in funds	9	94,804	(34,525)	117,784	178,063	13,311
Reconciliation of funds:						
Fund balances at 1 April 2023		316,512	147,821	-	464,333	451,022
Fund balances at 31 March 2024		411,316	113,296	117,784	642,396	464,333

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

CHISENHALE GALLERY

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Prior financial year		Unrestricted funds general 2023 £	Unrestricted funds Designated 2023 £	Restricted funds 2023 £	Total 2023 £
	Notes				
Income and endowments from:					
Donations and legacies	4	324,529	-	454,538	779,067
Charitable activities	3	121,845	-	-	121,845
Investments	5	790	-	-	790
Other income	6	70,711	-	-	70,711
Total income		<u>517,875</u>	<u>-</u>	<u>454,538</u>	<u>972,413</u>
Expenditure on:					
Charitable activities	7	504,564	-	454,538	959,102
Total expenditure		<u>504,564</u>	<u>-</u>	<u>454,538</u>	<u>959,102</u>
Net income and movement in funds		<u>13,311</u>	<u>-</u>	<u>-</u>	<u>13,311</u>
Reconciliation of funds:					
Fund balances at 1 April 2022		<u>303,201</u>	<u>147,821</u>	<u>-</u>	<u>451,022</u>
Fund balances at 31 March 2023		<u>316,512</u>	<u>147,821</u>	<u>-</u>	<u>464,333</u>

CHISENHALE GALLERY

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	24		(347,011)		192,496
Investing activities					
Purchase of tangible fixed assets		(5,910)		(13,096)	
Investment income received		8,869		790	
		<u> </u>		<u> </u>	
Net cash generated from/(used in) investing activities			2,959		(12,306)
Net cash generated from financing activities			<u> </u>		<u> </u>
			-		-
Net (decrease)/increase in cash and cash equivalents			(344,052)		180,190
Cash and cash equivalents at beginning of year			803,387		623,197
			<u> </u>		<u> </u>
Cash and cash equivalents at end of year			<u>459,335</u>		<u>803,387</u>

CHISENHALE GALLERY

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024		2023	
		£	£	£	£
Fixed assets					
Tangible assets	13		14,658		13,635
Current assets					
Stocks	14	35,593		-	
Debtors	15	163,615		77,428	
Cash at bank and in hand		459,335		803,387	
		658,543		880,815	
Creditors: amounts falling due within one year	16	(30,805)		(430,117)	
Net current assets			627,738		450,698
Total assets less current liabilities			642,396		464,333
Net assets excluding pension liability			642,396		464,333
			=====		=====
The funds of the charity					
Restricted income funds	19		117,784		-
Unrestricted funds - general			411,316		316,512
Unrestricted funds - Designated	20		113,296		147,821
			642,396		464,333
			=====		=====

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on **2025-01-29**

May Calil

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May Calil

Trustee

Company registration number 02851794 (England and Wales)

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Chisenhale Gallery is a private company limited by guarantee incorporated in England and Wales. The registered office is 64 Chisenhale Road, London, E3 5QZ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's memorandum of association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

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

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% on reducing balance basis
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

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

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.10 Financial instruments

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

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

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

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

2 Critical accounting estimates and judgements

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

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

3 Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Unrestricted funds						
Sale of goods	2,027	-	2,027	3,569	-	3,569
Services provided under contract	25,128	-	25,128	110,080	-	110,080
Sales of services by beneficiaries	-	-	-	1,312	-	1,312
Performance related grants	6,506	-	6,506	6,884	-	6,884
Other income	-	6,205	6,205	-	-	-
	33,661	6,205	39,866	121,845	-	121,845
	33,661	6,205	39,866	121,845	-	121,845

4 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	59,163	147,382	206,545	11,683	296,486	308,169
Grants received	305,024	470,715	775,739	168,421	158,052	326,473
Membership fees	77,544	-	77,544	144,425	-	144,425
	441,731	618,097	1,059,828	324,529	454,538	779,067
	441,731	618,097	1,059,828	324,529	454,538	779,067

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

4 Income from donations and legacies

(Continued)

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Grants receivable for core activities						
A4 Arts Foundation	23,999	-	23,999	168,421	-	168,421
Arts Council England NPO	168,421	-	168,421	-	8,900	8,900
Ayo Art Fund	-	-	-	-	20,000	20,000
Bloomberg Digital	-	120,000	120,000	-	75,000	75,000
Deborah Roberts	-	56,059	56,059	-	5,000	5,000
Foundation Foundation	-	8,000	8,000	-	10,000	10,000
Goodman Gallery	-	-	-	-	6,500	6,500
Henry Moore Foundation	-	5,000	5,000	-	5,000	5,000
London Community Fund	-	-	-	-	10,000	10,000
Madlove Ltd	10,890	19,502	30,392	-	11,122	11,122
Terra Foundation	-	25,000	25,000	-	21,653	21,653
The Ford Foundation	-	40,430	40,430	-	40,430	40,430
The Freelands Foundation	-	25,600	25,600	-	-	-
Chisenhale dance space funding	-	21,195	21,195	-	-	-
Mondrian Fund	-	12,184	12,184	-	-	-
Clare Mckeeon Foundation	-	5,000	5,000	-	-	-
Lotus L.Kang Foundation	-	29,166	29,166	-	-	-
Joshua Leon Grant	-	5,054	5,054	-	-	-
Fluxus Grant	-	6,800	6,800	-	-	-
Commissions fund	70,058	-	70,058	-	-	-
Fondation Pernod Ricard	-	16,745	16,745	-	-	-
Asymmetry Art foundation	-	74,980	74,980	-	-	-
Teiger Foundation	31,656	-	31,656	-	-	-
Deferred grants brought forward	-	-	-	-	40,635	40,635
Deferred grants carried forward	-	-	-	-	(96,188)	(96,188)
	<u>305,024</u>	<u>470,715</u>	<u>775,739</u>	<u>168,421</u>	<u>158,052</u>	<u>326,473</u>

5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	8,869	790
	<u>8,869</u>	<u>790</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

6 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
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Gallery Tax Relief	142,875	70,711
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7 Expenditure on charitable activities

	Total 2024 £	Total 2023 £
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Direct costs

Programme costs	396,430	627,219
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Share of support and governance costs (see note 8)

Support	657,206	324,424
Governance	19,739	7,459

	<u>1,073,375</u>	<u>959,102</u>
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Analysis by fund

Unrestricted funds - general	566,857	504,564
Restricted funds	506,518	454,538

	<u>1,073,375</u>	<u>959,102</u>
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CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

8 Support costs allocated to activities

	2024	2023
	£	£
Staff costs	495,557	164,376
Depreciation	4,886	5,944
Fundraising	5,622	9,039
Stationery	4,089	5,466
Rent and Insurance	37,348	40,660
Staff training and sundry expenses	44,627	18,102
Telephone and computer costs	23,299	23,405
Travel and Hospitality	3,397	3,147
Website and Intranet	(8,300)	5,864
Bank charges	2,771	2,665
Heat and light	4,472	5,873
Repairs and maintenance	28,795	29,436
Governance costs	30,382	17,906
	<u>676,945</u>	<u>331,883</u>
Analysed between:		
Total	<u>676,945</u>	<u>331,883</u>

9 Net movement in funds

	2024	2023
	£	£
The net movement in funds is stated after charging/(crediting):		
Fees payable for the audit of the charity's financial statements	8,500	3,000
Depreciation of owned tangible fixed assets	4,886	5,944
	<u>13,386</u>	<u>8,944</u>

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

11 Employees

The average monthly number of employees during the year was:

	2024	2023
	Number	Number
Administration	3	3
Fundraising	2	2
Productions	13	8
	<u>18</u>	<u>13</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

11 Employees (Continued)

Employment costs	2024 £	2023 £
Wages and salaries	434,607	115,749
Social security costs	44,645	34,042
Other pension costs	16,305	14,585
	<u>495,557</u>	<u>164,376</u>

There were no employees whose annual remuneration was more than £60,000.

12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

13 Tangible fixed assets

	Fixtures and fittings £
Cost	
At 1 April 2023	108,652
Additions	5,910
At 31 March 2024	<u>114,562</u>
Depreciation and impairment	
At 1 April 2023	95,018
Depreciation charged in the year	4,886
At 31 March 2024	<u>99,904</u>
Carrying amount	
At 31 March 2024	<u>14,658</u>
At 31 March 2023	<u>13,635</u>

14 Stocks

	2024 £	2023 £
Finished goods and goods for resale	<u>35,593</u>	<u>-</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

15 Debtors

	2024	2023
	£	£
Amounts falling due within one year:		
Trade debtors	21,174	6,717
Other debtors	142,441	70,711
	<u>163,615</u>	<u>77,428</u>

16 Creditors: amounts falling due within one year

	Notes	2024	2023
		£	£
Other taxation and social security		12,641	156
Deferred income	17	-	361,125
Trade creditors		5,771	40,733
Other creditors		2,193	25,103
Accruals		10,200	3,000
		<u>30,805</u>	<u>430,117</u>

17 Deferred income

	2024	2023
	£	£
Other deferred income	-	361,125
	<u>-</u>	<u>361,125</u>

Deferred income is included in the financial statements as follows:

	2024	2023
	£	£
Deferred income is included within:		
Current liabilities	-	361,125
	<u>-</u>	<u>361,125</u>
Movements in the year:		
Deferred income at 1 April 2023	361,125	170,205
Released from previous periods	(361,125)	(170,205)
Resources deferred in the year	-	361,125
	<u>-</u>	<u>361,125</u>
Deferred income at 31 March 2024	<u>-</u>	<u>361,125</u>

18 Retirement benefit schemes

	2024	2023
	£	£
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	16,305	14,585
	<u>16,305</u>	<u>14,585</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

18 Retirement benefit schemes

(Continued)

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

19 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023	Incoming resources	Resources expended	At 31 March 2024
	£	£	£	£
	-	-	-	-
Freelands Foundation	-	25,600	-	25,600
Madlove Contribution	-	19,502	(19,502)	-
Chisenhale Dance Space	-	21,195	(21,195)	-
Research & Development income	-	6,205	(6,205)	-
Bloomberg	-	120,000	(95,000)	25,000
Mondrian Fund	-	12,184	-	12,184
Fondation Pernod Ricard	-	16,745	(16,745)	-
Clare Mckeen Foundation	-	5,000	(5,000)	-
Lotus L. Kang Foundation	-	29,166	(29,166)	-
Joshua Leon Grant	-	5,054	(5,054)	-
Fluxus Grant	-	6,800	(6,800)	-
Exhibition Donations	-	18,250	(18,250)	-
Henry Moore Foundation	-	5,000	(5,000)	-
Chisenhale Publishing - Donations	-	42,000	(42,000)	-
Futures fund	-	87,132	(87,132)	-
Deborah Roberts	-	56,059	(1,059)	55,000
Ford foundation	-	40,430	(40,430)	-
Foundation foundation	-	8,000	(8,000)	-
Terra foundation	-	25,000	(25,000)	-
Asymmetry Art foundation	-	74,980	(74,980)	-
	-	624,302	(506,518)	117,784

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

19 Restricted funds

(Continued)

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	At 31 March 2023 £
	-	-	-	-
Education grants and donations	-	30,436	(30,436)	-
PV Donations	-	413	(413)	-
Other Core Grants and Donations	-	60,122	(60,122)	-
Exhibition Grants and Trusts	-	62,553	(62,553)	-
Exhibition Income - other sources	-	10,000	(10,000)	-
Exhibition Donations	-	111,738	(111,738)	-
Fellowship Funding	-	28,612	(28,612)	-
Henry Moore Foundation	-	5,000	(5,000)	-
Commissions Fund	-	135,664	(135,664)	-
Resilience Fund	-	10,000	(10,000)	-
	-	454,538	(454,538)	-

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

19 Restricted funds

(Continued)

Notes to the Restricted funds

Freelands Foundation - Funding for social practice with children & young people.

Madlove contribution - Funding from Mayor of London for the 2.8 Million Minds initiatives - a children & young people initiative.

Chisenhale Dance Space - Shared funding for the summer of art programme.

Research & Development income - A fund to support internal staff researching for their curatorial practice.

Bloomberg - A digital accelerator programme to upgrade hardware, software and digital practices within the organisation. Spent over 3 years, must be concluded by March 2025.

Mondrian Fund - To support our curatorial programme, must be spent on the commissions programme.

Fondation Pernod Ricard - To support our curatorial programme, must be spent on the commissions programme.

Clare Mckee Foundation - To support our curatorial programme, must be spent on the commissions programme.

Lotus L. Kang Foundation - Specific funding to be spent in year on L L Kang's commission.

Joshua Leon Grant - Specific funding to be spent in year on Leon's commission.

Fluxus Grant - To support our curatorial programme, must be spent on the commissions programme.

Exhibition Donations - To support our curatorial programme, must be spent on the commissions programme.

Henry Moore Foundation - To support our curatorial programme, must be spent on the commissions programme.

Chisenhale Publishing - Donations - Funding to be spent in-year on book publication.

Futures Fund - Resilience funding to support core spend.

Deborah Roberts - Funding for social practice with children & young people.

Ford Foundation - Funding for social practice with children & young people.

Foundation Foundation - Funding for social practice with children & young people.

Terra foundation - Fellowship for an assistant curatorial position.

Asymmetry Art foundation - Fellowship for a curatorial research fellow.

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

20 Unrestricted funds - Designated

These are unrestricted funds which are designated to core funding as reserves, in the eventuality that we would need to wind down operations.

