CHISENHALE ART PLACE LIMITED

England & Wales · Charity number 285125

Details

Other names	ART PLACE TRUST LTD, ARTPLACE TRUST LIMITED, CHISENHALE STUDIOS
Status	Registered
Legal form	Charitable company
Company number	01615990
Registered	1983-11-11
Register	View on the Charity Commission register

Contact

Address	Chisenhale Art Place Trust 64-84 Chisenhale Road London E3 5QZ
Phone	0209811916
Email	admin@chisenhale.co.uk
Website	www.chisenhale.co.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION FOR THE BENEFIT OF THE PUBLIC PARTICULARY BY THE ENCOURAGEMENT OF THE ARTS INCLUDING THE ART OF PAINTING, DRAWING,SCULPTURE, PHOTOGRAPHY, ARCHITECTURE, PRINTMAKING, FILM, MUSIC, SINGING, POETRY, LITERATURE, LITHOGRAPHY, BALLET, DANCE AND DRAMA

Activities: Charity activities are those that meet organisational aims to promote, maintain, improve and advance education for the benefit of the public; particularly by the encouragement of the arts.

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Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** 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	£324,248	£402,822	-	-
2024-03-31	£285,469	£310,398	-	-
2023-03-31	£386,594	£291,574	-	-
2022-03-31	£327,340	£294,361	-	-
2021-03-31	£274,820	£263,054	-	-

Trustees

Name	Role	Appointed
Isabelle Hancock		2021-03-09
Lucy Kennedy		2021-09-20
MICHAEL REGAN		
Nadine Thornton-Dewhirst		2023-12-05
Sarah Musgrove		2022-12-03
Sian Harding		2021-12-04

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CHISENHALE ART PLACE LIMITED

England & Wales - Charity number 285125

Accounts

Charity number: 285125

Company number: 01615990

(England and Wales)

Chisenhale Art Place Ltd

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2025

Chisenhale Art Place Ltd
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Chisenhale Art Place Ltd
Report of the Trustees
For the year ended 31 March 2025

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2025. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

REFERENCE AND ADMINISTRATIVE INFORMATION

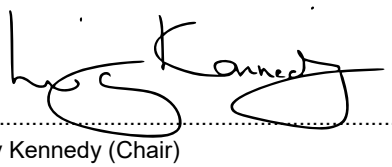
Name of Charity	Chisenhale Art Place Ltd
Charity registration number	285125
Company registration number	01615990
Principal address	Chisenhale Works 64-84 Chisenhale Road London E3 5QZ

Trustees

The trustees and officers serving during the year and since the year end were as follows:

	Lucy Kennedy (Chair)
	Sian Harding
	Isabelle Hancock
	Sarah Musgrove
	Michael Regan
	Nadine Thornton-Dewhirst
	Kate Hardy
	(Resigned: 05 December 2024)
	Julie Baines
	(Resigned: 05 December 2024)
Secretary	E Kingston-Hogg
	A Wakelin
Independent examiner	Andrew M Wells FMAAT
	Counterculture Partnership LLP
	23 St Leonards Road
	Bexhill
	East Sussex
	TN40 1HH

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



..... 28 November 2025

Lucy Kennedy (Chair)

CHISENHALE ART PLACE LIMITED

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2025. The information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also 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 year.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

The directors/trustees 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 2006. 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.

In accordance with company law, as the Company's directors we certify that:

- so far as we are aware there is no relevant financial information of which the Company's Independent Examiner is unaware.
- as the directors of the Company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Company's Independent Examiner is aware of that information.

Chisenhale Art Place Ltd
Report of the Trustees
For the year ended 31 March 2025

1. OBJECTS FOR THE CHARITY

The objects for which the Company is registered are to promote, maintain, improve and advance education for the benefit of the public, particularly by the encouragement of the Arts including the arts of painting, drawing, sculpture, photography, design, architecture, printmaking, film, music, singing, poetry, literature, lithography, ballet, dance and drama.

2. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance and Organisation

The Trustees, who are also the directors for the purposes of company law, who served during the year were:

- Lucy Kennedy (Chair)
- Michael Regan
- Sian Harding
- Nadine Thornton-Dewhirst
- Isabelle Hancock
- Sarah Musgrove
- Kate Hardy (resigned Dec 2024)
- Julie Baines (resigned Dec 2024)

The company is called Chisenhale Art Place and is governed by its Memorandum and Articles of Association dated 22 February 1982. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a registered charity (285125).

A Board of Directors is responsible for the Charitable Company's overall management and control. During 2024-25, the Company employed two staff roles, which were held by the following staff members:

- Andrea Davidson - Executive Director (left May 2024)
- Samuel Thompson Plant - Administrator (started Feb 2024 / left April 2025)
- Andy Wakelin - Executive Director (started Jun 2024 / left Oct 2025)
- Ellie Kingston-Hogg - Administrator (started Apr 2025 / current)
- Reece McMahon - Interim Executive Director (started Jul 2025 / current)

Day-to-day running of the Company and operational matters including finance, employment and policy implementation are delegated by the Board and undertaken by the appointed Executive Director. In line with HM Revenue & Customs guidelines, all regular staff are employed on a PAYE basis and the Executive Director prepares the monthly payroll.

Members of Chisenhale Art Place (CAP) include Chisenhale Dance Space, Chisenhale Gallery and 39 individual studio artists who are collectively known as ‘Chisenhale Studios’. Chisenhale Dance Space and Chisenhale Gallery are independently managed member organisations with their own elected Board of Directors. Chisenhale Gallery is a registered charity (1026175) and registered company (02851794). Chisenhale Dance Space is a registered charity (288149) and registered company (1740641). The Studios are directly

managed by Chisenhale Art Place, and its artist members contribute to the running of the studios through an annually elected Artist Advisory Committee.

Recruitment and Appointment of new Trustees

The Chisenhale Art Place Board of Directors meet a minimum of four times a year and trustees are actively involved between meetings. All new trustees are identified and subsequently nominated by Members, which includes existing trustees, and voted in at the Annual General Meeting. The Board of Directors is entitled to appoint further trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association. One third of Trustees stand-down each year in rotation at the Annual General Meeting and are eligible for re-election unless it is decided that a vacant post will not be filled, or if the trustee has exceeded a tenure of nine years.

Trustees Induction and Training

All potential new trustees are asked to submit a profile of the skills and experience they bring to the Board. They meet with at least two members of the Board before attending at least one board meeting as observers, before being appointed. They are also given the most recent Annual Report and Accounts, other information relevant to the Company, and provided with information about the responsibilities of being a trustee. No formal training is undertaken at that point, but trustees may be expected to take part in training that relates organisational development and growth.

All trustees must agree and sign a Trustee Code of Conduct and sign an annual Declaration of Interests. All Trustees give their time voluntarily and receive no benefits from the charity. CAP is mindful of diversity and inclusion to create more balanced decision making as per our Equal Opportunities policy and is currently working to diversify the Board, increasing the charity's legitimacy and impact.

Related Parties

The Company has no subsidiaries. The company has a working relationship with London Borough of Tower Hamlets, from whom the Company leases its premises. The Company also has a close working relationship with its two member organisations which are separately constituted: Chisenhale Dance Space and Chisenhale Gallery.

Each member organisation may appoint either a trustee or a senior member of staff to join the Chisenhale Art Place Board of Trustees though in recent years the two organisations prefer to have their senior staff members attend Board meetings in a less formal capacity.

As of July 2025, Chisenhale Dance Space’s permanently employed Executive Director, Reece McMahon, has additionally undertaken the role of Interim Executive Director of Chisenhale Art Place for a fixed period of six months on a freelance basis to aid in ongoing management and transition work. The Board has implemented appropriate governance arrangements to identify and manage any actual or perceived conflicts of interest arising from this concurrent appointment, in line with the Charity Commission’s guidance on trustee and senior management conduct.

3. PRINCIPAL ACTIVITY AND MEMBERSHIP

The principal activity of CAP is the provision of affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance. The occupiers of

the workspaces are all members of Chisenhale Art Place. The two member organisations; Chisenhale Gallery and Chisenhale Dance Space, are long established members who hold sub-leases with CAP and are themselves registered charitable companies. Their impact and activity can be found in separate reports below.

The 39 Studio members who make up 'Chisenhale Studios', seven of whom are original founding artists, hold licence agreements which govern their participation as members. The agreements also serve to provide long term security to artists, in a sector that all too often provides little assurance of longevity. As individual artist members' practice and needs evolve, some studios become vacant on average twice a year. Any upcoming vacancies are advertised on a dedicated mailing list of artists seeking a studio with us, which is regularly promoted and always open for new subscribers. Priority is given to applicants struggling to afford a dedicated daily studio practice and who are willing to actively participate in our organisation and contribute to our public benefit. To increase the diversity of studio members, we encourage applications from artists with protected characteristics or from backgrounds currently underrepresented within the sector and affordable studios network.

Applications received are reviewed by a selection committee comprising the Executive Director and a rotation of representatives of the Artist Advisory Committee, before shortlisted artists are invited to interview. We aim to create a fair system for accessing our studios and to provide a vibrancy in artistic activity by members at all stages of their careers. This process is currently under review as we develop a CAP Equity, Diversity and Inclusion Policy.

Several studios are also made available on a more temporary and cost-free basis, through Residencies which enhances diversity of artistic exchange and create more opportunities for public engagement with artistic processes.

Public Benefit

The other key activity of CAP is the provision of programmes for public engagement, learning and artistic development. When artists take on a studio, they not only agree to contribute to the running of the collective Studios, but also to contribute to the programme of arts activities delivered in and out of the building with community, educational and other art partners.

Classes, workshops and open studio sharing events promote wider enjoyment and understanding of artistic processes and the benefit of using creativity for wellbeing. Participants in classes and workshops are largely from our local community, but everyone is welcome.

We also run activities to help artists develop their practice and careers. These take the form of short residencies and year-long programmes such as our flagship *Into the Wild* course (on hiatus in 24-25). The course increasingly attracts very diverse participants and each year the programme grows and evolves.

All activities delivered directly by Chisenhale Art Place are offered at no cost to participants. Artists also run their own courses, which are fee paying, but kept affordable by the free use of our accessible ground-floor Education Studio.

Specifically, Chisenhale Art Place supports its aims by:

- Continuing to secure the long-term sustainability of 64-84 Chisenhale Road, as an affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance and an open and accessible place for art at the heart of the local community.
- Providing 41 affordable, secure and flexible workspaces for 47 visual artists.
- Providing at least one dedicated studio space for residencies and public sharing events.
- Providing one dedicated, accessible education room for the wider public programme.
- Providing affordable, secure and flexible space for an independent charitable gallery, Chisenhale Gallery.
- Providing affordable, secure and flexible space for an independent artist-led charitable dance organisation, Chisenhale Dance Space.
- Offering a range of accessible, diverse activities for the public and community partners to participate and learn about art and to understand the benefit of creativity to wellbeing.
- Offering professional development and support to artists, curators and other arts/education organisations.
- Offering opportunities for students and volunteers to gain organisational and arts education experience as well as an understanding of studio practice.