	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Designated funds	147,821	(34,525)	113,296
Previous year:	At 1 April 2022 £	Transfers £	At 31 March 2023 £
Designated funds	147,821	-	147,821

21 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	316,512	627,136	(566,857)	34,525	411,316
Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
General funds	303,201	517,875	(504,564)	-	316,512

22 Analysis of net assets between funds

	Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Tangible assets	14,658	-	-	14,658
Current assets/(liabilities)	396,658	113,296	117,784	627,738
	411,316	113,296	117,784	642,396

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

22 Analysis of net assets between funds

(Continued)

	Unrestricted funds general 2023 £	Unrestricted funds Designated 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:				
Tangible assets	13,635	-	-	13,635
Current assets/(liabilities)	302,877	147,821	-	450,698
	<u>316,512</u>	<u>147,821</u>	<u>-</u>	<u>464,333</u>

23 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

24 Cash (absorbed by)/generated from operations

	2024 £	2023 £
Surplus for the year	178,064	13,310
Adjustments for:		
Investment income recognised in statement of financial activities	(8,869)	(790)
Depreciation and impairment of tangible fixed assets	4,886	5,944
Movements in working capital:		
(Increase) in stocks	(35,593)	-
(Increase) in debtors	(86,187)	(56,168)
(Decrease)/increase in creditors	(38,187)	39,280
(Decrease)/increase in deferred income	(361,125)	190,920
Cash (absorbed by)/generated from operations	<u>(347,011)</u>	<u>192,496</u>

25 Analysis of changes in net funds

The charity had no material debt during the year.

Audit trail

Details

FILE NAME Chisenhale Gallery 2024 Accounts.pdf - 29/01/2025, 12:02

STATUS ● Signed

STATUS TIMESTAMP
2025/01/29
16:45:48 UTC

Activity



SENT

charlotte.cole@chisenhale.org.uk **sent** a signature request to:
• May Calil (maycalil@gmail.com)

2025/01/29
12:05:45 UTC



SIGNED

Signed by May Calil (maycalil@gmail.com)

2025/01/29
16:45:48 UTC



COMPLETED

This document has been signed by all signers and is **complete**

2025/01/29
16:45:48 UTC

The email address indicated above for each signer may be associated with a Google Account, and may either be the primary email address or secondary email address associated with that account.

CHISENHALE GALLERY

England & Wales - Charity number 1026175

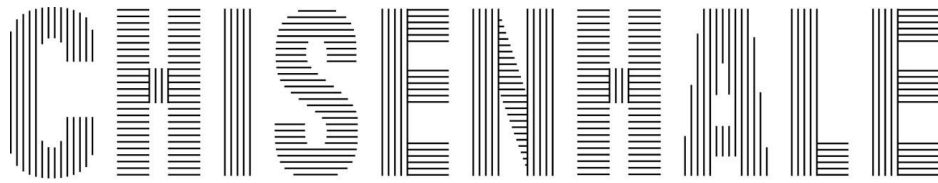
Accounts

Charity number: 1026175
Company number: 02851794
(England and Wales)

Chisenhale Gallery

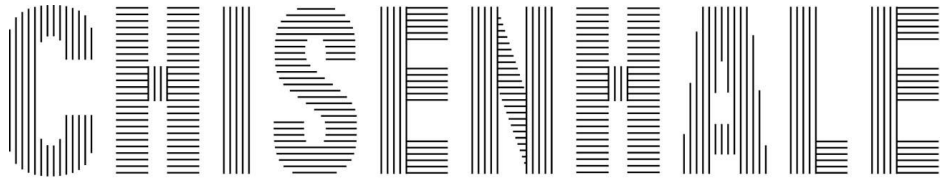
Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2023



Chisenhale Gallery
Contents Page
For the year ended 31 March 2023

Report of the Trustees	1 to 9
Independent Examiner's Report to the Trustees	10
Statement of Financial Activities	11
Statement of Financial Position	12
Cashflow Statement	13
Notes to the Financial Statements	13 to 21



CHISENHALE GALLERY TRUSTEES ANNUAL REPORT 2022-23

CHISENHALE GALLERY CHAMPIONS THE NEXT GENERATION OF ARTISTS

As a non-profit organisation, we produce and share new works of art, working closely with artists who develop their ideas over a period of up to two years.

We are inspired by the exciting and thought-provoking ways that artists reinterpret the world.

We believe that excellent artists are everywhere and deserve a platform to be seen and heard; not only in the gallery, but also in the books we publish, school classrooms and throughout our local area.

We amplify artists' voices to stir the artist in each of us.

We nurture unformed concepts and realise landmark exhibitions. By

reinventing the gallery with every distinctive commission, we bring new

artworks and artist's projects to local, national and international attention. For

forty years, Chisenhale has been the site of defining projects by innovators

including:

- 1989: Lubaina Himid (Turner Prize Winner 2017, Maria Lassnig Prize 2023, SDB/ FLAG Prize 2024)
- 1990: Rachel Whiteread (Turner Prize Winner 1993)
- 1991: Cornelia Parker (Royal Academy of Arts 2010, Artist of the Year Apollo Award 2016)
- 1997: Wolfgang Tillmans (Turner Prize Winner 2000)
- 2008: Anthea Hamilton (Paul Hamlyn Award 2018)
- 2012: Lynette Yiadom-Boakye (Future Generation Art Prize 2012, Southbank Sky Arts Awards 2016/2023)
- 2012: Helen Marten (Turner Prize Winner 2016)

- 2014: Camille Henrot (Nam June Paik Award 2014, Edvard Munch Art Award 2015)
- 2018: Lawrence Abu Hamdan (Turner Prize Winner 2019)
- 2022: Nikita Gale (Fondation Henraux Prize 2022)
- 2023: Alia Farid (Lise Wilhelmsen Art Award 2023)

Chisenhale Gallery is the foundational UK platform from which notable artists' careers are propelled. We also demonstrate our commitment to artists through our Social Practice programme across East London (Tower Hamlets, Hackney and Newham), notably garnering Highly Commended recognition in the Culture Health and Wellbeing Awards 2022.

Chisenhale Gallery is a registered charity, part of Arts Council England's National Portfolio. We fundraise for 100% of the artistic programme through trusts, foundations and individuals. All of our exhibitions are free.

MISSION, VISION, VALUES

*As a non-profit organisation, we **produce** and **share** new works of art.*

We are inspired by the exciting and thought-provoking ways that artists reinterpret the world. We strive to be a centre of excellence in contemporary visual art.

*We **believe** that excellent artists are everywhere and so **provide** platforms to be seen and heard; not only in the gallery or art studio, but also in classrooms, in books and throughout our local area.*

*We **amplify** artists' voices to possibly **connect** with the artist within us all.*

STRATEGIC AIMS AND OBJECTIVES

The following seven Strategic Objectives underpin all of Chisenhale Gallery's activities and inform the set of activities and priorities outlined in the Gallery's Business Plan for 2022-23. Collectively they contribute to the goals of Chisenhale Gallery's core funder, Arts Council England, as set out in its strategy for 2020-30, 'Let's Create'.

1. To provide opportunities for artists to develop and produce new inspiring work, often giving them their first public platform within an institution in London.
2. To create varied opportunities for audiences to connect with artists through the Gallery's programmes, addressing key questions raised by artists' works and welcoming participants to express their own creativity.
3. To provide employment and professional development for artists and arts workers, enabling them to develop their practises.

4. To be a platform for artists from varied cultural and social backgrounds to produce new work and reach audiences from across the UK and abroad.
5. To inspire and reach audiences locally, nationally and internationally across a range of platforms, including providing relevant artist-led, community-focused programmes.
6. To show principled leadership, ensuring the Gallery has a highly skilled and supported staff and board that is fully representative of an inclusive society.
7. To sustain a resilient, ethical and environmentally responsible business model for Chisenhale Gallery to ensure resources match ambitions, and enable the Gallery to secure its accommodation for the long-term.

COMMISSIONS PROGRAMME 2022-23

Chisenhale Gallery's Commissions Programme for 2022 comprised new exhibitions by artists Rachel Jones, Nikita Gale and Ayo Akingbade. We also presented a new event-based commission by young artists from The Coborn Centre for Adolescent Mental Health, Newham, and their staff, with the vacuum cleaner (James Leadbitter) made in collaboration with Caroline Moore. With research and production taking place in Lagos, London and Los Angeles, the artists in the 2022 Commissions Programme worked across painting, performance, sound and film to address themes of home, self-knowledge and collaboration.

Rachel Jones

12 March-11 June, 2022

say cheeeese by Rachel Jones was the artist's first solo exhibition in an institution, creating a series of oil pastels on paper and canvas as well as stickers to line the gallery walls and exterior doors. Working with painting, installation and performance, Jones examines ways of expressing that which can be seen and sensed rather than uttered. Jones' oil pastel works on canvas and paper often repeat symbols, colours and textures, creating associative, even familial, relationships between works varying in scale, from the monumental to the hand-held. Her accompanying first book by the same title is shortlisted in the Exhibition Catalogues category at the British Book Design and Production Awards 2023.

Nikita Gale

9 July-16 October, 2022

Artist Nikita Gale sculpts concrete, metal, light, and sound. Composing unforgettable installations through interventions both spatial and sonic alongside moving image works, Gale possesses a unique material sensibility through which abstract connections are forged between image and text, memory and identity, history and now. Chisenhale Gallery presented the artist's first solo exhibition in a UK institution. Gale's deeply researched practice orbits themes of invisibility and audibility, interrogating the complicated dynamic between performer and spectator, structure and decay.

Ayo Akingbade

12 November 2022-11 February 2023

Show Me The World Mister is a new film commissioned by artist Ayo Akingbade, now touring nationally. Shot on location in Nigeria, the commission builds on Akingbade's lucid interrogations of history and place, addressing the interwoven histories of industrialisation, colonisation and family. The film is produced by Chisenhale Gallery and Spike Island, Bristol, and commissioned by Chisenhale Gallery; Spike Island; the Whitworth, The University of Manchester; BALTIC Centre for Contemporary Art, Gateshead; and John Hansard Gallery, Southampton. Following its Chisenhale premiere, the work will be exhibited at partner venues through 2024. The accompanying publication, the artist's first, is co-published with Book Works and will be released in Winter 2023.

the vacuum cleaner

21 November 2022 - 4 December 2022

For They Let In The Light was a live performance series by young artists from The Coborn Centre for Adolescent Mental Health, Newham, and their staff, with the vacuum cleaner (James Leadbitter) made in collaboration with Caroline Moore in response to the question, "why are so many young people struggling with mental health?" The results, presented as a

series of immersive events at Chisenhale Gallery, challenged how mental health is understood, treated and experienced.

SOCIAL PRACTICE

Chisenhale Gallery prioritises working locally with young people who experience barriers to accessing art and culture in schools, hospitals, Child Adolescent Mental Health Services (CAMHS) and alternative provision settings.

Chisenhale Gallery's education work borrows from the ethos of its commission programme. We bring together artists, artist-teachers, and students to develop ambitious projects that start with questions and yield unexpected responses in a process that expands the capacities of each. In the context of ever-diminishing support for the arts within the schooling system, we aim to incubate challenging new ideas about the role art can play in the classroom while creating joyful connections between children and young people, artists and artworks. All of our projects culminate in tangible manifestations, striving to meet the gallery's mission to be a 'centre of excellence'.

Following two years of work in and around Child and Adolescent Mental Health Services in Tower Hamlets (*2.8 Million Minds* and *For They Let In The Light*), a particular priority of the programme is reaching young people who otherwise have limited access to art and culture. As a tight-knit and nimble organisation, we have developed expertise in navigating these sometimes difficult contexts and feel it is an area in which we can have the greatest impact.

2.8 Million Minds, Chisenhale's pilot project for the London Mayor's Culture Unit, was Highly Commended in the "Collective Power" category at the Culture, Health and Wellbeing Alliance's 2022 awards.

CURATORIAL FELLOWSHIPS

In 2022-23 Chisenhale Gallery secured major funding to develop new opportunities for curatorial training and to sustain its commitment to expanding access into the curatorial profession. Designed to create pathways into employment and sustain professional development, these unique training opportunities address stark racial disparities within the sector.

Terra Foundation Curatorial Fellowship

A 12-month fully funded entry-level curatorial position that encompasses full-time working on research, production, exhibition-making and registrarial skills.

Asymmetry Art Foundation Curatorial Fellowship

An 18-month fully-funded curatorial position for an emerging Chinese curator, inclusive of dedicated weekly research time to develop an independent project.

PARTNERSHIPS, AUDIENCES & PARTICIPANTS

Audience figures for Chisenhale Gallery commissions are collected from national and international presentations of the works at other venues, footfall at the gallery while the works are shown there, as well as audiences that engage with online works on digital platforms, and participants in the Gallery's events and community activities. Total audience figures during 2022-23 (1 April 2022 – 31 March 2023) across all these platforms were: **103,036**.

Exhibitions

During the financial year, the gallery was visited by 9,069 people, an average of 49.56 visitors each day. The average number of visitors per day in the previous financial year was 44.79.

Online Commissions, Talks & Schools' Programme

The Gallery's total participation figures are 3171.

Partnerships

Partnerships are central to Chisenhale Gallery's activities, enabling the production of ambitious projects, extending the reach of the works commissioned and providing opportunities for artists to show their works in new contexts and to reach wide audiences.

In 2022-23, Chisenhale Gallery's partners included:

Spike Island, Bristol; Baltic Centre for Contemporary Art, Gateshead; The Whitworth, University of Manchester; Hurtwood Press; Peer Sessions; The Coborn Centre for Adolescent Mental Health, Newham; Chisenhale Primary School; Chisenhale Studios; Chisenhale Dance Space; John Hansard Gallery, Southampton; Book Works; London Borough of Tower Hamlets Child and Adolescent Mental Health Services; London Mayor's Culture Unit.

Audience figures are also collected when Chisenhale Gallery commissions are shown at partnership venues and when works commissioned by Chisenhale are subsequently shown at other exhibitions in the future. These figures in 2022-23 included:

- Rachel Jones (12 March-11 June, 2022) 4,080
- Nikita Gale (9 July-16 October, 2022) 2,740
- Ayo Akingbade (12 November 2022-11 February 2023, Chisenhale Gallery; 18 Feb – 21 May 2023, Spike Island) 2,249 at Chisenhale and 15,854 at Spike Island
- the vacuum cleaner (21 November 2022 - 4 December 2022) 157

STAFF AND GOVERNANCE

Chisenhale Gallery has committed and dynamic board of trustees, chaired by Alice Rawsthorn OBE, who handed over to May Calil who was appointed the new chair of the board in October 2022.

During 2022-23 Chisenhale Gallery employed a team of 26 people including 17 salaried employees in full time and part time roles, four hourly-paid roles with front of house and events, and five freelance within exhibition installation and bookkeeping.

Senior staff 2022-23

Director – Zoe Whitley

Deputy Director – Emma Starkings

Head of Development – Ioanna Nitsou

Curator – Olivia Aherne (From May 2022)

NETWORKS

In 2022-23 Chisenhale Gallery continued to be a member of Plus Tate. The network was launched in 2010 with an aim to share collections and expertise and build a network that would use Tate's resources to strengthen the contemporary visual arts ecology in the UK. Chisenhale Gallery joined in January 2015 when the network expanded adding a further 16 partners to the original cohort of 18.

Chisenhale is also a founding member of Common Practice, London, an advocacy group working for the recognition and fostering of the small-scale contemporary visual arts sector in London. The group aims to promote the value of the sector and its activities, act as a knowledge base and resource

for members and affiliated organisations, and develop a dialogue with other visual art organisations on a local, national and international level.

Equality, Diversity & Inclusion

In 2022-23, Chisenhale Gallery focused on progress related to disability in the workplace. Its 12-strong board is reflective of the diversity of London; comprised of 5 women and 7 men; 2 members identify as LGBTQ; 6 trustees are BAME and 2 are Jewish.

2022-23 FINANCIAL REVIEW

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations.

Chisenhale Gallery continues to operate with dedicated fundraising staff supporting the Director's fundraising strategy. Over the past decade, Chisenhale Gallery has steadily diversified its fundraising streams and decreased its dependence on funding from the Arts Council England, total support from ACE accounted for 18% of overall income compared with 21% in 2021-22.

Overall income from donations, grants and charitable activities has remained steady from 2021-2022. Donations from individuals has continued to be a vital source of funding in 2022-23. Chisenhale Gallery's Friends and Patrons' Programme raised unrestricted income of £144,425

Despite the challenging fundraising landscape, in 2022-23 Chisenhale Gallery successfully secured large donations to support the gallery's Social Practise work including projects *2.8 Million Minds* and *For They Let In The Light*

Chisenhale Gallery remains in a strong position financially with ongoing strategy to secure funding for the majority of the planned programme for each forthcoming year in advance.

RESERVES POLICY

On 31 March 2023 the gallery had unrestricted funds of £464,332 of which £147,821 are designated. The purpose of these funds is to provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

From these funds, the Trustees have agreed to hold a designated 'Reserve Fund' equivalent to three months of basic operating costs. Currently £110,000 is designated for this purpose.

RISK

The UK's position post-Brexit has been precarious for the cultural sector and costs for fine art shipping and materials have increased in some cases more than five-fold. Geopolitics inclusive of the war in Ukraine render increasingly uncertain the erstwhile stable cost of energy and has a knock-on effect on utilities.

ACE funding as a National Portfolio Organisation was unaffected, however this grant represents only 18% of overall income, covering just under half of core costs. 100% of programme costs must be raised each year on top of ACE's support.

A detailed Risk Register, as well as a Sensitivity Analysis of the organisation's financial projections, is included in the 2022-23 Business Plan. Key risks identified include:

- Lease arrangements: Chisenhale Art Place Trust (CAPT) holds the lease on the building known as Chisenhale Works owned by the London Borough of Tower Hamlets, until 2031. Chisenhale Gallery currently occupies its space under a formal sub-lease, previously renewed in March 2018 for a term of 5 years, ending in March 2023. This was renewed in August 2023. The appointment of Nick Trompeter brings particular expertise in this area. Renewed collaborative relationships across the building with Chisenhale Dance Space, as well as participation in a consultancy project funded by the Greater London Authority (GLA) also serve to mitigate this risk.
- Fundraising: less than half of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining 50%+ of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery, however, has a strong track record and generates income from a broad range of sources, including through a successful major donor initiative, the Commissions Fund, and the establishment of a new Resilience Fund designed to generate unrestricted fund to support the organisation over the next two to three years in the post-pandemic recovery period. An appropriate level of reserves also serves to cushion this risk.
- Reputational risks: particularly in relation to donations from individuals, companies, trusts and foundations, the Gallery acknowledges the potential reputational damage associated with accepting funds, where the money may have been generated – or be perceived by audiences, artists and other funders, to have been generated – through unethical practices. In 2018 the Gallery devised and implemented a comprehensive Ethics Policy which was further updated in 2020 and again in 2022, including a specific donations policy which outlines and makes public the Gallery's procedures for conducting due diligence on donations. The Ethics Policy is reviewed regularly by the Board of Trustees and discussion of organisational ethics is an active and ongoing process.

The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. These policies and procedures were last reviewed and updated in April 2023.

PUBLIC BENEFIT

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

SMALL COMPANY EXEMPTION

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies, which are subject to the small companies regime.

DIRECTORS' RESPONSIBILITIES

Law applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and accounting 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
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 1985. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DIRECTORS

All directors of the company are also trustees of the charity, and there are no other trustees. The Board has the power to appoint additional trustees as it considers fit to do so. The directors set out below have held office during the whole year unless otherwise stated:

Shane Akeroyd
 May Calil (Appointed Chair October 2022)
 Shezad Dawood
 Mark Godfrey
 Andrew Haigh (Hon Treasurer)
 Alexandra Hess
 Lubaina Himid CBE
 Paul Maheke
 Sasha Morgan
 Sam Talbot
 Nick Trompeter KC
 Laura Weir

INDEPENDENT EXAMINER

Andrew M Wells FMAAT
 Counterculture Partnership LLP
 99 Western Road
 Lewes, East Sussex
 BN7 1RS

Approved by the Board of Trustees and signed on its behalf by:



.....

May Calil (Chair)
 Dated: 1 November 2023

Chisenhale Gallery
Independent Examiners Report to the Trustees
For the year ended 31 March 2023

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

Dated: 1 November 2023

Chisenhale Gallery
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2023

	Notes	Unrestricted funds £	Restricted funds £	2023 £	2022 £
Income and endowments from:					
Donations and legacies	2	324,529	454,538	779,067	812,305
Charitable activities	3	121,843	-	121,843	105,307
Investments	4	790	-	790	46
Other income	5	70,711	-	70,711	17,402
Total		517,873	454,538	972,411	935,060
Expenditure on:					
Charitable activities	6/7	(504,563)	(454,538)	(959,101)	(744,949)
Total		(504,563)	(454,538)	(959,101)	(744,949)
Net income/expenditure		13,310	-	13,310	190,111
Reconciliation of funds					
Total funds brought forward		451,022	-	451,022	260,911
Total funds carried forward		464,332	-	464,332	451,022

Chisenhale Gallery
Statement of Financial Position
As at 31 March 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	12	13,634	6,482
		13,634	6,482
Current assets			
Debtors	13	77,428	21,260
Cash at bank and in hand		803,386	623,197
		880,814	644,457
Creditors: amounts falling due within one year	14	(430,116)	(199,917)
Net current assets		450,698	444,540
Total assets less current liabilities		464,332	451,022
Net assets		464,332	451,022
The funds of the charity			
Unrestricted income funds	15	464,332	451,022
Total funds		464,332	451,022

For the year ended 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

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



.....

May Calil
Trustee

Dated: 1 November 2023

Chisenhale Gallery
Cashflow Statement
For the year ended 31 March 2023

	2023	2022
	£	£
Cash flow from operating activities		
Cash generated from operations	192,495	116,089
Dividends, interest and rent from investments	790	46
Purchase of tangible assets	<u>(13,096)</u>	<u>(2,207)</u>
	<u>(12,306)</u>	<u>(2,161)</u>
	180,189	113,928
Cash and cash equivalents at beginning of year	<u>623,197</u>	<u>509,269</u>
Cash and cash equivalents at end of year	<u>803,386</u>	<u>623,197</u>
 Cash generated from operations		
Net movement in funds	13,310	190,111
Adjustments for:		
Depreciation and amortisation of fixed assets	5,944	1,658
Dividends, interest and rent from investments	(790)	(46)
Movement in working capital		
(Increase)/decrease in debtors	(56,168)	(17,496)
Increase/(Decrease) in creditors	<u>230,199</u>	<u>(58,138)</u>
Cash generated from operations	<u>192,495</u>	<u>116,089</u>

Chisenhale Gallery
Notes to the Financial Statements
For the year ended 31 March 2023

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Chisenhale Gallery meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Income from grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

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

Pensions

The company operates a defined contribution pension scheme. Contributions are recognised in the accounts in the period they are incurred.

Irrecoverable VAT

Irrecoverable VAT is included in the Statement of Financial Activities, and is reported as part of the expenditure to which it relates.

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2023

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Donations received	11,683	296,486	308,169	277,094
Grants received	168,421	158,052	326,473	409,961
Subscriptions received	144,425	-	144,425	125,250
	324,529	454,538	779,067	812,305

Analysis of grants received

	2023	2022
	£	£
- A4 Arts Foundation	8,900	-
- Arts Council England Culture Recovery Fund	-	10,000
- Arts Council England NPO	168,421	168,421
- Ayo Art Fund	20,000	-
- Bloomberg Digital	75,000	50,000
- Circa Art Ltd	-	5,000
- Deborah Roberts	5,000	-
- Foundation Foundation	10,000	-
- Goodman Gallery	6,500	3,250
- Henry Moore Foundation	5,000	8,000
- HMRC Job Retention Scheme	-	5,866
- ICA	-	2,200
- London Community Fund	10,000	-
- Madlove Ltd	11,122	20,000
- Sobey Art Foundation	-	5,000
- Terra Foundation	21,653	-
- The Ford Foundation	40,430	-
Deferred grants brought forward	40,635	172,859
Deferred grants carried forward	(96,188)	(40,635)
	326,473	409,961

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2023

3. Income from charitable activities

	2023	2022
	£	£
Unrestricted funds		
<i>Programme</i>		
Catalogue sales and Allied Editions	3,569	1,494
Sales of editions	110,080	71,221
Event Programme income	1,312	-
Sundry income	6,882	32,592
	121,843	105,307
	121,843	105,307

4. Investment income

	2023	2022
	£	£
Unrestricted funds		
Bank interest receivable	790	46
	790	46
	790	46

5. Other income

	2023	2022
	£	£
Unrestricted funds		
Gallery Tax Relief	70,711	17,402
	70,711	17,402
	70,711	17,402

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Programme	185,190	442,028	627,218	459,501
Support costs	319,373	12,510	331,883	285,448
	504,563	454,538	959,101	744,949
	504,563	454,538	959,101	744,949

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2023

7. Costs of charitable activities by activity type

	Activities undertaken directly £	Support costs £	2023 £	2022 £
Support costs				
Programme	627,218	331,883	959,101	744,949

8. Analysis of support costs

	2023 £	2022 £
Programme		
Management	324,424	282,448
Governance costs	7,459	3,000
	331,883	285,448

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2023 £	2022 £
Depreciation of owned fixed assets	5,944	1,658
Accountancy fees	3,000	3,000

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2023 were:

	2023 £	2022 £
Salaries and wages	436,675	295,119
Social security costs	22,829	22,829
Pension costs	10,775	10,775
	470,279	328,723

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2023

	2023	2022
Administration	3	3
Fundraising	2	2
Productions	8	5
	13	10
	13	10

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2022
	£	£	£
Income and endowments from:			
Donations and legacies	444,472	367,833	812,305
Charitable activities	105,307	-	105,307
Investments	46	-	46
Other income	17,402	-	17,402
Total	567,227	367,833	935,060
Expenditure on:			
Charitable activities	(377,116)	(367,833)	(744,949)
Total	(377,116)	(367,833)	(744,949)
Net income/expenditure	190,111	-	190,111
Reconciliation of funds			
Total funds brought forward	260,911	-	260,911
Total funds carried forward	451,022	-	451,022

12. Tangible fixed assets

Cost or valuation	Fixtures and fittings
	£
At 01 April 2022	95,556
Additions	13,096
At 31 March 2023	108,652
Depreciation	
At 01 April 2022	89,074
Charge for year	5,944
At 31 March 2023	95,018
Net book values	
At 31 March 2023	13,634
At 31 March 2022	6,482

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2023

13. Debtors

	2023	2022
	£	£
Amounts due within one year:		
Trade debtors	6,717	3,858
Other debtors	70,711	17,402
	77,428	21,260
	77,428	21,260

14. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	40,733	28,454
Other creditors	25,258	1,258
Accruals and deferred income	364,125	170,205
	430,116	199,917
	430,116	199,917

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
<i>Designated</i>					
Designated fund	147,821	-	-	-	147,821
<i>General</i>					
General	303,201	517,873	(504,563)	-	316,511
	451,022	517,873	(504,563)	-	464,332
	451,022	517,873	(504,563)	-	464,332

Unrestricted Funds - Previous year

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
<i>Designated</i>					
Designated fund	133,700	-	-	14,121	147,821
<i>General</i>					
General	127,211	567,227	(377,116)	(14,121)	303,201
	260,911	567,227	(377,116)	-	451,022
	260,911	567,227	(377,116)	-	451,022

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2023

Purpose of unrestricted Funds

Designated fund

These are funds designated by the trustees for specific future purposes

General

Unrestricted funds are held for the promotion of the Arts by operation of Chisenhale Gallery. These funds provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

Restricted Funds

	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£
Restricted fund	454,538	(454,538)	-
	454,538	(454,538)	-

Restricted Funds - Previous year

	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£
Restricted fund	367,833	(367,833)	-
	367,833	(367,833)	-

Purpose of restricted funds

Restricted fund

Restricted funds represent funds given for specific exhibitions or projects

16. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	13,634	302,877	316,511
<i>Designated</i>			
Designated fund	-	147,821	147,821
Restricted funds			
	13,634	450,698	464,332

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2023

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	6,482	296,719	303,201
<i>Designated</i>			
Designated fund	-	147,821	147,821
Restricted funds			
	6,482	444,540	451,022

CHISENHALE GALLERY

England & Wales - Charity number 1026175

Accounts

Charity number: 1026175
Company number: 02851794
(England and Wales)

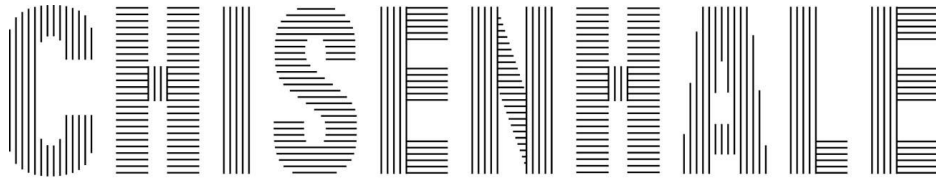
Chisenhale Gallery

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2022

Chisenhale Gallery
Contents Page
For the year ended 31 March 2022

Report of the Trustees	1 to 9
Independent Examiner's Report to the Trustees	10
Statement of Financial Activities	11
Statement of Financial Position	12
Cashflow Statement	13
Notes to the Financial Statements	14 to 21
Detailed Statement of Financial Activities	22 to 23



CHISENHALE GALLERY TRUSTEES ANNUAL REPORT 2021-22

INTRODUCTION

Chisenhale Gallery was founded by artists. The same experimental vision and spirit of possibility that changed an empty veneer factory and brewery warehouse into an art gallery guides our work today. Our mission is to commission new works of art through supporting artists at every stage of project development, from concept to completion. As a non-profit organisation, Chisenhale Gallery champions the ambitious, the challenging and the innovative from living artists and collaborates locally, nationally and internationally. We are committed to connecting our audiences to the energy and ideas of an ever-expanding creative community. Building on this rich and varied history, we continue to place artists at the centre of everything we do.