The trustees confirm that they have referred to the guidance contained in the Charity Commissions general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

4. ACTIVITIES AND ACHIEVEMENTS DURING 2024-25

'Chisenhale Studios' Public Programme Activities:

Open Studios

Our annual **Open Studios** returned in 2024/25, inviting Chisenhale Studio artists to open their doors to the public and share their practice. Open Studios offers a rare opportunity to connect private studio practice with the local community and potential future artists. This year, 583 visitors attended across the weekend.

Open House Festival

Chisenhale Studios partnered with Chisenhale Dance Space to host an Open House Festival Day focused on architecture and heritage, attracting over 150 visitors to explore archival materials and the shared history of the Chisenhale site.

Artist Classes & Workshops

Chisenhale Studio artists frequently run their own classes in the accessible ground-floor education room. Most courses, organised independently by the artists, charge a small fee for materials and instruction though some are free which CAP seeks to further invest in and support. Examples include Kate Hardy's popular Wednesday evening painting course and Nadine Mahoney's regular creative fused glass workshops. In December 2024, Nadine specifically ran a workshop for ArtforFun, a charity that supports vulnerable adults in Newham, which supported 30 participants as well as saw us adapt a studio into a prayer room. Many artists also teach at adult learning centres and higher education institutions,

deliver workshops at other arts organisations, and lead sessions for all ages, including school groups.

Wider Public Programme:
We continue to work collaboratively across Chisenhale Art Place, planning and delivering our evolving **'**Future Artists' Programme' throughout the year. In 2024–25, this programme was delivered jointly by the three organisations and financially supported through a collaborative application to Action for Bow. While activities primarily focus on family-friendly creative engagement for residents of Tower Hamlets, everyone is welcome to participate.

Family Open Day
We began the year with a Family Open Day on 18 May 2024, coinciding with CAP's Open Studios weekend, and welcomed over 355 visitors. Families enjoyed a range of hands-on activities, performances, and opportunities to engage with artists:

- Family fun dance workshop, play, and games led by Olly Otley
- Kathak dance performance and workshop with Parbati Chaudhury from Pagrav Dance
- Contemporary dance performance *Terpsichore in Jest* by Kaya Blumenthal-Rothchild and Mary Sweetnam
- Textile and casting workshop with artists Cecily Loveys-Jervois and Renata Minoldo, contributing to an evolving interactive installation
- Exhibition *pink and green* by Rory Pilgrim at Chisenhale Gallery
- Access to artist studios, offering the chance to explore, speak with artists, and take part in an interactive treasure hunt
- Community lunch with free bagels, samosas, fruit, and juice
  SEN quiet hour and guided tour led by educator Sara Heywood

The day offered a vibrant mix of creative experiences, making art accessible and engaging for visitors of all ages.

Future Artists Summer School
The Chisenhale Future Artists Summer School, funded by LBTH, engaged 217 young people aged 11–16 in free creative workshops throughout August 2024. Working with Bromley by Bow Centre and Tower Hamlets Youth League, the programme supported young people facing barriers to arts access. Across five sessions, participants explored pottery, dance, sculpture, t-shirt design, painting, photography, and street dance with artists including Jana Frost, Astha Desai, Renata Minoldo, Cecily Loveys-Jervois, Kirsty Harris, Diana Taylor, Gabby Laurent, and Raincrew. The programme built creative confidence while introducing new audiences to professional artists and cultural spaces in Tower Hamlets.

Chisenhale Summer Street Party
On 19 September 2024, we partnered with the Driffield Conservation Area Residents Association to deliver the Chisenhale Summer Street Party—our largest and most ambitious event in recent years, attracting over 750 attendees, possibly the highest attendance in CAP history. The programme featured a rich mix of dance, music, and visual arts, including:

- Caribbean music and dance workshop with Sheba Montserrat
- Traditional Indian dance performances by Mukul and Ghetto Tigers

- Rangoli and block printing with Shree Desai
- Cyanotype printing with Sara Heywood
- Collage workshops with Charlotte Mew
- Access to Simnikiwe Buhlungu's exhibition *hygrosummons (iter.01)* at Chisenhale Gallery
- Local organisations, including Bard Books and Seeds for Growth, hosted interactive community stalls, fostering cross-generational and intercultural exchange throughout the day.

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 to be part of it ourselves."

Feedback across all events was overwhelmingly positive, describing Chisenhale as "a wonderful community hub," "an asset to the community," and "filled with so much energy and vibrant activity suited for all ages." Participants praised the workshops, performances, and overall atmosphere as "enchanting, inclusive, and beautiful," with many expressing a desire to return for future events.

Partner Programmes
Chisenhale Art Place collaborates with a range of community-focused organisations, offering our education space to support their programmes and engage local communities. Highlights include:

- **DesignBloom**: An art, design, and technology club nurturing young people's creativity, confidence, and analytical thinking through hands-on interdisciplinary sessions.
- **Seeds for Growth**: Community growing workshops promoting health, well-being, education, and environmental sustainability in disadvantaged areas.
- **English for Action London (EFA London)**: Free weekly English classes for adult migrants, refugees, and people seeking asylum, supporting life skills, civic participation, and local connections.
- **Chisenhale Primary School**: Regular collaboration, including hosting their end-of-year Art Club exhibition, celebrating students' creativity and achievements.

Through these partnerships, Chisenhale Art Place continues to provide a welcoming space for learning, creativity, and meaningful community engagement.

Organisational Development
Alongside the public benefit delivered through our programme, the Trustees, Members, and staff regularly identify and review opportunities to strengthen the organisation.

In 2024–25, we continued to enhance collaborative working between Chisenhale Studios, Chisenhale Gallery, and Chisenhale Dance Space. The Future Artists Programme exemplifies the impact we can achieve collectively through shared fundraising and the delivery of local activities in Bow, Tower Hamlets.

This year, we also held two Community Forums - in winter 2024 and spring 2025—to meet local residents, share our plans for the future, and gather feedback on upcoming initiatives.

To further strengthen collaboration across Chisenhale Art Place, the Chairs of Boards and Executive Directors group meets regularly to address issues affecting all areas of the organisation, including governance and the long-term future of the building.

We are looking to build on this joined-up approach by exploring:

- A CAP-wide local newsletter to improve communication with the community
- Installing a weatherproof noticeboard outside, or developing a similar solution for sharing information
- Creating a neighbourhood forum to inform programming, connect with the wider community, and build support for the building's future

Organisational policies relating to human resources, financial management, EDI and space usage have all been under the process of development and implementation throughout the year, in conjunction with the Artists Advisory Committee, Chairs and Directors Group and the Board of Trustees. We continue to explore the development of the organisation's governance in order to ensure that the appropriate diversity of voices, expertise and experience can help the organisation make good decisions and benefit from good practice in charity management.

Securing CAP's Long-Term Sustainability

Chisenhale Dance Space currently occupies the entire top floor of the premises adjacent to the Main Building. The remainder of the site was originally a brewery, which closed in the 1980s and has remained unoccupied since. The landlord, London Borough of Tower Hamlets (LBTH), has not proactively pursued redevelopment, and the site has become increasingly derelict. Under the terms of our lease, any development cannot proceed without the agreement of Chisenhale Art Place (CAP).

We view redevelopment as a significant opportunity for CAP, our partner organisations, and the local community. In December 2021, the landlord offered the unoccupied portion of the site as potential 'meanwhile' space without prior notice. CAP was subsequently approached by Creative Land Trust, an organisation dedicated to securing long-term, affordable space for creatives, to explore partnership options. Members agreed to pursue this approach, and an application was submitted to the Council.

CAP is committed to working collaboratively with the Council to develop a viable, creative, and communal future for the entire site, including the derelict/meanwhile space. With support from the GLA, we undertook a feasibility study in 2022 that demonstrated the potential to expand CAP's usage - adding 30 affordable artists' studios, increasing educational and community provision, and creating a more public-facing, open and accessible building. At the request of LBTH, this work was followed by a Social & Economic Impact Report, completed

in 2024, which clearly articulated CAP's value to the borough, local community, and the wider London landscape.

CAP already generates substantial social and community impact each year, reaching 15,000 gallery visitors; 2,300 school participants; 878 dance practitioners; 39 studio residents; 80 emerging artists; and collaborating with local partners including Mile End Community Project and Roman Road Trust. Through these activities, CAP contributes directly to LBTH's cultural, educational, and health priorities by providing community access, skills development, and local economic growth.

Building Value and Impact
In 2024, CAP completed a detailed Economic and Social Impact Report with Avison Young and Urban Symbiotics. The findings show that CAP generates £13 million in annual place-based impact within Tower Hamlets and £39 million nationally through employment, supply-chain activity, and community programmes. Benefits to LBTH include:

- £7 million annual contribution to the borough's economy
- 84 full-time equivalent jobs supported, plus 220 indirect jobs
- Retention of affordable artist workspaces and cultural SMEs in Tower Hamlets
- Over 2,300 school and community participants annually in free programmes

If CAP's long-term redevelopment strategy is realised, the total projected economic, social, and environmental benefits will reach £54 million, with £22 million retained within Tower Hamlets.

CAP's current lease began in December 2006 and runs until December 2031, following the initial twenty-five-year lease from December 1981. When CAP first occupied the former factory, it was a derelict shell. Early members created the internal structures of the art spaces as they exist today, fitting out internal areas and making the exterior wind- and watertight.

The building is aging and has received no structural investment from the landlord. The envelope requires significant upgrades, including replacement of roofs and single-glazed windows, and full accessibility improvements are needed to ensure use by people of all abilities. CAP has begun a staged investment in the building to ensure wind and water tightness as well as urgent remedial works to protect the public realm.

CAP is committed to working in partnership with LBTH to safeguard the building and its legacy, support borough-wide regeneration and cultural development objectives and explore innovative approaches to shared stewardship of community assets. Without a clear agreement on tenure, CAP's charitable activities and the building's maintenance are at risk, along with the long-term social, cultural, and economic benefits CAP provides to Tower Hamlets.

5. **CHISENHALE GALLERY**

Introduction
Chisenhale Gallery was founded by artists. The same experimental vision and spirit of possibility that transformed an empty veneer factory and brewery warehouse into a gallery

continues to guide our work. In 2024–25, our principal activities were commissioning and producing contemporary art, publishing books and online material, and engaging in social projects that connect art with the local and wider community.

Chisenhale Gallery's Commissions Programme supports UK-based and international artists to develop ambitious new work, combining research, concept development, and sustained curatorial engagement. Over the past year, we produced four new commissions and delivered a programme of talks, workshops, and events alongside each exhibition, enabling audiences to engage deeply with the artistic process. Partnerships and collaborations, both nationally and internationally, extended the reach of our programme, including co-commissions with Kunstinstituut Melly, Rotterdam, Passerelle Centre d'Art Contemporain, Brest, and The Power Plant, Toronto.

Located in a vibrant, multicultural neighbourhood in London's East End, Chisenhale Gallery forms part of Chisenhale Art Place alongside Chisenhale Dance Space and Chisenhale Studios. We continue to foster partnerships with local schools, community organisations, and residents to develop socially engaged projects, strengthen connections, and maintain our role as a vital community resource.

Chisenhale Gallery is a registered charity and part of Arts Council England's National Portfolio. Our exhibitions are free, and we fundraise for 100% of our artistic programme through trusts, foundations, and individual supporters.

Mission:
To champion the next generation of artists.

Chisenhale Gallery 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 Gallery 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** – sharing expertise and recognising the skills others contribute
- **Supportive** – providing constructively critical friendship to artists to develop their practices
- **Curious** – asking what hasn't been done before and working to achieve it
  Inspiring – making space for artists who in turn inspire future artists
  Inclusive – being a welcoming place for everyone

Strategic Aims and Objectives
Chisenhale Gallery's activities are guided by seven strategic objectives:

1. Provide opportunities for artists to develop and produce new, inspiring work, often giving them their first public platform within an institution in London.
2. Create opportunities for audiences to connect with artists and explore the questions raised by their work.
3. Provide employment and professional development for artists and arts workers.
4. Be a platform for artists from diverse cultural and social backgrounds to reach audiences in the UK and abroad.
5. Inspire and reach audiences locally, nationally, and internationally, including via artist-led, community-focused programmes.
6. Show principled leadership with a skilled and representative staff and board.
7. Sustain a resilient, ethical, and environmentally responsible business model to match ambition and secure long-term accommodation.

Commissions:

The Missing O & E – Joshua Leon (23 Feb – 21 Apr 2024)

- Exhibition audience: 1,808
- Talks, local & schools programme: 158
- Description: A sculptural and sound installation exploring Jewish identity, memory, and visibility, taking the CHN inlaid brick sign on the building as a starting point.

pink & green – Rory Pilgrim (17 May – 21 Jul 2024)

- Exhibition audience: 1,221
- Talks, local & schools programme: 781
- Description: Examined emotional and ecological impact of law through drawing, painting, animation, music, and workshops with men incarcerated at HM Portland Prison and young people connected to the criminal justice system.

hygrosummons (iter.01) – Simnikiwe Buhlungu (6 Sep – 3 Nov 2024)

- Exhibition audience: 2,311
- Talks, local & schools programme: 292 (+ 750 for CAP Street Party = 1,042)
- Co-commissioned with Kunstinstituut Melly, Rotterdam.

Licence to Live – Bruno Zhu (22 Nov 2024 – 2 Feb 2025)

- Exhibition audience: 1,996
- First UK institutional solo exhibition, exploring artistic labour, ownership, and visual codes across public and private spaces.

Publishing
Publications in 2024–25 complemented our commissions programme:

- **besides Puleng; dontsa-ring and roving preoccupations!** – Simnikiwe Buhlungu
- **Volume I of Fiction/Non-Fiction** – Bruno Zhu
- **The Process** – Joshua Leon

These publications expanded access to research and ideas generated through commissions, providing national and international audiences with engagement opportunities beyond the gallery space.

Social Practice:

Migrate Journey (26–28 Apr 2024)
Public sculpture and community events involving local organisers, photographers, and architects, engaging a local audience of 300.

Island of Us: Conversations About Justice with Children
Collaboration with Chisenhale Primary School inspired by Rory Pilgrim's pink & green exhibition. Explored freedom, justice, and ethical responsibility with pupils; published as a small book.

Future Artists Programme & CAP Street Party
August and September 2024 saw 219 young people engaged through workshops across Chisenhale Art Place and nearby venues. The Street Party drew 750 attendees (491 via the gallery), featuring performances, workshops, and stalls by local artists and organisations.

Art-making in Unstable Contexts
Partnership with London East Alternative Provision (PRU) supporting students with complex learning needs and risk factors. Over 50 full teaching days were delivered, supporting students' qualifications and practical learning in the arts.

Curatorial Fellowships

- **Asymmetry Art Foundation Curatorial Fellowship** – 18-month fully funded position supporting emerging Chinese curators with dedicated research time and independent project development.

Staff and Governance
Chisenhale Gallery continued to be led by a committed board of trustees, chaired by May Calil. In 2024–25, the gallery employed 33 staff, including 18 salaried employees and 15 freelance/contractors.

Senior staff included:

- Director – Zoé Whitley (until Feb 2025) / Edward Gillman (from Mar 2025)
- Deputy Director – Charlotte Cole
- Senior Development Manager – Giorgio Mattia
- Curator, Commissions – Olivia Aherne
  Curator, Social Practice – Seth Pimlott

Networks
Chisenhale Gallery maintained active memberships with:

- **Plus Tate** – sharing expertise and strengthening the UK contemporary visual arts ecology.
- **Common Practice, London** – advocacy and development of small-scale visual arts organisations in the capital.

(As a separate company and charity, Chisenhale Gallery's full annual impact report can be found on the Charity Commission's website)

6. CHISENHALE DANCE SPACE (CDS)

Chisenhale Dance Space (CDS) has been making space for artists to lead, experiment, and create for over 40 years, serving marginalised dance artists from Tower Hamlets, London, and across the UK. We support an Artist Community that spans all ages and roles within experimental performance, including performers, choreographers, teachers, curators, producers and advocates for sectoral change. We prioritise the needs of those who have been historically marginalised, including artists of Global Majority heritage and disabled/neurodivergent artists. Our programmes are artist-led, centred on the belief that artists best understand their needs and are key drivers of change in the sector. We offer a responsive framework of opportunities and peer support tailored to the challenges artists face.

This year marked the first full cycle of activity following the implementation of CDS's reimagined artist-led model in late 2023. This approach has enabled the development of new programmes, partnerships, and opportunities, strengthening CDS's commitment to being authentically artist-led. The Board and management have implemented a three-year strategic plan (2024–2027), which is monitored and refined throughout its delivery.

CDS & the Artist Community

CDS is England's only independent, artist-led dance centre, providing essential space for artistic experimentation, creation, and professional development. Its community of 230 artists plays a central role in shaping programmes and organisational direction.

CDS prioritises process over product, fostering a culture of experimentation, risk-taking, and learning. The organisation operates with transparency and ethical practices, rooted in anti-racism, anti-ableism, and environmental consciousness. Artists from across the UK, representing diverse backgrounds and identities, find a supportive and inclusive home at CDS.

CDS values dance in all its forms, recognising its transformative impact on individuals and communities. Rejecting conventional notions of "quality," the organisation embraces a wide range of performance styles and disciplines.

Its approach is guided by core principles: collectivity, autonomy, generosity, equity, accountability, and accessibility. Artists are encouraged to advocate for change within the organisation, their networks, and the broader arts sector.

CDS Impact Strands
CDS's work is organised around four key areas:

- **Community Building:** Connecting artists, fostering collaboration, and nurturing a creative and supportive sector.
- **Access to Affordable Space:** Providing London's most accessible, affordable, and welcoming studios for artists.
- **Artist Support:** Empowering marginalised voices and enabling projects unlikely to thrive elsewhere.
- **Advocacy & Change-making:** Promoting ethical, inclusive practices and championing anti-racism and anti-ableism across the sector.

Annual Review and Successes:

Community Building:

CDS Artist Community
The CDS Artist Community comprises 230 independent artists and arts workers, including performers, choreographers, teachers, curators, producers, and facilitators. Members take on one of two roles:

- **Activators:** 60 core artists, all identifying as disabled, neurodivergent, or of Global Majority Heritage, central to decision-making.
- **Collaborators:** Artists in supportive roles who still receive full community benefits.

2024–25 marked the first full cycle under the artist-led model. Feedback gathered throughout the year informed refinements to communications, including:

- A new group chat for streamlined engagement
  An Artist Community intranet on Notion
- An internal skills-sharing database to encourage collaboration

Artist Community Events
Highlights included:

- 'Laying the Floor' Welcome Gathering (17 Oct 2024)
- Winter Social (5 Dec 2024)
- Activator Gatherings (May, Nov 2024; Feb 2025)
- 'Raising the Floor' Artist Forum (27 Mar 2025)

Performance Party & Community Fair
In July 2024, CDS trialled a new public-facing summer event, 'Making Sh*t Happen,' at Ugly Duck. Across two days, over 300 attendees experienced performances, community stalls, workshops, and discussions on inclusive practice.

Artist Recruitment
CDS grew its Artist Community from 200 to 230 members, prioritising marginalised voices:

- 70% disabled/neurodiverse or Global Majority Heritage
- 55% disabled/neurodiverse
- 35% Global Majority Heritage (10% Black/Mixed, 16% Asian)
- 52% queer/LGBTQI+
- 23% trans/non-binary
- 34% working class
- 45% aged 20–29
- 33% based outside London

A public application process is planned for summer 2025 to broaden participation.

Access to Affordable Space:

Studio Hire
CDS studios were open 89% of the year (7,824 hours), supporting 2,131 bookings and 493 unique hirers. Subsidised rates and free studio hours supported 487 bookings, valued at approximately £18,000. The 'last-minute' rate offer expanded access and generated £15,600 additional income.

Total studio hire income reached £101,006, 41% of turnover, an increase of 68% since 2022.

Investment in Studio Spaces
Supported by Theatres Trust and LBTH grants, CDS invested in:

- DIY tech setup for lighting, sound, and projection
- Smart plugs and automated systems
- Heating and cooling upgrades
- New speaker system in the Performance Studio

Artist Support:

Public Programmes

- **WTF Thursdays:** 30 free artist-led events, 816 participants
- **Cultivating Connections:** 10 events, 215 participants
- **Meetup Mornings:** Weekly subsidised studio sessions, 31 artists supported

Artist-led Classes & Workshops
Approx. 300 workshops/classes delivered, including children's programming. Plans underway for new teenage classes, supported by Choreographers Gallery Trust.

Partner Programmes

- **ENB x CDS Ideas Incubator:** Residencies for choreographers and dance artists
- **Goethe-Institut: 'Feminist Battlegrounds' Symposium:** Performance opportunities for two CDS artists

- **Finnish Institute Residency:** Launching Summer 2025
- **BABEL INFUSE:** Low-cost training opportunities

CDS Artist Community Programmes

- **Greenhouse:** Support for 8 early-career Activators, including co-programming workshops
- **Arts Counselling:** 144 one-to-one sessions offered on career development
- **QMU Library Access:** Resources for research and learning

Influence, Advocacy & Changemaking:

CDS Artist Committee
A paid committee of 5 artists advised on governance, strategy, and advocacy. Achievements included:

- Governance reform contributions
- Development of public storytelling strategy
- Vibe Check survey to inform programmes
- Campaigns connecting local and national artists

Dance Art Journal REWRITE Series
Eight commissioned articles amplified artist-led perspectives, reaching 47,662 accounts and 1,510 readers.

Training & Organisational Change
CDS commissioned Disability Art Online to produce some anti-ableism webinars; previous anti-racism webinars from Season Butler continue to be available for licensing. CDS participated in the 'Transformational Governance Programme' and 'Creating Transformation' Programme to embed anti-racist and anti-ableist practices.

Staff & Governance
End-of-year staffing:

- Reece McMahon, Executive Director
- Sam Burkett, Venue & Events Producer
- Frances Morgan, Artist Community Producer

Steven Brett and Sally Rose provided steady leadership as Interim Co-Chairs, guiding the board and supporting the search for new trustees to take the organisation through its next phase of development. While not legally responsible for the charity, the CDS Artist Committee continued to play a vital role in governance and decision-making, helping to embed artist leadership across the organisation.