Located in a dynamic and creative residential neighbourhood in the heart of London's East End, where many cultures converge, Chisenhale Gallery is an evolving space for experimentation, transformed by each artist's commission. This building is home to a creative community spanning Chisenhale Gallery, Chisenhale Dance Space and Chisenhale Studios.

Chisenhale Gallery is known for being one of London's most innovative art spaces. With a reputation for identifying new artistic talent, we believe in the cultural impact that results from collaborating with and learning from artists working in all media.

Artist commissions initiated by Chisenhale Gallery have garnered international recognition including multiple Turner Prize nominations and wins, as well as visibility in major exhibitions and presence in museum collections across the UK and worldwide.

Chisenhale Gallery is a registered charity, part of Arts Council England's National Portfolio. We fundraise for 100% of the artistic programme through trusts, foundations and individuals. All of our exhibitions are free.

MISSION, VISION, VALUES

Mission

To commission new works of art through supporting artists at every stage of project development, from concept to completion. As a non-profit organisation, Chisenhale Gallery champions the ambitious, the challenging and the innovative from living artists and collaborates locally, nationally and internationally to bring this work to wide audiences.

Vision

A dynamic neighbourhood art gallery with an international reach, we uniquely bring to life artists' ideas and are a vital contributor to our many communities locally and worldwide.

We are

Collaborative - we share our expertise readily and recognise the skills others can contribute to our work

Supportive - we provide constructively critical friendship to artists, encouraging their practices to develop in exciting new ways

Curious - we ask ourselves and others what hasn't been done before and work to achieve it

Inspiring - we make space for artists who in turn inspire future artists

Inclusive - we care about being a welcoming place that can be shared by everyone

STRATEGIC AIMS AND OBJECTIVES

The following seven Strategic Objectives underpin all of Chisenhale Gallery's activities and inform the set of activities and priorities outlined in the Gallery's Business Plan for 2022-23. Collectively they contribute to the goals of Chisenhale Gallery's core funder, Arts Council England, as set out in its strategy for 2020-30, 'Let's Create'.

1. To provide opportunities for artists to develop and produce new inspiring work, often giving them their first public platform within an institution in London.
2. To create varied opportunities for audiences to connect with artists through the Gallery's programmes, addressing key questions raised by artists' works and welcoming participants to express their own creativity.
3. To provide employment and professional development for artists and arts workers, enabling them to develop their practises.
4. To be a platform for artists from varied cultural and social backgrounds to produce new work and reach audiences from across the UK and abroad.
5. To inspire and reach audiences locally, nationally and internationally across a range of platforms, including providing relevant artist-led, community-focused programmes.
6. To show principled leadership, ensuring the Gallery has a highly skilled and supported staff and board that is fully representative of an inclusive society.
7. To sustain a resilient, ethical and environmentally responsible business model for Chisenhale Gallery to ensure resources match ambitions, and enable the Gallery to secure its accommodation for the long-term.

COMMISSIONS PROGRAMME 2021-22

Chisenhale Gallery's Commissions Programme for 2021/22 comprised three new exhibitions by artists Yu Ji, Abbas Akhavan and Rindon Johnson. Honouring our commitment to artists, Yu Ji's and Akhavan's commissions, originally scheduled for 2020, were realised in 2021. The 2021/22 programme culminated with Johnson's major new commission.

Working within and beyond the walls of the gallery, the artists in the 2021/22 programme used video, sculpture, painting and installation to individually address urgent issues related to our natural and built environments. As part of the commissioning process, a series of talks and events were programmed in collaboration with commissioned artists and ran throughout the duration of each exhibition.

In Spring 2021, Chisenhale Gallery presented *Wasted Mud*, the first solo exhibition in a UK institution by Shanghai-based artist Yu Ji. Comprising sculpture, video, print and performance, Yu

Ji's work responds to specific contexts and locations to examine the human body's interaction with spaces such as the Thames at low tide or Deptford Market.

Taking London's canals and rivers as a starting point, Yu Ji's new commission acted as a 'living sculpture', where the body, liquid and concrete became sites in transformation. Through the use of water and vegetable matter, the gallery was transformed into a construction site, where weeds were boiled and building detritus swayed in a hammock. What might otherwise be considered wreckage took on the potential for newly discovered vitality.

Abbas Akhavan was the Summer 2021 commission. A new commission by Montreal-based artist Abbas developed his ongoing work with dirt ramming and green-screen techniques to examine themes of absence, destruction and reproduction. By recreating sections of the Palmyra Arch, a 2,000-year-old Syrian landmark believed to have been destroyed by ISIS in 2015, Akhavan's site-specific installation addressed issues of cultural ownership and power embedded in the act of producing a facsimile of an ancient monument. This installation was complemented by a rooftop painting of the words 'CAT'S PAW', visible only from an aerial vantage point and made possible by support from Concrete Projects.

Autumn/Winter 2021 marked Rindon Johnson's first solo exhibition in a UK institution. Deftly combining CGI and sculpture, Johnson created multifaceted conceptions of identity and belonging. Central to the commission was a live rendering of ocean weather data collected by Johnson throughout 2020. The moving images anthologise a yearlong portrait of the North Atlantic "cold blob." This section ocean-surface is located at the approximate geographical midpoint between Chisenhale Gallery and co-commissioners SculptureCenter, New York, where the work was also be presented in February 2021. A companion to the project was a publication co-published with SculptureCenter by InPatient Press.

LOCAL PROGRAMME

Encompassing our work with Schools, Young People and Families, the Local Programme renewed focus on the immediate community within walking distance of the gallery by developing a new strategy of outreach and participation. Chisenhale Gallery's Local Programme aims to inspire public imagination through interaction with the artists we commission and the artwork we help bring into being. We aim to attract people who have not yet set foot in the gallery and to develop meaningful, long-term relationships with those who do. We decided to extend the recognition enjoyed by our Exhibitions Programme to include public perceptions of our participatory work.

Three ideas govern everything we do, resonating with the gallery's vision, mission, and values. Firstly, we have tried to make the gallery practically useful for our artist audiences. Framing our Commissions Programme as a resource for artists of all ages and stages of development; we design our public events with the same ambition in mind. We have also attempted to better embed Chisenhale, a gallery with an international reputation but low local footfall, in its neighbourhood.

This has involved collaborating with communities and organisations on our doorstep to develop lively and relevant programming that appeals to people nearby. Finally, as we emerge from the pandemic, there has been a renewed focus on the intersection of art, mental health, and young people. We have been working intensively on a significant research-based pilot programme with major support from the Greater London Authority (GLA). The scale and ambition of our work locally sets a new benchmark for what small galleries can achieve. We are presenting an innovative model for how arts institutions can work with artists and young people who experience serious mental health issues.

Chisenhale Gallery were the successful recipients of funding from the London Mayor's Culture Unit to pilot an ambitious project focused on youth mental health and visual arts access in the capital.

What resulted is now our flagship, award-nominated* endeavour *2.8 Million Minds*, named for the number of young people resident in our city.

Our work in 2021-22 has seen significant growth in the proportion of visitors from our local area (including London Boroughs of Tower Hamlets, Hackney and Newham).

**2.8 Million Minds* has been shortlisted for the "Collective Power" Award at the Culture, Health and Wellbeing Alliance's annual awards, which will take place on 25 November 2022.

CURATORIAL FELLOWSHIPS

In 2021-22 Chisenhale Gallery secured major funding to continue its ambitious curatorial fellowship opportunities. Designed to create pathways into employment and sustain professional development, these unique training opportunities address stark racial disparities within the sector.

Frieze x Deutsche Bank Curatorial Fellowship

Chisenhale Gallery initiated the support of Frieze and Deutsche Bank, as the inaugural recipient of their now UK-wide Emerging Curators Fellowship Programme. As our fellow concludes her training, she develops her own original research project.

During the course of the 18-month placement, the Curatorial Fellow has assisted with the planning and delivery of three major solo commissions, as well as having delivered talks, tours and new writing.

Asymmetry Curatorial Writing Fellowship

Also in 2021, Chisenhale Gallery extended its partnership with Asymmetry Art Foundation, to deliver the second six-month curatorial residency at Chisenhale Gallery, focused on writing as a practice. These opportunities are targeted to mid-career curators of Chinese heritage. Yu'an Huang completed her tenure as our second fellow.

Kingston School of Art x Chisenhale Gallery Collaborative Doctoral Award

During 2021-22 the Gallery continued its partnership with Kingston School of Art on an AHRC-funded Collaborative Doctoral Partnership studentship: *Making, Unmaking and Remaking History: Exhibition Programming at Chisenhale Gallery in the late 1980s*. This opportunity is centred on research into Chisenhale Gallery's archive and offered under the TECHNE Doctoral Training Partnership Scheme. Artist Edwin Mingard -- jointly supervised by Dan Kidner, Senior Lecturer in Fine Art at Kingston University and Chisenhale Gallery Director, Zoé Whitley -- successfully passed his MPhil.

PARTNERSHIPS, AUDIENCES & PARTICIPANTS

Audience figures for Chisenhale Gallery commissions are collected from national and international presentations of the works at other venues, footfall at the gallery while the works are shown there, as well as audiences that engage with online works on digital platforms, and participants in the Gallery's events and community activities. Total audience figures during 2021-22 (1 April 2021 – 31 March 2022) across all these platforms were: **182,500**.

Exhibitions

During the financial year, the gallery was visited by 7614 people, an average of 62 visitors each day. The average number of visitors per day in the previous financial year was 46.

Online Commissions, Talks & Schools' Programme

The Gallery's total participation figures are 2113.

Partnerships

Partnerships are central to Chisenhale Gallery's activities, enabling the production of ambitious projects, extending the reach of the works commissioned and providing opportunities for artists to show their works in new contexts and to reach wide audiences.

In 2021-22, Chisenhale Gallery's partners included:

Spike Island, Bristol; Baltic Centre for Contemporary Art, Gateshead; The Whitworth, University of Manchester; The Institute of International Visual Arts (iniva); BBC Arts; Dazed Media; NTS Radio; SPACE; ICA London; Stanley Picker Trust; Afterall; Black Atlantic Museum; Kingston School of Art; Rio Cinema; Thames & Hudson; Hurtwood Press; Feminist Durational Reading Group; Peer Sessions; The Coborn Centre for Adolescent Mental Health, Newham; Chisenhale Primary School; Chisenhale Studios; Chisenhale Dance Space.

Audience figures are also collected when Chisenhale Gallery commissions are shown at partnership venues and when works commissioned by Chisenhale are subsequently shown at other exhibitions in the future. These figures in 2021-22 included:

- Yu Ji, *Wasted Mud* (Chisenhale Gallery, London 22 May – 18 July 2022) 1609
- Abbas Akhavan, *Curtain Call: Variations on a Folly* (Chisenhale Gallery, London 14 August – 17 October 2021) 2343
- Rindon Johnson, *Law of Large Numbers: Our Bodies* (SculptureCenter, New York 25 March – 2 August 2021) 2445
- Rindon Johnson, *Law of Large Numbers: OurSelves* (Chisenhale Gallery, London 6 November 2021 – 6 February 2022) 2140

STAFF AND GOVERNANCE

Chisenhale Gallery has a committed and dynamic board of trustees, chaired by Alice Rawsthorn OBE, which supports the staff, steers the organisation and advocates for the Gallery's activities.

During 2021-22, Chisenhale Gallery employed a team of 24 people, including ten salaried employees in full or part time roles, eight hourly-paid roles within front of house and events, and six freelancers within exhibition installation and bookkeeping.

Senior staff 2021-22:

Director – Zoé Whitley

Deputy Director – Isabelle Hancock (Until October 2021); Emma Starkings (From January 2022)

Head of Development – Ioanna Nitsou

Senior Curator – Ellen Greig (Until March 2022)

NETWORKS

In 2021-22 Chisenhale Gallery continued to be a member of Plus Tate. The network was launched in 2010 with an aim to share collections and expertise and build a network that would use Tate's resources to strengthen the contemporary visual arts ecology in the UK. Chisenhale Gallery joined in January 2015 when the network expanded adding a further 16 partners to the original cohort of 18.

Chisenhale is also a founding member of Common Practice, London, an advocacy group working for the recognition and fostering of the small-scale contemporary visual arts sector in London. The group aims to promote the value of the sector and its activities, act as a knowledge base and resource

for members and affiliated organisations, and develop a dialogue with other visual art organisations on a local, national and international level.

Equality, Diversity & Inclusion

In 2021-22, Chisenhale Gallery made significant progress in a number of areas in fulfilment of the actions it pledged to undertake. Crucially, it has diversified its staff significantly since 2020. Its board is complete.

2021-22 FINANCIAL REVIEW

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Resource sharing is central to all activities and Chisenhale Gallery collaborates with other organisations to co-produce the majority of projects, enabling the production of ambitious commissions. Over the past decade, Chisenhale Gallery has steadily decreased its dependence on funding from Arts Council England and very significantly grown the income generated from individuals and earned income streams.