(As a separate company and charity, Chisenhale Dance Space's full annual impact report can be found on the Charity Commission's website)

7. RISK MANAGEMENT REVIEW

On a regular basis, Trustees actively review the operational and business risks which the charity faces and believe that maintaining financial reserves at current levels, combined with an annual review of the controls over financial systems, will mitigate these risks. Currently identified highest level of concern are:

RISK	MITIGATIONS
The current lease, with London Borough of Tower Hamlets, expires in 2031. The risks/outcomes are: 1) Loss of the building and all organisations have to leave building. 2) A further short lease with no investment in the building 3) Renewed lease with significantly higher rent.	Securing the long-term future of the organisation is central to our planning. As we enter the last 7 years of our lease, engagement with our landlord is increased, to establish a shared sustainable outcome for the premises that we use as well as the unoccupied derelict area. A proposal has been submitted to develop the site with potential partner Creative Land Trust, and a feasibility study has been undertaken with support from GLA. Advocacy with GLA, ACE and others has commenced to raise profile of situation and risk. Regular check-ins take place with members and trustees within a two-year framework to progress by Spring 2025.
That one, or both, of the Member Organisations either become incapable of paying their sub-leases or choose to leave the Company in 2028 when their sub-leases are up for renewal. Each member organisation contributes approximately 15% of the running costs. The risk of a shortfall in funds associated with our member organisations has now changed in character as both are more dependent on grant income for current sustainability.	Working framework is now in place for regular communication between: 1) Chairs & Executive Directors. 2) ED's on more operational matters. A scoping study of alternative uses of spaces is planned, in the event that members leave before the end of the existing headlease.

This risk of finding alternative tenants also increases over time due to the aging of the premises making them less attractive.	
The overall condition of the exterior fabric of the two buildings continues to deteriorate over time. Increasing maintenance and repairs to ensure Health & Safety could become unaffordable to the organisation. Increasing the quality of the building's structure through aggressive maintenance poses the prospect of increased rent from our landlords with accompanying hardships to our Members.	Strategy has been one of only undertaking essential, non-improving repairs and costs are included in annual budgets. This will be reviewed following a Planned Preventative Maintenance report. A PPM report has been commissioned to help identify future requirements and associated costs that could be discussed with the landlord. The plan to secure a long-term future for the building (in-perpetuity lease or asset transfer) would resolve this issue with the plan for a capital build campaign. Robust reserves to be maintained if the landlord is unlikely to invest in upkeep of the building.

INVESTMENT POWERS

The charity has no significant investments other than cash on deposit. Under the articles and memorandum, the trustees have the power to invest in anything the trustees wish.

ASSETS The Company has no undepreciated fixed assets as shown in Note 12 to the accounts.

RESERVES The financial reserve policy is to strive to keep twelve month's expenditure. This is reviewed annually by the Trustees in line with good practice, as suggested by the Charities Commission.

AUDITORS The annual turnover of Chisenhale Art Place is approximately £350,000 which does not require a full audit, under section 145 of the Charities Act 2011. In 2018 Andrew Wells at Counterculture LLP was appointed by Trustees, to prepare the Annual Accounts and undertake the future Independent Examinations. This appointment was reconfirmed at the AGM December 2022.

PUBLIC BENEFIT

In shaping the Charity, the trustees have considered the Charity Commissions Guidance Section 4 Charities Act 2006 on public benefit.

This report has been prepared in accordance with the provisions of Section 419(2) of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 21st November 2025 and signed on its behalf by

Lucy Kennedy

Chair of Trustee Board

Chisenhale Art Place Ltd
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2025.

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
23 St Leonards Road
Bexhill
East Sussex
TN40 1HH

28 November 2025

Chisenhale Art Place Ltd
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2025

	Notes	Unrestricted funds	Restricted funds	2025	2024
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	22,500	-	22,500	4,080
Charitable activities	3	301,303	-	301,303	280,426
Investments	4	445	-	445	963
Total		**324,248**	**-**	**324,248**	**285,469**
Expenditure on:					
Charitable activities	5/6	(401,481)	(1,341)	(402,822)	(310,398)
Total		**(401,481)**	**(1,341)**	**(402,822)**	**(310,398)**
Net expenditure		**(77,233)**	**(1,341)**	**(78,574)**	**(24,929)**
Reconciliation of funds					
Total funds brought forward		382,232	1,341	383,573	408,502
Total funds carried forward		**304,999**	**-**	**304,999**	**383,573**

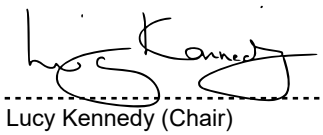
Chisenhale Art Place Ltd
Statement of Financial Position
As at 31 March 2025

	Notes	2025	2024
		£	£
Current assets			
Debtors	12	66,066	58,637
Cash at bank and in hand		323,643	341,381
		389,709	**400,018**
Creditors: amounts falling due within one year	13	(84,710)	(16,445)
Net current assets		**304,999**	**383,573**
Total assets less current liabilities		**304,999**	**383,573**
Net assets		**304,999**	**383,573**
The funds of the charity			
Restricted income funds	14	-	1,341
Unrestricted income funds	14	304,999	382,232
Total funds		**304,999**	**383,573**

For the year ended 31 March 2025 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:



Lucy Kennedy (Chair)
Trustee

28 November 2025

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 Art Place Ltd 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.

Resources expended

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

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable. The bases on which support costs have been allocated are set out in the notes to the accounts.

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.

Operating leases

Costs of operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2. Income from donations and legacies

	2025	2024
	£	£
Unrestricted funds		
Grants received	22,500	4,080
	22,500	**4,080**

Analysis of grants received

	2025	2024
	£	£
Action for Bow	20,000	-
Arts Council England	-	4,080
West London Business Ltd	2,500	-
	22,500	**4,080**

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
Advancement of the Arts		
Licence fees receivable	289,549	262,392
Educational activities	4,186	7,163
Light and heat	7,365	10,871
Open Weekend	203	-
	301,303	**280,426**
	301,303	**280,426**

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	445	963
	445	**963**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Advancement of the Arts	254,521	1,341	255,862	227,152
Open Studios	-	-	-	963
Support costs	146,960	-	146,960	82,283
	401,481	**1,341**	**402,822**	**310,398**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Advancement of the Arts	255,862	146,960	402,822	309,435
Open Studios	-	-	-	963
	255,862	**146,960**	**402,822**	**310,398**

7. Analysis of support costs

	2025	2024
	£	£
Advancement of the Arts		
Management	134,302	72,933
Governance costs	12,658	9,350
	146,960	**82,283**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Accountancy fees	1,650	1,650
Staff pension contributions	2,506	1,122

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	82,785	42,753
Social security costs	3,647	-
Pension costs	2,506	1,122
	88,938	**43,875**

The total employee benefits including pension contributions of the key management personnel were £54,014 (2024 : £42,172).

No employees received remuneration in excess of £60,000 in the year (2024: £nil).

	2025	2024
Administration	1	1
Direct charitable activities	1	1
	2	**2**

10. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2024:£nil).

No charity trustee received payment for professional or other services supplied to the charity (2024:£nil). The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2024:£nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2024:£nil).

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2024
	£	£	£
Income and endowments from:			
Donations and legacies	-	4,080	4,080
Charitable activities	280,426	-	280,426
Investments	963	-	963
Total	**281,389**	**4,080**	**285,469**
Expenditure on:			
Charitable activities	(281,511)	(28,887)	(310,398)
Total	**(281,511)**	**(28,887)**	**(310,398)**
Net expenditure	**(122)**	**(24,807)**	**(24,929)**
Reconciliation of funds			
Total funds brought forward	382,354	26,148	408,502
Total funds carried forward	**382,232**	**1,341**	**383,573**

12. Debtors

	2025	2024
	£	£
Amounts due within one year:		
Trade debtors	7,975	3,367
Prepayments and accrued income	58,091	55,270
	66,066	**58,637**

13. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	64,374	1,807
Other creditors	14,686	11,559
Accruals and deferred income	5,650	3,079
	84,710	**16,445**

14. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2025
	£	£	£	£	£
Designated					
Buildings fund	40,500	-	-	(29,490)	11,010
Education fund	27,631	4,186	(1,000)	-	30,817
Local Authority Rebate Fund	1,633	-	-	(1,633)	-
General					
General	312,468	320,062	(400,481)	31,123	263,172
	382,232	**324,248**	**(401,481)**	**-**	**304,999**

Unrestricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
Designated					
Buildings fund	40,500	-	-	-	40,500
Education fund	21,794	7,163	(1,326)	-	27,631
Local Authority Rebate Fund	36,356	-	-	(34,723)	1,633
General					
General	283,704	274,226	(280,185)	34,723	312,468
	382,354	**281,389**	**(281,511)**	**-**	**382,232**

Purpose of unrestricted Funds

Education fund

This fund holds monies designated for educational purposes.

Buildings fund

The purpose of this fund is for planned expenditures related to the building that were initiated but not complete at 31st March 2025.

Local Authority Rebate Fund

Rebate from landlord London Borough of Tower Hamlets for three months rent during the COVID pandemic. A distribution to members was made in December 2023.

General

Monies which can be used by the Trustees to further the objectives of the charity.

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
Education fund	1,341	-	(1,341)	-
	1,341	**-**	**(1,341)**	**-**

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Education fund	26,148	4,080	(28,887)	1,341
	26,148	**4,080**	**(28,887)**	**1,341**

Purpose of restricted funds

Education fund

Funds are held for use in educational activities.

Energy fund

The energy fund is for the improvement of the enegry efficiency of the building.

15. Analysis of net assets between funds

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	263,172	263,172
Designated		
Buildings fund	11,010	11,010
Education fund	30,817	30,817
Restricted funds		
	304,999	**304,999**

Previous year

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	318,304	318,304
Designated		
Buildings fund	40,500	40,500
Education fund	21,794	21,794
Local Authority Rebate Fund	1,633	1,633
Restricted funds		
Education fund	1,342	1,342
	383,573	**383,573**

16. Commitments

At 31 March 2025 the company had annual commitments under non-cancellable operating leases as set out below:

Operating leases which expire:	2025 £	2024 £
After more than 5 years	152,350	152,350
	152,350	**152,350**

Chisenhale Art Place Ltd
Detailed Statement of Financial Activities
For the year ended 31 March 2025

	2025	2024
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Grants receivable	22,500	4,080
	22,500	**4,080**
Charitable activities		
Licence fees receivable (Advancement of the Arts)	289,549	262,392
Educational activities (Advancement of the Arts)	4,186	7,163
Light and heat (Advancement of the Arts)	7,365	10,871
Open Weekend (Advancement of the Arts)	203	-
	301,303	**280,426**
Investments		
Bank interest receivable	445	963
	445	**963**
Total incoming resources	**324,248**	**285,469**
EXPENDITURE		
Charitable activities		
Cost of direct charitable activity (Advancement of the Arts)	(2,341)	-
Rent and rates (Advancement of the Arts)	(166,987)	(161,293)
Utilities (Advancement of the Arts)	(14,893)	(16,418)
Insurance (Advancement of the Arts)	(22,582)	(17,428)
Building repairs (Advancement of the Arts)	(29,490)	(1,678)
Education costs (Advancement of the Arts)	(18,484)	(29,250)
Studio costs (Advancement of the Arts)	(1,085)	(1,085)
Cost of direct charitable activity (Open Studios)	-	(963)
	(255,862)	**(228,115)**
SUPPORT COSTS		
Management		
Staff costs - wages & salaries (Advancement of the Arts)	(82,785)	(42,753)
Staff costs - national insurance costs (Advancement of the Arts)	(3,647)	-
Staff costs - pension contributions (Advancement of the Arts)	(2,506)	(1,122)
Open weekend and publicity (Advancement of the Arts)	(2,186)	-
Telecoms (Advancement of the Arts)	(2,032)	(1,652)
Bank charges (Advancement of the Arts)	(127)	(391)
Freelance assistance (Advancement of the Arts)	(25,106)	(2,890)
Sundry (Advancement of the Arts)	(883)	(2,855)
Administration and maintenance (Advancement of the Arts)	(15,030)	(21,270)
	(134,302)	**(72,933)**
Governance costs		
Accountancy fees (Advancement of the Arts)	(1,650)	(1,650)