Chisenhale Gallery was in a strong position in March 2021, having secured funding for the majority of the planned programme for the forthcoming year. Previous fundraising success had also enabled the Gallery to ringfence unrestricted funds for a potential rise in rent.

In October 2020, Chisenhale Gallery was successful in securing a grant from the Culture Recovery Fund through ACE, which stabilised the organisation's finances in 2020-21, with an additional donation in 2021-22 for £10,000. In 2021-22 total support from ACE accounted for 21% of overall income, compared with 42% in 2020-21.

Overall income from donations, grants and charitable activities increased significantly after the pandemic years. Donations from individuals continued to be a vital source of funding in 2021-22. Chisenhale Gallery's Friends and Patrons' Programme raised unrestricted income of £125,250.

The Gallery also continued to raise funds from individuals via the Commissions Fund – a major donor initiative that engages donors for at least a two-year commitment with a donation of £10,000 per year. Funds received via the Commissions Fund are carried forward to support the Commissions and associated Curatorial staff costs in the following financial year. This strategic initiative allows Chisenhale Gallery to raise funds a year in advance and to allocate income across the forthcoming year's commissions where it is needed most, allowing ambitious and 'hard to fund' projects to take place. In 2021-21 £80,000 was raised through the Commissions Fund.

Despite the challenging fundraising landscape, in 2021-22 Chisenhale Gallery also successfully secured major donation from Bloomberg, which enabled Chisenhale Gallery to start to redevelopment of the website and start research into integrating a new Customer Relationship Management system, with the possibility of securing future funding in 2022-23.

Chisenhale Gallery continues to operate with a team of two dedicated fundraising staff, a Development Manager and Development Coordinator, and all other senior staff including the Director are closely engaged in fundraising activities.

RESERVES POLICY

At 31 March 2022 the gallery had unrestricted funds of £436,901. The purpose of these funds is to provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

From these funds, the Trustees have agreed to hold a designated 'Reserve Fund' equivalent to three months of basic operating costs. Currently £109,700 is designated for this purpose.

From the remaining funds, £8,000 is designated for the repayment of rent which was deferred during the pandemic. Reserves are also held to give support for the potential future capital expenditure.

RISK

The Covid-19 crisis presented the biggest risk to Chisenhale Gallery in a decade. While the Gallery entered the pandemic in a position of relative strength and stability following an extraordinary period of growth in the ambition of the programme, staff numbers and fundraising, the impact of the pandemic on fundraising was felt sharply, particularly in the first two quarters of the year.

ACE funding as a National Portfolio Organisation was unaffected, however this grant represents only 20% of overall income, covering just under half of core costs. 100% of programme costs must be raised each year on top of ACE's support.

A detailed Risk Register, as well as a Sensitivity Analysis of the organisation's financial projections, is included in the 2022-23 Business Plan. Key risks identified include:

- Lease arrangements: Chisenhale Art Place Trust (CAPT) holds the lease on the building known as Chisenhale Works owned by the London Borough of Tower Hamlets, until 2031. Chisenhale Gallery currently occupies its space under a formal sub-lease, last renewed in March 2018 for a term of 5 years, ending in March 2023. Under that lease the Gallery has a 12-month notice period. This situation is reviewed at each board meeting and Chisenhale Gallery's board has been strengthened in recent years by the appointment of Trustees with particular skills in this area. Renewed collaborative relationships across the building with Chisenhale Studios and Chisenhale Dance Space, as well as participation in a consultancy project funded by the Greater London Authority (GLA) also serve to mitigate this risk.
- Fundraising: less than half of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining 50%+ of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery, however, has a strong track record and generates income from a broad range of sources, including through a successful major donor initiative, the Commissions Fund, and the establishment of a new Resilience Fund designed to generate unrestricted fund to support the organisation over the next two to three years in the post-pandemic recovery period. An appropriate level of reserves also serves to cushion this risk.
- Reputational risks: particularly in relation to donations from individuals, companies, trusts and foundations, the Gallery acknowledges the potential reputational damage associated with accepting funds, where the money may have been generated – or be perceived by audiences, artists and other funders, to have been generated – through unethical practices. In 2018 the Gallery devised and implemented a comprehensive Ethics Policy which was further updated in 2020, including a specific donations policy which outlines and makes public the Gallery's procedures for conducting due diligence on donations. The Ethics Policy is reviewed regularly by the Board of Trustees and discussion of organisational ethics is an active and ongoing process.

The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. These policies and procedures were last reviewed and updated in April 2021 and will be updated in November 2022.

PUBLIC BENEFIT

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

SMALL COMPANY EXEMPTION

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies, which are subject to the small companies regime.

DIRECTORS' RESPONSIBILITIES

Law applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and accounting 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
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 1985. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DIRECTORS

All directors of the company are also trustees of the charity, and there are no other trustees. The Board has the power to appoint additional trustees as it considers fit to do so. The directors set out below have held office during the whole year unless otherwise stated:

Shane Akeroyd

Mark Godfrey

Andrew Haigh

Andrew Hale

Paul Maheke

Helen Marten (resigned 17 October 2021)

Keir McGuinness (resigned 27 April 2022)

Alice Rawsthorn (Chair until 14 October 2022, resigned as end of tenure reached)


May Calil (Chair since 14 October 2022)

Sam Talbot

INDEPENDENT EXAMINER

Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes, East Sussex
BN7 1RS

Approved by the Board of Trustees and signed on its behalf by:



.....

May Calil (Chair)

Dated: 7 November 2022

Chisenhale Gallery
Independent Examiners Report to the Trustees
For the year ended 31 March 2022

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.


Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

07 November 2022

Chisenhale Gallery
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 £	2021 £
Income and endowments from:					
Donations and legacies	2	444,472	367,833	812,305	468,796
Charitable activities	3	105,307	-	105,307	47,684
Investments	4	46	-	46	147
Other income	5	17,402	-	17,402	28,544
Total		567,227	367,833	935,060	545,171
Expenditure on:					
Charitable activities	6/7	(377,116)	(367,833)	(744,949)	(512,938)
Total		(377,116)	(367,833)	(744,949)	(512,938)
Net income/expenditure		190,111	-	190,111	32,233
Reconciliation of funds					
Total funds brought forward		260,911	-	260,911	228,678
Total funds carried forward		451,022	-	451,022	260,911


Chisenhale Gallery
Statement of Financial Position
As at 31 March 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	12	6,482	5,933
		6,482	5,933
Current assets			
Debtors	13	21,260	3,764
Cash at bank and in hand		623,197	509,269
		644,457	513,033
Creditors: amounts falling due within one year	14	(199,917)	(258,055)
Net current assets		444,540	254,978
Total assets less current liabilities		451,022	260,911
Net assets		451,022	260,911
The funds of the charity			
Restricted income funds	15	-	-
Unrestricted income funds	15	451,022	260,911
Total funds		451,022	260,911

For the year ended 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

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



May Calil
Trustee

07 November 2022

Chisenhale Gallery
Cashflow Statement
For the year ended 31 March 2022

	2022	2021
	£	£
Cash flow from operating activities		
Cash generated from operations	116,089	152,430
Dividends, interest and rent from investments	46	147
Purchase of tangible assets	<u>(2,207)</u>	<u>(4,940)</u>
	<u>(2,161)</u>	<u>(4,793)</u>
	113,928	147,637
Cash and cash equivalents at beginning of year	<u>509,269</u>	<u>361,632</u>
Cash and cash equivalents at end of year	<u>623,197</u>	<u>509,269</u>
 Cash generated from operations		
Net movement in funds	190,111	32,233
Adjustments for:		
Depreciation and amortisation of fixed assets	1,658	1,658
Dividends, interest and rent from investments	(46)	(147)
Movement in working capital		
(Increase)/decrease in debtors	(17,496)	-
Increase/(Decrease) in creditors	<u>(58,138)</u>	<u>118,686</u>
Cash generated from operations	<u>116,089</u>	<u>152,430</u>

Chisenhale Gallery
Notes to the Financial Statements
For the year ended 31 March 2022

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Chisenhale Gallery meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Income from grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

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

Fixtures and Fittings	25% Straight line
-----------------------	-------------------

Pensions

The company operates a defined contribution pension scheme. Contributions are recognised in the accounts in the period they are incurred.

Irrecoverable VAT

Irrecoverable VAT is included in the Statement of Financial Activities, and is reported as part of the expenditure to which it relates.

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2022

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	92,935	184,159	277,094	86,219
Grants received	226,287	183,674	409,961	289,666
Subscriptions received	125,250	-	125,250	92,911
	444,472	367,833	812,305	468,796

Analysis of grants received

	2022	2021
	£	£
- Arts Council England Culture Recovery Fund	10,000	90,000
- Arts Council England NPO	168,421	168,421
- Cockayne Grants for the Arts and the London Community	-	9,000
- Elephant Trust	-	2,000
- Goodman Gallery	3,250	3,250
- HMRC Job Retention Scheme	5,866	56,515
- ICA	2,200	1,800
- Julia Stoschek	-	2,500
Bloomberg Digital	50,000	-
Circa Art Ltd	5,000	-
Deferred grants brought forward	172,859	129,039
Deferred grants carried forward	(40,635)	(172,859)
Henry Moore Foundation	8,000	-
Madlove Ltd	20,000	-
Sobey Art Foundation	5,000	-
	409,961	289,666

3. Income from charitable activities

	2022	2021
	£	£
Unrestricted funds		
<i>Programme</i>		
Catalogue sales and Allied Editions	1,494	490
Sales of editions	71,221	43,301
Sundry income	32,592	3,893
	105,307	47,684
	105,307	47,684

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2022

4. Investment income

	2022	2021
	£	£
Unrestricted funds		
Bank interest receivable	46	147
	46	147
	46	147

5. Other income

	2022	2021
	£	£
Unrestricted funds		
Gallery Tax Relief	17,402	28,544
	17,402	28,544
	17,402	28,544

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Programme	96,576	362,925	459,501	259,567
Support costs	280,540	4,908	285,448	253,371
	377,116	367,833	744,949	512,938
	377,116	367,833	744,949	512,938

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2022	2021
	£	£	£	£
Support costs				
Programme	459,501	285,448	744,949	512,938

8. Analysis of support costs

	2022	2021
	£	£
Programme		
Management	282,448	250,131
Governance costs	3,000	3,240
	285,448	253,371
	285,448	253,371

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2022

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation of owned fixed assets	1,658	1,658
Accountancy fees	3,000	3,240
	3,000	3,240

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2022 were:

	2022	2021
	£	£
Salaries and wages	295,119	307,245
Social security costs	22,829	25,234
Pension costs	10,775	11,438
	328,723	343,917

	2022	2021
Administration	3	3
Fundraising	2	2
Productions	5	5
	10	10

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2022

11. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2021 £
Income and endowments from:			
Donations and legacies	384,462	84,334	468,796
Charitable activities	47,684	-	47,684
Investments	147	-	147
Other income	28,544	-	28,544
Total	460,837	84,334	545,171
Expenditure on:			
Charitable activities	(421,489)	(91,449)	(512,938)
Total	(421,489)	(91,449)	(512,938)
Net income/expenditure	39,348	(7,115)	32,233
Reconciliation of funds			
Total funds brought forward	221,563	7,115	228,678
Total funds carried forward	260,911	-	260,911

12. Tangible fixed assets

Cost or valuation	Fixtures and Fittings £
At 01 April 2021	93,349
Additions	2,207
At 31 March 2022	95,556
Depreciation	
At 01 April 2021	87,416
Charge for year	1,658
At 31 March 2022	89,074
Net book values	
At 31 March 2022	6,482
At 31 March 2021	5,933

13. Debtors

	2022 £	2021 £
Amounts due within one year:		
Trade debtors	3,858	3,764
Other debtors	17,402	-
	21,260	3,764

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2022

14. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	28,454	11,322
Other creditors	1,258	1,328
Accruals and deferred income	170,205	245,405
	199,917	258,055

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
<i>Designated</i>					
Designated fund	133,700	-	-	14,121	147,821
<i>General</i>					
General	127,211	567,227	(377,116)	(14,121)	303,201
	260,911	567,227	(377,116)	-	451,022

Unrestricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
<i>Designated</i>					
Designated fund	109,700	-	-	24,000	133,700
<i>General</i>					
General	111,863	460,837	(421,489)	(24,000)	127,211
	221,563	460,837	(421,489)	-	260,911

Purpose of unrestricted Funds

Designated fund

These are funds designated by the trustees for specific future purposes

General

Unrestricted funds are held for the promotion of the Arts by operation of Chisenhale Gallery. These funds provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Restricted fund	-	367,833	(367,833)	-
	-	367,833	(367,833)	-

Restricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Restricted fund	7,115	84,334	(91,449)	-
	7,115	84,334	(91,449)	-

Purpose of restricted funds

Restricted fund

Restricted funds represent funds given for specific exhibitions or projects

16. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	6,482	296,719	303,201
<i>Designated</i>			
Designated fund	-	147,821	147,821
Restricted funds			
	6,482	444,540	451,022

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	5,933	121,278	127,211
<i>Designated</i>			
Designated fund	-	133,700	133,700
Restricted funds			
	5,933	254,978	260,911
	5,933	254,978	260,911

Chisenhale Gallery
Detailed Statement of Financial Activities
For the year ended 31 March 2022

	2022	2021
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	277,094	86,219
Grants and specific donations receivable	409,961	289,666
Friends and patrons	125,250	92,911
	812,305	468,796
Charitable activities		
Catalogue sales and Allied Editions	1,494	490
Sales of editions	71,221	43,301
Sundry income	32,592	3,893
	105,307	47,684
Investments		
Bank interest receivable	46	147
	46	147
Other income		
Gallery Tax Relief	17,402	28,544
	17,402	28,544
Total incoming resources	935,060	545,171
EXPENDITURE		
Charitable activities		
Staff costs - wages & salaries	(180,723)	(182,414)
Programme costs	(257,475)	(69,908)
Publicity and marketing	(12,051)	(1,726)
Design and printing costs	(6,329)	(4,544)
Couriers and shipping	(2,923)	(975)
	(459,501)	(259,567)
SUPPORT COSTS		
Management		
Staff costs - wages & salaries	(149,239)	(165,304)
Depreciation - owned assets	(1,658)	(1,658)
Rent	(38,696)	(31,602)
Postage, couriers and shipping	(321)	(249)
Stationery	(1,399)	(227)
Fundraising	(4,908)	(3,667)
Insurance	(1,499)	(1,499)
Computer costs	(10,026)	(8,692)
Travel and subsistence	(921)	(289)
Hospitality and private views	(912)	(44)
Website and internet	(25,850)	(6,626)
Telephone and copier	(6,182)	(4,808)
Light and heat	(2,365)	(2,928)
Housekeeping and maintenance	(12,058)	(5,564)
Office and gallery equipment	(2,726)	(2,763)
Training and membership	(4,851)	(3,196)
Bank charges	(2,537)	(1,687)

Chisenhale Gallery
Detailed Statement of Financial Activities Continued
For the year ended 31 March 2022

Book keeping	(8,598)	(6,756)
Sundry expenses	(7,702)	(2,572)
	<u>(282,448)</u>	<u>(250,131)</u>
Governance costs		
Accountancy fees	(3,000)	(3,240)
	<u>(3,000)</u>	<u>(3,240)</u>
Total resources expended	<u>(744,949)</u>	<u>(512,938)</u>
Net Income	<u>190,111</u>	<u>32,233</u>

CHISENHALE GALLERY

England & Wales - Charity number 1026175

Accounts

Charity number: 1028175
Company number: 02851794
(England and Wales)

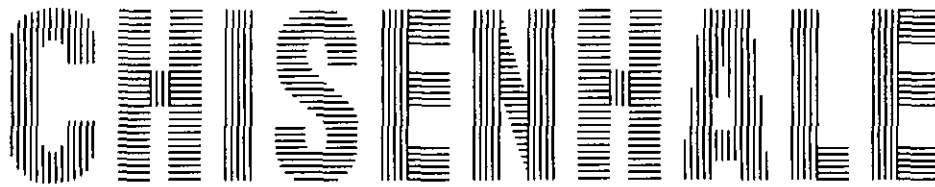
Chisenhale Gallery

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2021

Chisenhale Gallery
Contents Page
For the year ended 31 March 2021

Report of the Trustees	1 to 12
Independent Examiner's Report to the Trustees	13
Statement of Financial Activities	14
Statement of Financial Position	15
Cashflow Statement	16
Notes to the Financial Statements	17 to 24
Detailed Statement of Financial Activities	25 to 26



CHISENHALE GALLERY TRUSTEES ANNUAL REPORT 2020-21

INTRODUCTION

Chisenhale Gallery was founded by artists. The same experimental vision and spirit of possibility that changed an empty veneer factory and brewery warehouse into an art gallery guides our work today. We commission and produce contemporary art, supporting international and UK-based artists to make their most ambitious work to date by pursuing new directions in their practices. We are committed to our audiences having access to the energy and ideas of an ever-expanding artist community.

Chisenhale Gallery has an award winning, 39-year history as one of London's most innovative forums for art. With a reputation for identifying new artistic talent, we believe in making cultural impact through working with artists and learning from our neighbours. We develop ideas with artists over a one- to two-year incubation period, from concept to completion.

Located in a dynamic and creative residential neighbourhood in the heart of London's East End, where many cultures converge, Chisenhale Gallery is an evolving space for experimentation, transformed by each artist's commission. This building is home to Chisenhale Gallery and our colleagues Chisenhale Dance Space and Chisenhale Studios.

Early exhibitions at Chisenhale Gallery included solo presentations by Chisenhale Studios artists and influential group shows including *Yellow Peril: New World Asians* and *Essential Black Art*, which featured artists Rasheed Araeen, Sonia Boyce and Mona Hatoum, among others. In the 1990s, the gallery produced the first solo exhibitions in the UK with Lubaina Himid, Rachel Whiteread, Cornelia Parker, and Wolfgang Tillmans. The gallery has commissioned major new works by artists including Faisal Abdu'Allah and David Adjaye, Anthea Hamilton, Hito Steyerl, Lynette Yiadom-Boakye, Ed Atkins, Helen Marten, and Camille Henrot. Most recently, Lawrence Abu Hamdan, Ima-Abasi Okon and Imran Perretta have all produced critically acclaimed commissions with Chisenhale Gallery.

Building on this rich and varied history, we continue to place artists at the centre of our activities. The 2021 programme comprises exciting exhibitions by Yu Ji, Abbas Akhavan and Rindon Johnson. Working with video, sculpture, painting and installation, the artists individually address urgent issues related to our natural and built environments, as well as changing political climates.

We care about sustaining relationships with fellow community-based organisations. As our locality's needs change, we look to develop ongoing projects and collaborations accordingly. Working in partnership with schools and community groups across Tower Hamlets and Hackney, we aim to uncover inspiring connections to everyday life through art.

Chisenhale Gallery is a registered charity, part of Arts Council England's National Portfolio. We fundraise for 100% of the artistic programme through trusts, foundations and individuals. All of our exhibitions are free.

For more information about current and forthcoming commissions, and to find out about Chisenhale Gallery's historic programme, please visit www.chisenhale.org.uk.

MISSION, VISION, VALUES

Mission

To commission new works of art through supporting artists at every stage of project development, from concept to completion. As a non-profit organisation, Chisenhale Gallery champions the ambitious, the challenging and the innovative from living artists and collaborates locally, nationally and internationally to bring this work to wide audiences.

Vision

A dynamic neighbourhood art gallery with an international reach, we uniquely bring to life artists' ideas and are a vital contributor to our many communities locally and worldwide.

We are

Collaborative - we share our expertise readily and recognise the skills others can contribute to our work

Supportive - we provide constructively critical friendship to artists, encouraging their practices to develop in exciting new ways

Curious - we ask ourselves and others what hasn't been done before and work to achieve it

Inspiring - we make space for artists who in turn inspire future artists

Inclusive - we care about being a welcoming place that can be shared by everyone

STRATEGIC AIMS AND OBJECTIVES

The following seven Strategic Objectives underpin all of Chisenhale Gallery's activities and inform the set of activities and priorities outlined in the Gallery's Business Plan for 2022-23. Collectively they contribute to the goals of Chisenhale Gallery's core funder, Arts Council England, as set out in its strategy for 2020-30, 'Let's Create'.

1. To provide opportunities for artists to develop and produce new inspiring work, often giving them their first public platform within an institution in London.
2. To create varied opportunities for audiences to connect with artists through the Gallery's programmes, addressing key questions raised by artists' works and welcoming participants to express their own creativity.
3. To provide employment and professional development for artists and arts workers, enabling them to develop their practises.
4. To be a platform for artists from varied cultural and social backgrounds to produce new work and reach audiences from across the UK and abroad.
5. To inspire and reach audiences locally, nationally and internationally across a range of platforms, including providing relevant artist-led, community-focused programmes.
6. To show principled leadership, ensuring the Gallery has a highly skilled and supported staff and board that is fully representative of an inclusive society.
7. To sustain a resilient, ethical and environmentally responsible business model for Chisenhale Gallery to ensure resources match ambitions, and enable the Gallery to secure its accommodation for the long-term.

COMMISSIONS PROGRAMME 2020-21

At the heart of Chisenhale Gallery's programme is a remit to commission and produce new work, supporting artists from project inception to realisation. Chisenhale Gallery produces up to four major commissions each year presented as exhibitions in the gallery and at partner venues, alongside intermittent offsite and online commissions.

The programme represents an inspiring and challenging range of voices and art forms, based on extensive research and strong curatorial vision. It explores myriad forms of exhibition making and artists are chosen for their desire to explore pioneering new forms and discourses.

In 2020-21, Chisenhale Gallery was closed to the public for the majority of the year due to the Covid-19 pandemic and the resulting periods of national lockdown. In response, exhibitions were delayed and the Gallery's work with artists pivoted online. Honouring our commitment to artists, all of the commissions in the 2020 programme were postponed to be realised in 2021 and no projects were cancelled.

Throughout the spring and summer of 2020, Chisenhale Gallery continued to engage with audiences and support artists through online channels, producing Online Commissions and a series of Reading Lists centred around the themes of Care, Resilience and Resistance, Sleep and Dreaming, Black Lives Matter and Fiction and Poetry, distributed via fortnightly newsletters, the Gallery's website and social media channels.

Additionally, Chisenhale Gallery was one of nine partners to support the artist run initiative TRANSMISSIONS. Programmed and founded by Anne Duffau, Hana Noorali and Tai Shani, TRANSMISSIONS is an online platform that commissions artists to share their work within a classic DIY TV show format. Season 2 comprised eight episodes with contributions from BBZ TV, Juliet Jacques, Ignota Books, Chisenhale alumnus Lawrence Abu Hamdan, Kat Anderson, Plastique Fantastique, and others.

Artworks distributed by Chisenhale Gallery online included:

- *Pataauw Stone* (2015) by artist Yu Ji, released in response to the postponement of her Chisenhale commission, *Wasted Mud*.
- Chisenhale Gallery alumna and trustee Helen Marten distributed her short story *Animal Hours* (2020) in a newsletter on Resilience, an excerpt and from Marten's novel *The Boiled in Between*, published in September 2020 by Prototype Publishing.
- 2018 Chisenhale programme participant, Lydia Ourahmane produced a playlist to encourage sleep, comprising field recordings made by the artist, alongside a selection of songs and sounds compiled by her.
- Maeve Brennan's 2017 Chisenhale commission, *The Drift* was streamed on Chisenhale's website and simultaneously on commissioning partner Spike Island's website.
- Octavia Poetry Collective for Womxn of Colour compiled a selection of poetry readings by three poets in the collective: Rachel Long, Momtaza Mehri and Chisenhale Gallery alumna, Raheela Suleman. Oriented towards the possibilities of freedoms, the three readings explore individual ways of being, knowing, remembering and dreaming.
- Chisenhale alumna Leah Clements presented a new text-based commission examining health and illness diagnoses.
- The Gallery screened *Mute Grain* (2019) by Thao Nguyen Phan, as an exclusive online precursor to her Autumn 2020 exhibition in the gallery, *Becoming Alluvium*.
- Chisenhale alumna Ayo Akingbade screened her 2018 film, *A is for Artist*, accompanied by a newly commissioned essay by artist and researcher Elijah Maja.
- Artist Wojciech Kosma produced an online sound project comprising conversations between himself and artist Sung Tieu.

- London-based artist and Chisenhale alumnus, Jos Bitelli's presented a digital comic strip *The Earth is a Common Treasury for all to Love and Enjoy*, Part 1 of a new graphic novel, *24 Thousand Skies*

In the Autumn of 2020, Chisenhale Gallery reopened with an exhibition by artist Thao Nguyen Phan, open to the public for 32 days before the escalation of the pandemic forced the second closure of museums and galleries from December 2020 until late May 2021.

Thao Nguyen Phan: *Becoming Alluvium*
September – December 2020

SCHOOLS' PROGRAMME

Chisenhale Primary School x Artis

In 2020, responding to the needs of the Gallery's hyper local community and recognising the impossibility of bringing students out of school to visit our exhibitions even from just across the road, Chisenhale allocated its Schools Programme resources to embed an artist within Chisenhale Primary School.

Artist Julia Couto worked within the school for the whole of the 2020-21 school year, through a collaboration with peer charity Artis Foundation whose mission is to transform young lives through the arts by creating magical, high quality learning opportunities to help children flourish. Julia led weekly workshops with all of the children in Key Stage 2, embedding creativity across the school curriculum. While schools were closed in the spring of 2021 due to the pandemic, the programme moved online as part of the school's home learning provision.

YOUNG PEOPLE'S PROGRAMME

For they let in the light

Throughout 2020-21 Chisenhale Gallery established a new partnership with the Coborn Centre for Adolescent Mental Health at Newham University Hospital, London, working with artist James Leadbitter (the vacuum cleaner) on a collaborative, process-led, project for young people titled, *For they let in the light*. Comprising a short film made with the staff and inpatients at The Coborn Centre the project is informed by James's own experience as an adolescent receiving mental health care in a similar facility 20 years ago.

In a series of workshops in March 2021, James worked with the young people at the Coborn Centre to ask why they think British society is experiencing a sharp rise in the need for mental health services for young people, especially in relation to Covid-19. The workshops invited the young people to establish their own boundaries, to test different ideas and to imagine different ways of making. Following these workshops, the young people were encouraged to respond in the form of a piece of writing, a diagram, an expression of movement or sound that might represent their thoughts or feelings. The staff at the centre re-enacted the responses in front of the camera, with the young people leading as directors of the resulting film. The resulting work will be presented at Chisenhale Gallery in Summer 2022, in an exhibition format, also involving live elements.

New Creatives

Chisenhale Gallery is one of seven production partners including the ICA, Kingston School of Art, NTS Radio, SPACE, Dazed Media and Workflow delivering *New Creatives*, a commissioning opportunities for young artists aged 16-30, supported by BBC Arts. In the second year of the programme, Chisenhale Gallery worked with artist Felix Taylor to produce an audio work, *a black mass - in instance no. 4*. Building on Taylor's ongoing research, the work comprises a series of recorded conversations conducted by the artist with his family and friends, alongside field recordings

and ambient music. These samples are combined through a custom-built computer programme made by Taylor, titled *a black mass*, which uses algorithms to arrange audio fragments into a rich, multi-layered sonic tapestry. The resulting piece is a unique audio collage that invites the listener to meditate on love, joy, friendship and resilience in the Black diaspora. The work was presented on BBC Sounds.

COMMUNITY PARTNERSHIPS

Chisenhale Learn + Play + Create

Responding to the challenges of Covid restrictions, in 2020 parents and teachers at Chisenhale Primary School secured agreement from Tower Hamlets Council to temporarily turn parts of the streets adjacent to the school and the Gallery into a shared community space, used initially as a pop-up playground to allow the children at Chisenhale School to have longer playtimes in their 'covid-secure' year group bubbles; as well as an outdoor classroom where children have PE lessons and gardening club; space for safer drop offs and pickups; a pocket-park for the community to use outside of school hours; and an outdoor venue for a programme of art and dance workshops.