This page does not form part of the statutory financial statements

Legal and professional fees (Advancement of the Arts)	(11,008)	(7,700)
	(12,658)	**(9,350)**
Total resources expended	**(402,822)**	**(310,398)**
Net Expenditure	**(78,574)**	**(24,929)**

CHISENHALE ART PLACE LIMITED

England & Wales - Charity number 285125

Accounts

Charity number: 285125

Company number: 01615990

(England and Wales)

Chisenhale Art Place Ltd

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2024

WEDNESDAY

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COMPANIES HOUSE

Chisenhale Art Place Ltd
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Detailed Statement of Financial Activities	33 to 34

Chisenhale Art Place Ltd
Report of the Trustees
For the year ended 31 March 2024

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2024. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

CHISENHALE ART PLACE LIMITED

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31ST MARCH 2024

COMPANY REGISTRATION NUMBER: 1615990

CHARITY REGISTRATION NUMBER 285125

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS & TRUSTEES:

L Kennedy	M Regan
S Harding	J Baines
I Hancock	K Hardy
S Musgrove	N Onuba (resigned December 2023)

C Demoisy resigned (5 December 2023)

Nadine Thornton-Dewhirst (joined 5 December 2023)

COMPANY SECRETARY: A Wakelin

REGISTERED OFFICE: 64-84 Chisenhale Road London E3 5QZ

REGISTERED INDEPENDENT EXAMINERS: Counterculture LLP BANKERS

Unity Trust Bank plc, Nine Brindley Place Birmingham B1 2HB CHARITY

REGISTRATION NUMBER: 285125

COMPANY REGISTRATION NUMBER: 1615990

CHISENHALE ART PLACE LIMITED

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2024. The information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also 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 year.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

The directors/trustees 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 2006. 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.

In accordance with company law, as the Company's directors we certify that:

- so far as we are aware there is no relevant financial information of which the Company's Independent Examiner is unaware.
- as the directors of the Company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Company's Independent Examiner is aware of that information.

1. OBJECTS FOR THE CHARITY

The objects for which the Company is registered are to promote, maintain, improve and advance education for the benefit of the public, particularly by the encouragement of the Arts including the arts of painting, drawing, sculpture, photography, design, architecture, printmaking, film, music, singing, poetry, literature, lithography, ballet, dance and drama.

2. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance and Organisation:

The Trustees, who are also the directors for the purposes of company law, who served during the year were:

L Kennedy	M Regan
S Harding	J Baines
I Hancock	K Hardy

S Musgrove N Onuba (resigned December 2023)

C Demoisy

The company is called Chisenhale Art Place and is governed by its Memorandum and Articles of Association dated 22 February 1982. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a registered charity (285125).

A Board of Directors is responsible for the Charitable Company's overall management and control. During 2023-24, the Company employed two staff, one on a permanent basis and one part-time. Day-to-day running of the Company and operational matters including finance, employment and policy implementation are undertaken by a Board appointed Executive Director, who works 28 hours per week. The public programme is delivered by a Public Engagement Co-ordinator who works 12 hours per week.

A further permanent role of Administrator was created in March 2024, to support with and deliver operational management and to support the Executive Director.

In 2024, the previous Executive Director of 19 years left the organisation, whereupon a new Executive Director took up post.

In line with HM Revenue & Customs guidelines, all regular staff are employed on a PAYE basis and the Executive Director prepares the monthly payroll.

Members of Chisenhale Art Place (CAP) include Chisenhale Dance Space, Chisenhale Gallery and 45 studio artists. Chisenhale Dance Space and Chisenhale Gallery are independently managed member organisations with their own elected Board of Directors. Chisenhale Gallery is a registered charity (1026175) and registered company (02851794). Chisenhale Dance Space is a registered charity (288149) and registered company (1740641). The Studios are directly managed by Chisenhale Art Place, and its artist members contribute to the running of the studios through an annually elected Artist Advisory Committee.

Recruitment and Appointment of new Trustees

The Chisenhale Art Place Board of Directors meet a minimum of four times a year and trustees are actively involved between meetings. All new trustees are identified and subsequently nominated by Members, which includes existing trustees, and voted in at the Annual General Meeting. The Board of Directors is entitled to appoint further trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

One third of Trustees stand-down each year in rotation at the Annual General Meeting and are eligible for re-election unless it is decided that a vacant post will not be filled, or if the trustee has exceeded a tenure of nine years.

Trustees Induction and Training

All potential new trustees are asked to submit a profile of the skills and experience they bring to the Board. They meet with at least two members of the Board before attending at least one board meeting as observers, before being appointed. They are also given the most recent Annual Report and Accounts, other information relevant to the Company, and provided with information about the responsibilities of being a trustee. No formal training is undertaken at that point, but trustees may be expected to take part in training that relates organisational development and growth.

All trustees must agree and sign a Trustee Code of Conduct and sign an annual Declaration of Interests.

All Trustees give their time voluntarily and receive no benefits from the charity.

CAP is mindful of diversity and inclusion to create more balanced decision making as per our Equal Opportunities policy and is currently working to diversify the Board, increasing the charity's legitimacy and impact.

Related Parties

The Company has no subsidiaries. The company has a working relationship with London Borough of Tower Hamlets, from whom the Company leases its premises. The Company also has a close working relationship with its two member organisations which are separately constituted: Chisenhale Dance Space and Chisenhale Gallery.

Each member organisation may appoint either a trustee or a senior member of staff to join the Chisenhale Art Place Board of Trustees. The two organisations prefer to have their senior staff members attend Board meetings in a less formal capacity. Emma Starkings, Deputy Director Chisenhale Gallery and Reece McMahon, Director Chisenhale Dance Space, attend the Board meetings along with Henrietta Armstrong, Co-Chair of the Chisenhale Studios Artists Advisory Committee.

3. PRINCIPAL ACTIVITY AND MEMBERSHIP

The principal activity of CAP is the provision of affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance. The occupiers of the workspaces are all members of Chisenhale Art Place. The two member organisations; Chisenhale Gallery and Chisenhale Dance Space, are long established members who hold sub-leases with CAP and are themselves registered charitable companies. The 45 Studio members, seven of whom are original founding artists, hold licence agreements which govern their participation as members. The agreements also serve to provide long term security to artists, in a sector that all too often provides little assurance of longevity.

As individual artist members' practice and needs evolve, some studios become vacant on average twice a year. Any upcoming vacancies are advertised on a dedicated mailing list of artists seeking a studio with us, which is regularly promoted and always open for new subscribers. Priority is given to applicants struggling to afford a dedicated daily studio practice and who are willing to actively participate in our organisation and contribute to our public benefit. To increase the diversity of studio members, we encourage applications from artists with protected characteristics or from backgrounds currently underrepresented within the sector and affordable studios network.

Applications received are reviewed by a selection committee comprising the Executive Director and a rotation of representatives of the Artist Advisory Committee, before shortlisted artists are invited to interview. We aim to create a fair system for accessing our studios and to provide a vibrancy in artistic activity by members at all stages of their careers. This process is currently under review as we develop a CAP Equity, Diversity and Inclusion Policy.

Several studios are also made available on a more temporary and cost-free basis, through Residencies which enhances diversity of artistic exchange and create more opportunities for public engagement with artistic processes.

Public Benefit

The other key activity of CAP is the provision of programmes for public engagement, learning and artistic development. When artists take on a Chisenhale studio, they not only agree to contribute to the running of the collective Studios, but also to contribute to the programme of arts activities delivered in and out of the building with community, educational and other art partners.

Classes, workshops and open studio sharing events promote wider enjoyment and understanding of artistic processes and the benefit of using creativity for wellbeing. Participants in classes and workshops are largely from our local community, but everyone is welcome.

We also run activities to help artists develop their practice and careers. These take the form of short residencies and year-long programmes such as our flagship *Into the Wild* course. The course increasingly attracts very diverse participants and each year the programme grows and evolves.

All activities delivered directly by Chisenhale Art Place are offered at no cost to participants. Artists also run their own courses, which are fee paying, but kept affordable by the free use of our accessible ground-floor Education Studio.

Specifically, Chisenhale Art Place supports its aims by:

- Continuing to secure the long-term sustainability of 64-84 Chisenhale Road, as an affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance and an open and accessible place for art at the heart of the local community.
- Providing 41 affordable, secure and flexible workspaces for 45 visual artists.
- Providing at least one dedicated studio space for residencies and public sharing events.
- Providing one dedicated, accessible education room for the wider public programme.
- Providing affordable, secure and flexible space for an independent charitable gallery, Chisenhale Gallery.
- Providing affordable, secure and flexible space for an independent artist-led charitable dance organisation, Chisenhale Dance Space.
- Offering a range of accessible, diverse activities for the public and community partners to participate and learn about art and to understand the benefit of creativity to wellbeing.
- Offering professional development and support to artists, curators and other arts/education organisations.
- Offering opportunities for students and volunteers to gain organisational and arts education experience as well as an understanding of studio practice.

The trustees confirm that they have referred to the guidance contained in the Charity Commissions general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

4. ACTIVITIES AND ACHIEVEMENTS DURING 2023-24

Public Programme

We continue to work collaboratively across Chisenhale Art Place within our annual calendar, with planning and delivery of *Summer of Art* taking place throughout the year. During 2023-24, this was a programme between the three organisations, financially supported through a joint application to Action for Bow. Activities are largely focused on family friendly creative activities for people living in Tower Hamlets, but everyone is welcome.

The public programme also offers smaller, one-off activities with partners in our local community as detailed below.

A mainstay in our public programme is *Into the Wild*, an alternative arts education programme offering a year of mentoring, opportunity and practical advice for early career artists facing multiple barriers. The programme grows and evolves each year and during 2023-24 it attracted a greater diversity of artists seeking to create their own art world with criticality, care and collaboration. The programme was financially supported by Arts Council England with additional funding by Chisenhale Studio Artists who contribute to charitable activity through an Education Levy.

In more detail, the public programme activities in 2023/24 included:

• The *Chisenhale Summer of Art Festival* took place July - August 2023. This is a joint programme between all three organisations, in conjunction with local school Chisenhale Primary to deliver family-oriented activities to the Tower Hamlets Community. Activities include: a creative street party alongside individual community-focussed workshops. Made possible due to funding from *Action for Bow*.

• *Into the Wild.* Continued to run until July 2023, facilitated by Sophie Chapman. This is an alternative artist development programme. This is about how to thrive as an artist and aimed at early career artists. It consists of artist -led workshops as a part of a full programme of artist development. This was made possible thanks to funding from a National Lottery Project grant. 2024/25 is a planned fallow year for the programme, which will resume in 2025/26 pending funding.