The initiative was crowd-funded by the school through the School's PTA, as well as receiving support from Tower Hamlets Council. Chisenhale Art Place, Chisenhale Gallery and Chisenhale Dance Space are partners on the project and subsequently over July and August 2021 delivered a pilot series of creative events, that utilised the space for community arts activities under the banner of *Chisenhale Summer of Art*, funded by a grant from Action for Bow.

CURATORIAL FELLOWSHIPS

During 2020-21 Chisenhale Gallery secured major funding for three new fellowship opportunities that between them support emerging and mid-career curators to develop their practice, create pathways into employment and unique training opportunities and address stark racial disparities within the sector. These three distinct opportunities will also enable the Gallery to develop and realise new work across its commissions, community-focused and online programmes across 2021 and 2022.

Frieze x Deutsche Bank Curatorial Fellowship

In Autumn 2020 Chisenhale Gallery secured the support of Frieze and Deutsche Bank, as the first recipient of their *Emerging Curators Fellowship Programme*. The resulting 18-month Fellowship at Chisenhale Gallery provides outstanding training, professional development and structured mentoring for an emerging curator working across the Gallery's programmes and building on the gallery's previous successful curatorial traineeships.

The position is targeted for an individual identifying as Black, Asian or ethnically diverse, in recognition of stark racial disparities in the UK visual arts sector. Deutsche Bank's and Frieze Foundation's support for this new initiative allows Chisenhale to develop the professional capacity of a young arts professional at a formative point in their early career, at a time when systemic change and equal representation are being rightfully demanded of our cultural sector. During the course of the 18-month placement the Curatorial Fellow will assist with the planning and delivery of no fewer than three major solo commissions, as well as having the opportunity to research and develop discrete aspects of public-facing programming over which they will have responsibility for implementation.

Asymmetry Curatorial Writing Fellowship

Also in 2020, Chisenhale Gallery secured a partnership with Asymmetry Art Foundation, to deliver two six-month curatorial residencies at Chisenhale Gallery in 2021-22, focused on writing as a practice. These opportunities are targeted towards mid-career curators of Chinese heritage. In March 2020, Curator and Royal College of Art PhD candidate, Hang Li, began her six month fellowship.

Kingston School of Art x Chisenhale Gallery Collaborative Doctoral Award

During 2020-21 the Gallery began working in partnership with Kingston School of Art on an AHRC-funded Collaborative Doctoral Partnership studentship: *Making, Unmaking and Remaking History: Exhibition Programming at Chisenhale Gallery in the late 1980s*. This opportunity is centred on research into Chisenhale Gallery's archive and offered under the TECHNE Doctoral Training Partnership Scheme. In October 2021 artist Edwin Mingard will begin his PhD, jointly supervised by Dan Kidner, Senior Lecturer in Fine Art at Kingston University and Chisenhale Gallery Director, Zoé Whitley.

PARTNERSHIPS, AUDIENCES & PARTICIPANTS

Audience figures for Chisenhale Gallery commissions are collected from national and international presentations of the works at other venues, footfall at the gallery while the works are shown there, as well as audiences that engage with online works on digital platforms, and participants in the Gallery's events and community activities. Total audience figures during 2020-21 (1 April 2020 – 31 March 2021) across all these platforms were: **68,588**.

Exhibitions

During the financial year, Thao Nguyen Phan's exhibition was the only work presented onsite in the gallery. Taking into the account a period of lockdown between 5 November and 2 December 2020, the exhibition was open for a total of 32 days and was visited by 1,465 people, an average of 46 visitors each day – a good result given that Covid-related restrictions were in place throughout, preventing an opening event and limiting visitors to 10 people per screening. The average number of visitors per day in the previous financial year was 54.

Online Commissions, Talks & Schools' Programme

Online commissions presented on the Gallery's website, Vimeo and Soundcloud were a principal format for engaging with audiences throughout the pandemic. During the 2020-21 year, Chisenhale Gallery's online commissions and programmes were read / viewed / listened to a total of 11,106 times. Additionally, public programme events were presented on Zoom. A total of 232 people attended these live Zoom events.

The Gallery's partnership with Chisenhale Primary School saw total participation figures of 2,880: 120 children engaging weekly, over 24 weeks during the autumn 2020 and spring 2021 school terms.

Partnerships

Partnerships are central to Chisenhale Gallery's activities, enabling the production of ambitious projects, extending the reach of the works commissioned and providing opportunities for artists to show their works in new contexts and to reach wide audiences.

In 2020-21, Chisenhale Gallery's partners included:

Spike Island, Bristol; Baltic Centre for Contemporary Art, Gateshead; The Whitworth, University of Manchester; Han Nefkens Foundation; Joan Miró Foundation, Barcelona; WIELS Contemporary Art Centre, Brussels; The Institute of Contemporary Arts (ICA); Kingston School of Art; NTS Radio; SPACE; Dazed Media; Werkflow; and BBC Arts; The Coborn Centre for Adolescent Mental Health, Newham; Artis; Chisenhale Primary School; Chisenhale Studios; Chisenhale Dance Space; and MUBI.

Audience figures are also collected when Chisenhale Gallery commissions are shown at partnership venues and when works commissioned by Chisenhale are subsequently shown at other exhibitions in the future. These figures in 2020-21 included:

- Thao Nguyen Phan's presentation of *Becoming Alluvium* at WIELS, Brussels: 24,517

- Thao Nguyen Phan's presentation of *Becoming Alluvium* at Liverpool Biennial's online film programme: 1,064
- *Becoming Alluvium* also screened online via MUBI, achieving 944 plays
- Imran Perretta's presentation of *the destructors* at Baltic Centre for Contemporary Art: 3,802
- Online screening of *the destructors* on Baltic's website during the lockdown closure in spring 2020: 2,400
- 19,178 visitors to Lynette Yiadom Boakye's exhibition *Fly In League with the Night* at Tate, which included painting commissioned for her Chisenhale exhibition in 2012.

STAFF AND GOVERNANCE

Chisenhale Gallery has a committed and dynamic board of trustees, chaired by Alice Rawsthorn OBE, which supports the staff, steers the organisation and advocates for the Gallery's activities.

On 30 March 2020 Zoé Whitley took up her post as Chisenhale Gallery's new director. Previously a Senior Curator at the Hayward Gallery, Zoé has 16 years' experience of creating and delivering innovative and inclusive exhibition programming in some of the UK's leading museums and galleries. From 2013 to 2019, she held curatorial roles at Tate Britain and Tate Modern, where she co-authored Tate's Africa Acquisitions strategy and co-curated the critically acclaimed exhibition *Soul of a Nation: Art in the Age of Black Power*. In 2019 she was selected by the British Council to curate the British Pavilion at the 58th Venice Biennale, presenting a new body of work by artist Cathy Wilkes. In 2013, Zoé co-curated *The Shadows Took Shape* at Studio Museum Harlem, an interdisciplinary show exploring contemporary art through the lens of Afrofuturist aesthetics.

During 2020-21, Chisenhale Gallery employed a team of 24 people, including ten salaried employees in full or part time roles, eight hourly-paid roles within front of house and events, and six freelancers within exhibition installation and bookkeeping.

Senior staff 2020-21:

Director – Zoé Whitley
 Deputy Director – Isabelle Hancock
 Development Manager – Ioanna Nitsou
 Operations Manager – Petra Schtirba
 Senior Curator – Ellen Greig
 Curator: Engagement – Emma Moore

NETWORKS

In 2020-21 Chisenhale Gallery continued to be a member of Plus Tate. The network was launched in 2010 with an aim to share collections and expertise and build a network that would use Tate's resources to strengthen the contemporary visual arts ecology in the UK. Chisenhale Gallery joined in January 2015 when the network expanded adding a further 16 partners to the original cohort of 18.

Chisenhale is also a founding member of Common Practice, London, an advocacy group working for the recognition and fostering of the small-scale contemporary visual arts sector in London. The group aims to promote the value of the sector and its activities, act as a knowledge base and resource for members and affiliated organisations, and develop a dialogue with other visual art organisations on a local, national and international level.

EQUALITY, DIVERSITY & INCLUSION

In June 2020, in response to the murder of George Floyd in Minneapolis, Chisenhale Gallery made a public anti-racism pledge. This pledge is underpinned by a number of ongoing actions to support the creation of an actively anti-racist space. This continuing work is central to the Gallery's ethics and is discussed openly and regularly by the staff and with Trustees.

In 2020-21, Chisenhale Gallery made progress in a number of areas in fulfilment of the actions it pledged to undertake. The Gallery made unconscious bias training mandatory for all employees and Trustees. In August and September 2020, all core staff members and casual front of house team members took part in this training. Facilitated by the Black Training and Enterprise Group and delivered together with colleagues from Common Practice organisations, the day-long session provided a space to reflect on organisational practices. Exercises explored ways to productively challenge and change personal and institutional behaviours. Through generative and open conversation, participants brainstormed solutions and actions to interrupt bias and tackle microaggressions along with ways to dismantle structural racism and hierarchical structures within small non-profit organisations. Chisenhale Gallery's Trustees undertook this training in January 2021. Additionally, in March 2021 Chisenhale Gallery staff took part in training led by Gendered Intelligence on Trans Awareness.

All staff job descriptions were amended to include time in every role to engage in anti-racist learning and professional development, as agreed with line managers. This ongoing work includes sharing resources such as links to reading material, films and conferences between team members.

In July 2020 Chisenhale's Ethics Policy was updated to make the organisation's anti-racism position more explicit.

Chisenhale continues to carefully consider how to support the work of anti-racism charities that support the mental, physical and cultural wellbeing of Black people, on an institutional level in line with its own governance. In the summer of 2020 for a two-month period, the Gallery redistributed 100% of the income raised from the sales of three Chisenhale Editions to three organisations: The Black Curriculum, Black Land & Spatial Justice Fund and Black LGBTQIA+ Therapy Fund.

In October 2020 the Gallery launched the Curatorial Fellowship initiative in collaboration with Frieze and Deutsche Bank which aims to address racial disparities in the visual arts, by supporting a UK-based emerging curator identifying as Black, Asian or ethnically diverse to undertake an 18-month paid Fellowship at Chisenhale. The Fellow took up their role in May 2021 and will be trained and based at Chisenhale Gallery full time until November 2022.

2020-21 FINANCIAL REVIEW

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Resource sharing is central to all activities and Chisenhale Gallery collaborates with other organisations to co-produce the majority of projects, enabling the production of ambitious commissions. Over the past decade, Chisenhale Gallery has steadily decreased its dependence on funding from Arts Council England and very significantly grown the income generated from individuals and earned income streams.

Chisenhale Gallery was in a strong position in March 2020, having secured funding for the majority of the planned programme for the forthcoming year and these costs are accrued in the accounts. Previous fundraising success had also enabled the Gallery to ringfence unrestricted funds for a planned capital project. The onset of the global Coronavirus pandemic, however, significantly affected the Gallery's ability to raise funds through previously successful methods. Income generated through the Friends and Patrons' programme and sales of editions reduced by 30% and 50% respectively. Plans for capital development were placed

on hold indefinitely and Trustees released funds ringfenced for the project to instead provide a safety net to support the organisation through the crisis.

In October 2020, Chisenhale Gallery was successful in securing a grant from the Culture Recovery Fund through ACE, which stabilised the organisation's finances in 2020-21, however, the long-term financial outlook necessitated a reduction in core salary costs and exposed an over-reliance on individual giving in the Gallery's fundraising model. In 2020-21 total support from ACE accounted for 42% of overall income, compared with 25% in 2019-20. During the year the Gallery's staff costs were supported with grants totalling £56,515 from the Coronavirus Job Retention Scheme.

While significantly reduced compared to pre-pandemic years, donations from individuals continued to be a vital source of funding in 2020-21. Chisenhale Gallery's Friends and Patrons' Programme raised unrestricted income of £92,911.

The Gallery also continued to raise funds from individuals via the Commissions Fund – a major donor initiative that engages donors for at least a two-year commitment with a donation of £10,000 per year. Funds received via the Commissions Fund are carried forward to support the Commissions and associated Curatorial staff costs in the following financial year. This strategic initiative allows Chisenhale Gallery to raise funds a year in advance and to allocate income across the forthcoming year's commissions where it is needed most, allowing ambitious and 'hard to fund' projects to take place. In 2020-21 £78,919 was raised through the Commissions Fund.

Despite the challenging fundraising landscape, in 2020-21 Chisenhale Gallery also successfully secured major donations from Frieze Foundation x Deutsche Bank and the Asymmetry Art Foundation, which enabled the development of two externally funded, fixed term, Curatorial Fellowships. Received in quarter four of 2020-21, this income is deferred to 2021-22 to support fees and project costs of the two respective Fellowships.

Chisenhale Gallery continues to operate with a team of two dedicated fundraising staff, a Development Manager and Development Coordinator, and all other senior staff including the Director are closely engaged in fundraising activities.

RESERVES POLICY

At 31 March 2021 the gallery had unrestricted funds of £256,911. The purpose of these funds is to provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

From these funds, the Trustees have agreed to hold a designated 'Reserve Fund' equivalent to three months of basic operating costs. Currently £109,700 is designated for this purpose.

From the remaining funds, £8,000 is designated for the repayment of rent which was deferred during the pandemic. A further £16,000 is designated for the production of Chisenhale Editions that were delayed and now fall within the 2021-22 financial year. £123,211 remains unrestricted and undesignated.

RISK

The Covid-19 crisis presented the biggest risk to Chisenhale Gallery in a decade. While the Gallery entered the pandemic in a position of relative strength and stability following an extraordinary period of growth in the ambition of the programme, staff numbers and fundraising, the impact of the pandemic on fundraising was felt sharply, particularly in the first two quarters of the year.

ACE funding as a National Portfolio Organisation was unaffected, however this grant represents only 25% of overall income, covering approximately half of core costs. 100% of programme costs must be raised each year on top of ACE's support.

As the pandemic unfolded in March and early April the Gallery took a number of decisions designed to mitigate the risk of decreased fundraised income, including utilising the Coronavirus Job Retention Scheme. The Director, Deputy Director and Trustees explored all options for securing recovery grants from Government and from trusts and foundations, as well as to engage the support of individuals towards the programme and to support core costs. The gallery was successful in securing £100,000 from DCMS through the Culture Recovery Fund, which stabilised the gallery's financial outlook in 2020-21 and ensured that reserves were not utilised that year.

A detailed Risk Register, as well as a Sensitivity Analysis of the organisation's financial projections, is included in the 2022-23 Business Plan. Key risks identified include:

- **Lease arrangements:** Chisenhale Art Place Trust (CAPT) holds the lease on the building known as Chisenhale Works owned by the London Borough of Tower Hamlets, until 2031. Chisenhale Gallery currently occupies its space under a formal sub-lease, last renewed in March 2018 for a term of 5 years, ending in March 2023. Under that lease the Gallery has a 12-month notice period. This situation is reviewed at each board meeting and Chisenhale Gallery's board has been strengthened in recent years by the appointment of Trustees with particular skills in this area. Renewed collaborative relationships across the building with Chisenhale Studios and Chisenhale Dance Space, as well as participation in a consultancy project funded by the Greater London Authority (GLA) also serve to mitigate this risk.
- **Fundraising:** only approximately half of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining 50% of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery, however, has a strong track record and generates income from a broad range of sources, including through a successful major donor initiative, the Commissions Fund, and the establishment of a new Resilience Fund designed to generate unrestricted fund to support the organisation over the next two to three years in the post-pandemic recovery period. An appropriate level of reserves also serves to cushion this risk.
- **Reputational risks:** particularly in relation to donations from individuals, companies, trusts and foundations, the Gallery acknowledges the potential reputational damage associated with accepting funds, where the money may have been generated – or be perceived by audiences, artists and other funders, to have been generated – through unethical practices. In 2018 the Gallery devised and implemented a comprehensive Ethics Policy which was further updated in 2020, including a specific donations policy which outlines and makes public the Gallery's procedures for conducting due diligence on donations. The Ethics Policy is reviewed regularly by the Board of Trustees and discussion of organisational ethics is an active and ongoing process.

The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. These policies and procedures were last reviewed and updated in April 2021.

PUBLIC BENEFIT

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

SMALL COMPANY EXEMPTION

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies, which are subject to the small companies regime.

DIRECTORS' RESPONSIBILITIES

Law applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and accounting 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
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 1985. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DIRECTORS

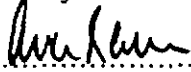
All directors of the company are also trustees of the charity, and there are no other trustees. The Board has the power to appoint additional trustees as it considers fit to do so. The directors set out below have held office during the whole year unless otherwise stated:

Shane Akeroyd
Mark Godfrey
Andrew Haigh
Andrew Hale
Paul Maheke
Helen Marten
Keir McGuinness
Andrea Phillips (resigned November 2020)
Alice Rawsthorn (chair)
May Calil
Sam Talbot

INDEPENDENT EXAMINER

Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes, East Sussex
BN7 1RS

Approved by the Board of Trustees and signed on its behalf by:



.....
Alice Rawsthorn (Chair)

15 November 2021

Dated:

Chisenhale Gallery
Independent Examiners Report to the Trustees
For the year ended 31 March 2021

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

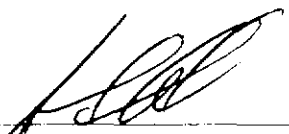
Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Andrew M Wells FMAAT
Counterculture Partnership LLP
99 Western Road
Lewes
East Sussex
BN7 1RS

15 November 2021

Chisenhale Gallery
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 £	2020 £
Income and endowments from:					
Donations and legacies	2	384,462	84,334	468,796	505,348
Charitable activities	3	47,684	-	47,684	124,329
Investments	4	147	-	147	231
Other income	5	28,544	-	28,544	36,211
Total		460,837	84,334	545,171	666,119
Expenditure on:					
Charitable activities	6/7	(421,489)	(91,449)	(512,938)	(681,926)
Total		(421,489)	(91,449)	(512,938)	(681,926)
Net income/expenditure		39,348	(7,115)	32,233	(15,807)
Reconciliation of funds					
Total funds brought forward		221,563	7,115	228,678	244,485
Total funds carried forward		260,911	-	260,911	228,678

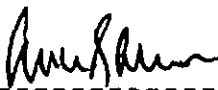
**Chisenhale Gallery Statement
of Financial Position As at 31
March 2021**

	Notes	2021 £	2020 £
Fixed assets			
Tangible assets	12	5,933	2,651
		5,933	2,651
Current assets			
Debtors	13	3,764	3,764
Cash at bank and in hand		509,269	361,632
		513,033	365,396
Creditors: amounts falling due within one year	14	(258,055)	(139,369)
Net current assets		254,978	226,027
Total assets less current liabilities		260,911	228,678
Net assets		260,911	228,678
The funds of the charity			
Restricted income funds	15	-	7,115
Unrestricted income funds	15	260,911	221,563
Total funds		260,911	228,678

For the year ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

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



Alice Rawsthorn (chair)
Trustee

15 November 2021

Chisenhale Gallery
Cashflow Statement
For the year ended 31 March 2021

	2021 £	2020 £
Cash flow from operating activities		
Cash generated from operations	152,430	(40,307)
Dividends, interest and rent from investments	147	231
Purchase of tangible assets	<u>(4,940)</u>	<u>(2,953)</u>
	<u>(4,793)</u>	<u>(2,722)</u>
	147,637	(43,029)
Cash and cash equivalents at beginning of year	<u>361,632</u>	<u>404,661</u>
Cash and cash equivalents at end of year	<u>509,269</u>	<u>361,632</u>
 Cash generated from operations		
Net movement in funds	32,233	(15,807)
Adjustments for:		
Depreciation and amortisation of fixed assets	1,658	2,310
Dividends, interest and rent from investments	(147)	(231)
Movement in working capital		
(Increase)/decrease in debtors	-	13,369
Increase/(Decrease) in creditors	<u>118,686</u>	<u>(39,948)</u>
Cash generated from operations	<u>152,430</u>	<u>(40,307)</u>

Chisenhale Gallery
Notes to the Financial Statements
For the year ended 31 March 2021

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

Chisenhale Gallery meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Income from grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only. Value Added Tax is not recoverable by the company, and is therefore included in the relevant costs in the Statement of Financial Activities.

Tangible fixed assets

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

Fixtures and Fittings	25% Straight line
-----------------------	-------------------

Pensions

The company operates a defined contribution pension scheme. Contributions are recognised in the accounts in the period they are incurred.

Irrecoverable VAT

Irrecoverable VAT is included in the Statement of Financial Activities, and is reported as part of the expenditure to which it relates.

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2021

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	18,615	67,604	86,219	98,188
Grants received	272,936	16,730	289,666	277,764
Subscriptions received	92,911	-	92,911	129,396
	384,462	84,334	468,796	505,348

Analysis of grants received

	2021	2020
	£	£
- ACE National Lottery Project Grants	-	9,000
- Arts Council England Culture Recovery Fund	90,000	-
- Arts Council England NPO	168,421	165,378
- Brian Boylan	-	6,000
- Channel 4	-	500
- Cockayne Grants for the Arts and the London Community	9,000	-
- CREATE	-	4,500
- Delfina Foundation	-	3,000
- East End Community Foundation	-	4,000
- Elephant Trust	2,000	-
- Embassy of Denmark	-	500
- Goodman Gallery	3,250	-
- HMRC Job Retention Scheme	56,515	-
- ICA	1,800	9,000
- Joe & Marie Donnelly	-	10,000
- Julia Stoschek	2,500	-
- Monique Burger	-	2,500
- Sarah Elson	-	5,000
- Shane Akeroyd	-	20,000
- Xuanqiao Che	-	2,500
Deferred grants brought forward	129,039	164,925
Deferred grants carried forward	(172,859)	(129,039)
	289,666	277,764

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2021

3. Income from charitable activities

	2021	2020
	£	£
Unrestricted funds		
<i>Programme</i>		
Catalogue sales	490	42,246
Allied editions	43,301	47,908
Exhibition income	-	14,354
Event Programme income	-	48
Sundry income	3,893	19,773
	47,684	124,329
	47,684	124,329

4. Investment income

	2021	2020
	£	£
Unrestricted funds		
Bank interest receivable	147	231
	147	231

5. Other income

	2021	2020
	£	£
Unrestricted funds		
Gallery Tax Relief	28,544	36,211
	28,544	36,211

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Programme	168,118	91,449	259,567	373,524
Support costs	253,371	-	253,371	308,402
	421,489	91,449	512,938	681,926

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2021

7. Costs of charitable activities by activity type

	Activities undertaken directly £	Support costs £	2021 £	2020 £
Support costs				
Programme	259,567	253,371	512,938	681,926

8. Analysis of support costs

	2021 £	2020 £
Programme		
Management	250,131	305,402
Governance costs	3,240	3,000
	253,371	308,402

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2021 £	2020 £
Depreciation of owned fixed assets	1,658	2,310
Accountancy fees	3,240	3,000

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2021 were:

	2021 £	2020 £
Salaries and wages	307,245	303,797
Social security costs	25,234	25,914
Pension costs	11,438	11,165
	343,917	340,876

No staff member received a salary of more than £60,000 during the year

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2021

	2021	2020
Administration	3	3
Fundraising	2	2
Productions	5	5
	10	10

11. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2020 £
Income and endowments from:			
Donations and legacies	297,462	207,886	505,348
Charitable activities	124,329	-	124,329
Investments	231	-	231
Other income	36,211	-	36,211
Total	458,233	207,886	666,119
Expenditure on:			
Charitable activities	(474,040)	(207,886)	(681,926)
Total	(474,040)	(207,886)	(681,926)
Net income/expenditure	(15,807)	-	(15,807)
Reconciliation of funds			
Total funds brought forward	237,370	7,115	244,485
Total funds carried forward	221,563	7,115	228,678

12. Tangible fixed assets

	Fixtures and Fittings £
Cost or valuation	
At 01 April 2020	88,409
Additions	4,940
At 31 March 2021	93,349
Depreciation	
At 01 April 2020	85,758
Charge for year	1,658
At 31 March 2021	87,416
Net book values	
At 31 March 2021	5,933
At 31 March 2020	2,651

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2021

13. Debtors

	2021	2020
	£	£
Amounts due within one year:		
Trade debtors	3,764	3,764
	3,764	3,764

14. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	11,322	12,714
Other creditors	1,328	1,235
Accruals and deferred income	245,405	125,420
	258,055	139,369

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
<i>Designated</i>					
Designated fund	109,700	-	-	24,000	133,700
<i>General</i>					
General	111,863	460,837	(421,489)	(24,000)	127,211
	221,563	460,837	(421,489)	-	260,911

Unrestricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2020
	£	£	£	£	£
<i>Designated</i>					
Designated fund	109,700	-	-	-	109,700
<i>General</i>					
General	127,670	458,233	(474,040)	-	111,863
	237,370	458,233	(474,040)	-	221,563

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Purpose of unrestricted Funds

Designated fund

These are funds designated by the trustees for specific future purposes

General

Unrestricted funds are held for the promotion of the Arts by operation of Chisenhale Gallery. These funds provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

Restricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Restricted fund	7,115	84,334	(91,449)	-
	7,115	84,334	(91,449)	-

Restricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£	£
Restricted fund	7,115	207,886	(207,886)	7,115
	7,115	207,886	(207,886)	7,115

Purpose of restricted funds

Restricted fund

Restricted funds represent funds given for specific exhibitions or projects.

16. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	5,933	121,278	127,211
<i>Designated</i>			
Designated fund	-	133,700	133,700
Restricted funds			
	5,933	264,978	260,911

Chisenhale Gallery
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	2,651	109,212	111,863
<i>Designated</i>			
Designated fund	-	109,700	109,700
Restricted funds			
Restricted fund	-	7,115	7,115
	2,651	228,027	228,878

Chisenhale Gallery
Detailed Statement of Financial Activities
For the year ended 31 March 2021

	2021	2020
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	86,219	98,188
Grants and specific donations receivable	289,666	277,764
Friends and patrons	92,911	129,396
	468,796	505,348
Charitable activities		
Catalogue sales	490	236
Fundraising event income	-	42,010
Allied editions	43,301	47,908
Exhibition income	-	14,354
Event Programme income	-	48
Sundry income	3,893	19,773
	47,684	124,328
Investments		
Bank interest receivable	147	231
	147	231
Other income		
Gallery Tax Relief	28,544	36,211
	28,544	36,211
Total Incoming resources	545,171	666,119
EXPENDITURE		
Charitable activities		
Staff costs - wages & salaries	(182,414)	(160,489)
Programme costs	(69,908)	(189,524)
Publicity and marketing	(1,726)	(6,690)
Design and printing costs	(4,544)	(12,952)
Couriers and shipping	(975)	(3,869)
	(259,567)	(373,524)
SUPPORT COSTS		
Management		
Staff costs - wages & salaries	(165,304)	(186,383)
Depreciation - owned assets	(1,658)	(2,310)
Freelance fees	-	(3,037)
Rent	(31,602)	(38,696)
Postage, couriers and shipping	(249)	(367)
Stationery	(227)	(2,340)
Fundraising	(3,667)	(11,118)
Insurance	(1,499)	(1,477)
Computer costs	(8,692)	(7,202)
Travel and subsistence	(289)	(765)
Hospitality and private views	(44)	(690)
Website and internet	(6,626)	(8,315)
Telephone and copier	(4,808)	(6,716)

Chisenhale Gallery
Detailed Statement of Financial Activities Continued
For the year ended 31 March 2021

Light and heat	(2,928)	(4,011)
Housekeeping and maintenance	(5,584)	(8,642)
Office and gallery equipment	(2,763)	(3,082)
Training and membership	(3,196)	(4,388)
Bank charges	(1,687)	(2,220)
Book keeping	(6,756)	(7,473)
Sundry expenses	(2,572)	(6,170)
	(250,131)	(305,402)
Governance costs		
Accountancy fees	(3,240)	(3,000)
	(3,240)	(3,000)
Total resources expended	(812,938)	(881,926)
Net income	32,233	(15,807)