Participants in 2023-24 were: Aisling Gallagher, Alistair Ayres, Amrit Sanghera, Ciara Otuokere, Elijas Grybe, George Rosa Murphy, Jack Rooney, Lily Lavorato, Maddie Exton and Puer Deorum.

• Our annual Open Studios event was back in 2023/24. Open Studios is a weekend event where Chisenhale Studio artists open their doors to the public and share their practice with members of the community. As studio practice is an inherently private activity, Open Studios is an opportunity for artists to connect their praxis with the community and with potential future artists.

• Artists classes: Artists at Chisenhale Studios frequently run their own classes in the accessible ground floor education room. Nadine Mahoney ran regular creative fused glass workshops and Kate Hardy continued her Wednesday evening painting course. These are all the artists own courses, who charge a small fee for their time and materials.

• Our artists also teach at adult learning centres and higher education institutes, give classes at other arts organisations and deliver a range of workshops for all ages including many school groups.

Organisational Development

In addition to the public benefit that runs throughout the public programme, the Trustees, Members and staff regularly identify and review additional areas for strengthening the organisation.

During the financial year of 2023-24, we continued to strengthen collaborative working between Chisenhale Studios, Chisenhale Gallery and Chisenhale Dance Space. The Summer of Art programme is a great example of the impact we can collectively make through shared fundraising and delivery of programmes of activity in our local area of Bow, Tower Hamlets.

To further strengthen how we work together, the Chairs of Boards and Executive Directors group meets regularly to update and progress matters that impact on all at Chisenhale Art Place, such as governance and the future of the building.

Organisational policies relating to human resources, financial management, EDI and space usage have all been under the process of development and implementation throughout the year, in conjunction with the Artists Advisory Committee, Chairs and Directors Group and of course the Board of Trustees, as appropriate. We continue to explore the development of the organisation's governance in order to ensure that the appropriate diversity of voices, expertise and experience can help the organisation make good decisions and benefit from good practice in charity management.

Potential Redevelopment of Brewery Site

Chisenhale Dance Space occupies the entire top floor in the premises adjacent to the Main Building. The remainder of that site was initially occupied by a brewery, which closed in the 1980's and has been unoccupied since that time. The Landlord (London Borough of Tower Hamlets) has not been proactive in its redevelopment and the site has become very derelict. In view of the terms of our Lease, development of the site cannot proceed without the agreement of CAP.

We view development as an important opportunity for all the organisations and for the community. In December 2021, the landlord offered the portion of the site we do not occupy as a potential 'meanwhile' space. CAP was not given advance notice of this happening. Subsequently we were approached by Creative Land Trust, an organisation established to secure long term, affordable space for creatives, to explore if a partnership might meet with greater long-term success. Members agreed to pursue this option and an application was submitted to the Council.

We are committed to collaboratively working with the Council to develop a viable, creative, communal future for the full site (including the derelict/meanwhile space) and are open to exploring a range of options for ownership, governance and management to make this possible.

Securing the long-term sustainability of 64-84 Chisenhale Road:

The current lease held by CAP began in December 2006 and expires in December 2031. This twenty-five year lease with landlord London Borough of Tower Hamlets runs consecutively to the initial twenty-five year lease of December 1981.

When CAP first took on the derelict former factory, it was a shell of a building. The first members created the internal structures of the art spaces as they are today, fitting out the internal areas and making the exterior wind and watertight. CAP continues to maintain the building, but it is aging and has received no structural investment by building owners. The existing envelope requires upgrading, with roofs and single-glazed windows replaced. The building also needs to be fully accessible to provide for people of all abilities.

CAP wish to develop a vision for the future of the 64-84 Chisenhale Road which allows it to remain as long-term, sustainable, and affordable workspaces for the making, rehearsing, experimenting, and presenting of contemporary art and dance and an open and accessible place for art at the heart of the local community. To support this progression, the Greater London Authority provided £15k for a feasibility study to be conducted by an external architectural firm.

Following a tender process in partnership with Creative Land Trust, Studio Multi was appointed to conduct this work, which was completed in July 2022. The study included a proposal for development of the existing building to improve its usability and environmental performance. It also explored how the derelict parts of the full site could be returned to beneficial use for artistic, community and educational purposes.

Rent Review

As per the lease arrangements, a rent review is conducted every five years. In preparation for the December 2021 review, a site visit with both party's surveyors was conducted in November 2021. CAP had been regularly liaising with the landlord via external Surveyors DWD to conclude the rent review but due to changes in LBTH's surveyors, it took time to finalise. We are delighted this ended favourably in December 2022, with the landlord agreeing to a zero percent increase for the five-year period to December 2026.

5. CHISENHALE GALLERY

Idyll
Ravelle Pillay
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.

In Cascades
Lotus L. Kang
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).

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).

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.

The Missing O and E
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 Chisenhale'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.

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?
- 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.

6. CHISENHALE DANCE SPACE (CDS)

The year 23-24 saw the launch of a newly reimagined artist-led model for CDS which paved the way for a series of new programmes, partnerships & opportunities to support CDS in its continued transformation post-covid. A summary of 23-24 at CDS:

Launch of 'CDS Artist Community'

- A newly imagined 'CDS Artist Community' model was conceived and launched, moving away from the organisation's former 'membership' model. The new model seeks to:
    - Clarify responsibilities, benefits, and ways of participating for artists
    - Expand participation of Global Majority, disabled, and neurodivergent artists
    - Share resources more equitably and sustainably
    - Continue developing functional decision-making processes that centres artists
- After a well-received launch in July 2023 and public recruitment process which saw 320 applications, the CDS Artist Community now composes of 200 artists who identify as:

- 70% disabled/neurodiverse or Global Majority Heritage, 50% disabled/neurodiverse, 40% Global Majority Heritage (12% Black/Mixed, 20% Asian), 50% queer/LGBTQI+, 20% trans/non-binary, 30% working class, 50% early career, 30% regionally based (spread across UK postcodes).
- Activators: 60 core artists key to decision making, 100% identify as disabled, neurodivergent, and/or Global Majority Heritage
- Collaborators: 140 artists who play a supporting role, but still receive the benefits of being part of the community.

Public Programmes

- CDS launched a series of new artist-led public programmes including:
  - WTF Thursdays: Free weekly events promoting DIY, low-stakes engagement led by artists for artists.
  - Cultivating Connections: Monthly events for marginalised artists in partnership with Poplar Union to develop their creativity and form community.

Artist Community Support Initiatives

- CDS also facilitated specific, internal support programmes for its 200 strong community of artists including:
  - Mental Health First Aid (MHFA) training for 16 artists to support the well-being of the freelance dance sector
  - Suggestions Box: An online process for artists to submit ideas and feedback, reviewed quarterly by the Artist Committee
  - Arts Counselling: A monthly advice session held by CDS staff for artists to receive support with fundraising applications and personal development
  - Greenhouse Programme: Support for 8 marginalised artists to develop new ideas
  - Artist Community / Activator Gatherings: Regular events for artists to input into decision-making and shaping the

New Sector Partnerships

- CDS initiated a series of new sector partnerships to support artists including:
  - ENB x CDS Incubator Weekender: A paid incubator weekend with English National Ballet for choreographers and dance artists.
  - BABEL Partnership: Hosted several weeklong artist and skill development residencies, including a sold-out intensive.
  - WEGROW 360 Partnership: Monthly upskilling events for dancers led by industry professionals.
  - QMU Library Inductions: Partnership with Queen Mary University to provide library access to artists.

Affordable Studio Space for Artists

- CDS, launched a new 'last-minute' space hire model with prices as low as £10 per hour to support artists and through implementation of a new strategy and increased investment in the studio spaces – achieved income of £96,125 from studio hire. CDS seeks to build on this success moving forwards.

Local Engagement in Tower Hamlets

- CDS worked in partnership with Chisenhale Studios and Chisenhale Gallery to deliver our annual summer festival – reshaping the programme into the 'Future Artists' programme.
- Overall, 1178 young people attended across all programmes and projects, with 500 people alone on the festival day.

Governance

- Clara Giraud left the board in Dec 2023 after serving as Chair since 2018– Steven Brett became interim co-chair, leading the search for new trustees to support CDS in its transformation moving forwards.
- CDS continued to build on its Artist Committee model working with artists including Alice Tatge, Valerie Ebuwa, Zjana Muraro, Claudia Palazzo, Joe Funnel (left Jan 2024), Max Percy & So'l Jelenke (joined Jan 2024).
- Their responsibilities have included develop new Artist Community roles, contribute to recruitment, selection, and evaluation processes, working on antiracism and anti-ableism commitments and propose new communication channels and community initiatives.

Finance & Fundraising

- Fundraising accounted for 50% of CDS's total turnover this year and earned income from space hire representing 42% of their total turnover.
- CDS secured a total of £116,943 from funders including Arts Council England, Backstage Trust, Abderahim Crickmay Charitable Settlement, Leche Trust, Action for Bow, Fenton Arts Trust & London Borough of Tower Hamlets.
- This represents a 48% of their requested funds—a strong success rate in what has been a challenging climate for arts organisations.

7. Risk Management Review

On a regular basis, Trustees actively review the operational and business risks which the charity faces and believe that maintaining financial reserves at current levels, combined with an annual review of the controls over financial systems, will mitigate these risks. Currently identified highest level of concern are:

RISK	MITIGATIONS
The current lease, with London Borough of Tower Hamlets, expires in 2031. The risks/outcomes are: 1) Loss of the building and all organisations have to leave building. 2) A further short lease with no investment in the building 3) Renewed lease with significantly higher rent.	Securing the long-term future of the organisation is central to our planning. As we enter the last 7 years of our lease, engagement with our landlord is increased, to establish a shared sustainable outcome for the premises that we use as well as the unoccupied derelict area. A proposal has been submitted to develop the site with potential partner Creative Land Trust, and a feasibility study has been undertaken with support from GLA.

	Advocacy with GLA, ACE and others has commenced to raise profile of situation and risk. Regular check-ins take place with members and trustees within a two-year framework to progress by Spring 2025.
That one, or both, of the Member Organisations either become incapable of paying their sub-leases or choose to leave the Company. Each member organisation contributes approximately 15% of the running costs. The risk of a shortfall in funds associated with our member organisations has now changed in character as both are more dependent on grant income for current sustainability. This risk of finding alternative tenants also increases over time due to the aging of the premises making them less attractive.	Working framework is now in place for regular communication between: 1)Chairs &Executive Directors. 2) ED's on more operational matters. A scoping study of alternative uses of spaces is planned, in the event that members leave before the end of the existing headlease.
The overall condition of the exterior fabric of the two buildings continues to deteriorate over time. Increasing maintenance and repairs to ensure Health & Safety could become unaffordable to the organisation. Increasing the quality of the building's structure through aggressive maintenance poses the prospect of increased rent from our landlords with accompanying hardships to our Members.	Strategy has been one of only undertaking essential, non-improving repairs and costs are included in annual budgets. This will be reviewed following a Planned Preventative Maintenance report. A PPM report has been commissioned to help identify future requirements and associated costs that could be discussed with landlord. The plan to secure a long-term future for the building (in-perpetuity lease or asset transfer) would resolve this issue with the plan for a capital build campaign. Robust reserves to be maintained if landlord is unlikely to invest in upkeep of building.

INVESTMENT POWERS

The charity has no significant investments other than cash on deposit. Under the articles and memorandum, the trustees have the power to invest in anything the trustees wish.

ASSETS The Company has no undepreciated fixed assets as shown in Note 12 to the accounts.

RESERVES The financial reserve policy is to strive to keep twelve month's expenditure. This is reviewed annually by the Trustees in line with good practice, as suggested by the Charities Commission.

AUDITORS The annual turnover of Chisenhale Art Place is approximately £350,000 which does not require a full audit, under section 145 of the Charities Act 2011. In 2018 Andrew Wells at Counterculture LLP was appointed by Trustees, to prepare the Annual Accounts and undertake the future Independent Examinations. This appointment was reconfirmed at the AGM December 2022.

PUBLIC BENEFIT

In shaping the Charity, the trustees have considered the Charity Commissions Guidance Section 4 Charities Act 2006 on public benefit.

This report has been prepared in accordance with the provisions of Section 419(2) of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on and signed on its behalf by

Andrew James Rivers Wakelin
16th December 2024

Secretary

Chisenhale Art Place Ltd
Independent Examiners Report to the Trustees
For the year ended 31 March 2024

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2024.

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.

16th December 2024

Andrew M Wells FMAAT
Counterculture Partnership LLP
Bank Chambers, Main Street
Hawes
North Yorkshire
DL8 3QL

Chisenhale Art Place Ltd
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2024

	Notes	Unrestricted funds	Restricted funds	2024	2023
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	-	4,080	4,080	38,532
Charitable activities	3	280,426	-	280,426	311,374
Investments	4	963	-	963	332
Other income	5	-	-	-	36,356
Total		**281,389**	**4,080**	**285,469**	**386,594**
Expenditure on:					
Charitable activities	6/7	(281,511)	(28,887)	(310,398)	(291,574)
Total		**(281,511)**	**(28,887)**	**(310,398)**	**(291,574)**
Net income/expenditure		**(122)**	**(24,807)**	**(24,929)**	**95,020**
Reconciliation of funds					
Total funds brought forward		382,354	26,148	408,502	313,482
Total funds carried forward		**382,232**	**1,341**	**383,573**	**408,502**

Registered Number : 01615990

Chisenhale Art Place Ltd
Statement of Financial Position
As at 31 March 2024

	Notes	2024	2023
		£	£
Current assets			
Debtors	13	58,637	52,754
Cash at bank and in hand		341,381	374,163
		400,018	**426,917**
Creditors: amounts falling due within one year	14	(16,445)	(18,415)
Net current assets		**383,573**	**408,502**
Total assets less current liabilities		**383,573**	**408,502**
Net assets		**383,573**	**408,502**
The funds of the charity			
Restricted income funds	15	1,341	26,148
Unrestricted income funds	15	382,232	382,354
Total funds		**383,573**	**408,502**

For the year ended 31 March 2024 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:

Lucy Kennedy 16th December 2024

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 Art Place Ltd 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.

Resources expended

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

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable. The bases on which support costs have been allocated are set out in the notes to the accounts.

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:

Operating leases

Costs of operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2. Income from donations and legacies

	2024	2023
	£	£
Restricted funds		
Grants received	4,080	38,532
	4,080	**38,532**

Analysis of grants received

	2024	2023
	£	£
Arts Council England	4,080	38,532
	4,080	**38,532**

3. Income from charitable activities

	2024	2023
	£	£
Unrestricted funds		
Advancement of the Arts		
Licence fees receivable	262,392	296,525
Educational activities	7,163	6,725
Light and heat	10,871	8,124
	280,426	**311,374**
	280,426	**311,374**

4. Investment income

	2024	2023
	£	£
Unrestricted funds		
Bank interest receivable	963	332
	963	**332**

5. Other income

	2024	2023
	£	£
Local Authority Rebate	-	36,356
	-	**36,356**

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Advancement of the Arts	198,265	28,887	227,152	213,366
Open Studios	963	-	963	783
Support costs	82,283	-	82,283	77,425
	281,511	**28,887**	**310,398**	**291,574**

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2024	2023
	£	£	£	£
Support costs				
Advancement of the Arts	227,152	82,283	309,435	290,791
Open Studios	963	-	963	783
	228,115	**82,283**	**310,398**	**291,574**

8. Analysis of support costs

	2024	2023
	£	£
Advancement of the Arts		
Management	72,933	69,588
Governance costs	9,350	7,837
	82,283	**77,425**

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2024	2023
	£	£
Accountancy fees	1,650	1,650
Staff pension contributions	1,122	5,082

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2024 were:

	2024	2023
	£	£
Salaries and wages	42,753	46,524
Pension costs	1,122	5,082
	43,875	**51,606**

	2024	2023
Administration	1	1
Direct charitable activities	1	1
	2	**2**

The total employee benefits including pension contributions of the key management personnel were £42,172 (2023:£38,958).

No employees received remuneration in excess of £60,000 in the year (2023: £nil).

11. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2023:£nil).

No charity trustee received payment for professional or other services supplied to the charity (2023:£nil). The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2023:£nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2023:£nil).

12. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2023
	£	£	£
Income and endowments from:			
Donations and legacies	-	38,532	38,532
Charitable activities	311,374	-	311,374
Investments	332	-	332
Other income	36,356	-	36,356
Total	**348,062**	**38,532**	**386,594**
Expenditure on:			
Charitable activities	(271,038)	(20,536)	(291,574)
Total	**(271,038)**	**(20,536)**	**(291,574)**
Net income	**77,024**	**17,996**	**95,020**
Reconciliation of funds			
Total funds brought forward	305,330	8,152	313,482
Total funds carried forward	**382,354**	**26,148**	**408,502**

13. Debtors

	2024	2023
	£	£
Amounts due within one year:		
Trade debtors	3,367	2,616
Prepayments and accrued income	55,270	50,138
	58,637	**52,754**

14. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	1,807	-
Other creditors	11,559	16,765
Accruals and deferred income	3,079	1,650
	16,445	**18,415**

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2023 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2024 £
Designated					
Local Authority Rebate Fund	36,356	-	-	(34,723)	1,633
General					
Buildings fund	40,500	-	-	-	40,500
Education fund	21,794	7,163	(1,326)	-	27,631
General	283,704	274,226	(280,185)	34,723	312,468
	382,354	**281,389**	**(281,511)**	**-**	**382,232**

Unrestricted Funds - Previous year

	Balance at 01/04/2022 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2023 £
Designated					
Local Authority Rebate Fund	-	36,356	-	-	36,356
General					
Buildings fund	-	-	-	40,500	40,500
Education fund	19,592	6,725	(4,523)	-	21,794
General	285,738	304,981	(266,515)	(40,500)	283,704
	305,330	**348,062**	**(271,038)**	**-**	**382,354**

Purpose of unrestricted Funds

Local Authority Rebate Fund

Rebate from landlord London Borough of Tower Hamlets for three months rent during the COVID pandemic. A distribution to members was made in December 2023.

Buildings fund

The purpose of this fund is for planned expenditures related to the building that were initiated but not complete at 31st March 2023 plus priority works to be started in 2024-2025.

Education fund

This fund holds monies designated for educational purposes.

General

Monies which can be used by the Trustees to further the objectives of the charity.

Restricted Funds

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Education fund	26,148	4,080	(28,887)	1,341
	26,148	**4,080**	**(28,887)**	**1,341**

Restricted Funds - Previous year

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Education fund	8,152	38,532	(20,536)	26,148
	8,152	**38,532**	**(20,536)**	**26,148**

Purpose of restricted funds

Education fund

Funds are held for use in educational activities.

Energy fund

The energy fund is for the improvement of the enegry efficiency of the building.

16. Analysis of net assets between funds

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
Buildings fund	40,500	40,500
Education fund	21,794	21,794
General	318,304	318,304
Designated		
Local Authority Rebate Fund	1,633	1,633
Restricted funds		
Education fund	1,342	1,342
	383,573	**383,573**

Previous year

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
Buildings fund	40,500	40,500
Education fund	21,794	21,794
General	283,704	283,704
Designated		
Local Authority Rebate Fund	36,356	36,356
Restricted funds		
Education fund	26,148	26,148
	408,502	**408,502**

17. Commitments

At 31 March 2024 the company had annual commitments under non-cancellable operating leases as set out below:

	2024	2023
	£	£
Operating leases which expire:		
After more than 5 years	152,350	152,350
	152,350	**152,350**

Chisenhale Art Place Ltd
Detailed Statement of Financial Activities
For the year ended 31 March 2024

	2024	2023
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Grants receivable	4,080	38,532
	4,080	**38,532**
Charitable activities		
Licence fees receivable (Advancement of the Arts)	262,392	296,525
Educational activities (Advancement of the Arts)	7,163	6,725
Light and heat (Advancement of the Arts)	10,871	8,124
	280,426	**311,374**
Investments		
Bank interest receivable	963	332
	963	**332**
Other income		
Local Authority Rebate	-	36,356
	-	**36,356**
Total incoming resources	**285,469**	**386,594**
EXPENDITURE		
Charitable activities		
Rent and rates (Advancement of the Arts)	(161,293)	(156,305)
Utilities (Advancement of the Arts)	(16,418)	(14,858)
Insurance (Advancement of the Arts)	(17,428)	(16,423)
Building repairs (Advancement of the Arts)	(1,678)	(1,504)
Education costs (Advancement of the Arts)	(29,250)	(24,276)
Studio costs (Advancement of the Arts)	(1,085)	-
Cost of direct charitable activity (Open Studios)	(963)	(783)
	(228,115)	**(214,149)**
SUPPORT COSTS		
Management		
Staff costs - wages & salaries (Advancement of the Arts)	(42,753)	(46,524)
Staff costs - pension contributions (Advancement of the Arts)	(1,122)	(5,082)
Telecoms (Advancement of the Arts)	(1,652)	(1,054)
Bank charges (Advancement of the Arts)	(391)	(384)
Freelance assistance (Advancement of the Arts)	(2,890)	(2,425)
Sundry (Advancement of the Arts)	(2,855)	(920)
Administration and maintenance (Advancement of the Arts)	(21,270)	(13,199)
	(72,933)	**(69,588)**
Governance costs		
Accountancy fees (Advancement of the Arts)	(1,650)	(1,650)
Legal and professional fees (Advancement of the Arts)	(7,700)	(6,187)

This page does not form part of the statutory financial statements

	(9,350)	(7,837)
Total resources expended	(310,398)	(291,574)
Net Expenditure	(24,929)	95,020

This page does not form part of the statutory financial statements

CHISENHALE ART PLACE LIMITED

England & Wales - Charity number 285125

Accounts

Charity number: 285125

Company number: 01615990

(England and Wales)

Chisenhale Art Place Ltd

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2023

Chisenhale Art Place Ltd
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For the year ended 31 March 2023

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Chisenhale Art Place Ltd
Report of the Trustees
For the year ended 31 March 2023

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2023. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

CHISENHALE ART PLACE LIMITED

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31ST MARCH 2023

COMPANY REGISTRATION NUMBER: 1615990

CHARITY REGISTRATION NUMBER 285125

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS & TRUSTEES:

L Kennedy
S Harding
M Calderwood (resigned Dec 2022)
E Chell (resigned Dec 2022)
I Hancock
S Musgrove (appointed Dec 2022)
M Regan
J Baines
K Hardy
N Onuba
C Demoisy

COMPANY SECRETARY: A Davidson

REGISTERED OFFICE: 64-84 Chisenhale Road London E3 5QZ

REGISTERED INDEPENDENT EXAMINERS: CounterCulture LLP

BANKERS Unity Trust Bank plc, Nine Brindleyplace Birmingham B1 2HB

CHARITY REGISTRATION NUMBER: 285125

COMPANY REGISTRATION NUMBER: 1615990

CHISENHALE ART PLACE LIMITED

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2023. The information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also 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 year.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

The directors/trustees 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 2006. 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.

In accordance with company law, as the Company's directors we certify that:

- so far as we are aware there is no relevant financial information of which the Company's Independent Examiner is unaware:
- as the directors of the Company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Company's Independent Examiner is aware of that information.

1. OBJECTS FOR THE CHARITY

The objects for which the Company is registered are to promote, maintain, improve and advance education for the benefit of the public, particularly by the encouragement of the Arts including the arts of painting, drawing, sculpture, photography, design, architecture, printmaking, film, music, singing, poetry, literature, lithography, ballet, dance and drama.

2. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance and Organisation:

The Trustees, who are also the directors for the purposes of company law, who served during the year were:

L Kennedy
S Harding
M Calderwood (resigned Dec 2022)
E Chell (resigned Dec 2022)
M Regan
S Musgrove (appointed Dec 2022)
J Baines
K Hardy
N Onuba
C Demoisy
I Hancock

The company is called Chisenhale Art Place and is governed by its Memorandum and Articles of Association dated 22 February 1982. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a registered charity (285125).

A Board of Directors is responsible for the Charitable Company's overall management and control. During 2022-23, the Company employed two staff on a part-time basis. Day-to-day running of the Company and operational matters including finance, employment and policy implementation are undertaken by a Board appointed Executive Director, who works 28 hours per week. The public programme is delivered by a Public Engagement Co-ordinator who works 12 hours per week and an Artists' Development Co-ordinator who works eight hours per week. The Artist Development Co-ordinator post was delivered by an interim person appointed on a freelance basis to project manage related funded projects. The Public Engagement Co-ordinator left the organisation at the end of March 2023. A full review of the staffing structure is currently being undertaken to best meet the aims and objectives of the organisation.

In line with HM Revenue & Customs guidelines, all regular staff are employed on a PAYE basis and the Executive Director prepares the monthly payroll.

Members of Chisenhale Art Place (CAP) include Chisenhale Dance Space, Chisenhale Gallery and 38 studio artists. Chisenhale Dance Space and Chisenhale Gallery are independently managed member organisations with their own elected Board of Directors. Chisenhale Gallery is a registered charity (1026175) and registered company (02851794). Chisenhale Dance Space is a registered charity (288149) and registered company (1740641). The Studios are directly managed by Chisenhale Art Place, and its artist members contribute to the running of the studios through an annually elected Artist Advisory Committee.

Recruitment and Appointment of new Trustees

The Chisenhale Art Place Board of Directors meet a minimum of four times a year and trustees are actively involved between meetings. All new trustees are identified and subsequently nominated by Members, which includes existing trustees, and voted in at the Annual General Meeting. The Board of Directors is entitled to appoint further trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

One third of Trustees stand-down each year in rotation at the Annual General Meeting and are eligible for re-election unless it is decided that a vacant post will not be filled, or if the trustee has exceeded a tenure of nine years.

Trustees Induction and Training

All potential new trustees are asked to submit a profile of the skills and experience they bring to the Board. They meet with at least two members of the Board before attending at least one board meeting as observers, before being appointed. They are also given the most recent Annual Report and Accounts, other information relevant to the Company, and provided with information about the responsibilities of being a trustee. No formal training is undertaken at that point, but trustees may be expected to take part in training that relates organisational development and growth.

All trustees must agree and sign a Trustee Code of Conduct and sign an annual Declaration of Interests.

All Trustees give their time voluntarily and receive no benefits from the charity.

CAP is mindful of diversity and inclusion to create more balanced decision making as per our Diversity & Inclusion Policy and is currently working to diversify the Board, increasing the charity's legitimacy and impact.

Related Parties

The Company has no subsidiaries. The company has a working relationship with London Borough of Tower Hamlets, from whom the Company leases its premises. The Company also has a close working relationship with its two member organisations which are separately constituted: Chisenhale Dance Space and Chisenhale Gallery. Following the first stage of a governance review, each member organisation may appoint either a trustee or a senior member of staff to join the Chisenhale Art Place Board of Trustees. During 2022-23, the two organisations preferred to have their senior staff members attend Board meetings in a less formal capacity. Emma Starkings, Deputy Director Chisenhale Gallery and Reece McMahon, Director Chisenhale Dance Space, attend part one of the Board meetings along with Henrietta Armstrong, Chair of the Chisenhale Studios Artists Advisory Committee. Part two of the Board meetings are for Trustees only.

3. PRINCIPAL ACTIVITY AND MEMBERSHIP

The principal activity of CAP is the provision of affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance. The occupiers of the workspaces are all members of Chisenhale Art Place. The two member organisations; Chisenhale Gallery and Chisenhale Dance Space, are long established members who hold sub-leases with CAP and are themselves registered charitable companies. The 38 Studio members, seven of whom are original founding artists, hold licence agreements which govern their participation as members. The agreements also serve to provide long term security to artists, in a sector that all too often provides little assurance of longevity.

As individual artist members' practice and needs evolve, some studios become vacant on average twice a year. Any upcoming vacancies are advertised on a dedicated mailing list of artists seeking a studio with us, which is regularly promoted and always open for new subscribers. Priority is

given to applicants struggling to afford a dedicated daily studio practice and who are willing to actively participate in our organisation and contribute to our public benefit. To increase the diversity of studio members, we encourage applications from artists with protected characteristics or from backgrounds currently underrepresented within the sector and affordable studios network.

Applications received are reviewed by a selection committee comprising the Executive Director and a rotation of representatives of the Artist Advisory Committee, before shortlisted artists are invited to interview. We aim to create a fair system for accessing our studios and to provide a vibrancy in artistic activity by members at all stages of their careers. This process is currently being reviewed as a part of the development of the CAP Equity, Diversity and Inclusion Policy. Several studios are also made available on a more temporary and cost-free basis, through Residencies which enhances diversity of artistic exchange and create more opportunities for public engagement with artistic processes.

Public Benefit

The other key activity of CAP is the provision of programmes for public engagement, learning and artistic development. When artists take on a Chisenhale studio, they not only agree to contribute to the running of the collective Studios but also to contribute to the programme of arts activities delivered in and out of the building with community, educational and other art partners.

Classes, workshops and open studio sharing events promote wider enjoyment and understanding of artistic processes and the benefit of using creativity for wellbeing. Participants in classes and workshops are largely from our local community, but everyone is welcome.

We also run activities to help artists develop their practice and careers. These take the form of short residencies and year-long programmes such as our flagship Into the Wild course. The course increasingly attracts very diverse participants and each year the programme grows and evolves.

All activities delivered directly by Chisenhale Art Place are offered at no cost to participants. Artists also run their own courses, which are fee paying, but kept affordable by the free use of our accessible ground floor Education Studio.

Specifically, Chisenhale Art Place supports its aims by:

- Continuing to secure the long-term sustainability of 64-84 Chisenhale Road, as an affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance and an open and accessible place for art at the heart of the local community.
- Providing 38 affordable, secure and flexible workspaces for over 38 visual artist members.
- Providing at least one dedicated studio space for residencies and public sharing events.
- Providing one dedicated, accessible education room for the wider public programme.
- Providing affordable, secure and flexible space for an independent charitable gallery, Chisenhale Gallery.
- Providing affordable, secure and flexible space for an independent artist-led charitable dance organisation, Chisenhale Dance Space.

- Offering a range of accessible, diverse activities for the public and community partners to participate and learn about art and to understand the benefit of creativity to wellbeing.
- Offering professional development and support to artists, curators and other arts/education organisations.
- Offering opportunities for students and volunteers to gain organisational and arts education experience as well as an understanding of studio practice.

The trustees confirm that they have referred to the guidance contained in the Charity Commissions general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

4. ACTIVITIES AND ACHIEVEMENTS DURING 2022-23

Public Programme

Collaborative working across Chisenhale Art Place has become a regular feature on our annual calendar, with planning and delivery of *Summer of Art* taking place throughout the year. During 2022-23, this was a three-phase programme between the three organisations, financially supported through a joint application to Action for Bow. Plans for a third year of the programme are underway for delivery in July through September 2023. Activities are largely focused on family friendly creative activities for people living in Tower Hamlets, but everyone is welcome.

The public programme also offers smaller, one-off activities with partners in our local community as detailed below.

A mainstay in our public programme is *Into the Wild*, an alternative arts education programme offering a year of mentoring, opportunity and practical advice for early career artists facing multiple barriers. The impact of the pandemic continues to be felt by artists at this stage of career development, who have been held back during their crucial first years out of art school. As such, the programme grows and evolves each year and during 2022-23 it attracted a greater diversity of artists seeking to create their own art world with criticality, care and collaboration. The programme was financially supported by Arts Council England with additional funding by Chisenhale Studio Artists who contribute to charitable activity through an Education Levy.

Also, for Artists' career development, a three-strand residency programme with local partners was planned during the year. Due to lack of available resources this was put on hold but plans to secure funding will continue.

In more detail, the public programme activities in 2022/23 included:

- The *Chisenhale Summer of Art* took place July - August 2022. The first phase of the programme was for activities delivered with new local partners or groups. For Chisenhale Studios that was the Social Care group at Bromley by Bow Centre, with collage artist Holly-Anne Buck delivering weekly sessions to create and decorate personalised 'happy place' boxes. The second phase happened 23rd July to 5th August in Chisenhale Primary's Learn+Play+Create space with each of the three Chisenhale organisations delivering a programme of free public art workshops. For the Studios, Henrietta Armstrong's activities

turned empty plastic water bottles into new useful objects. And Charlotte Mew put on a special evening session for adults to unwind and get creative after work. The Summer of Art culminated in a day long outdoor family focused festival on 6th August 2022 which attracted over 250 local residents.

- *Into the Wild* 2021-2022 continued to run until July 2022, facilitated by Sophie Chapman. The first taught phase of the programme was reported in our 2021-22 annual report and from April the group held two public events. The first was *Wild Solstice* with partner Grow Hackney, who hosted a free open evening featuring installations, performances, prints, zines and workshops to co-incide with the Summer Solstice.

  The artists also organised at group end-of-year exhibition at Chisenhale Art Place, taking place 14-17 July 2022. *All that you touch, you change* celebrated and shared the artists participation and learning through a range of artworks reflecting their breadth of practice and individual diversity - participants that year were majority LGBTQ+, with over half from Global Majority ethnicities, and over half identifying as disabled/having chronic illness or being neurodiverse.

- The 2022-23 year of *Into the Wild* began in October 2022. It has been our most ambitious year yet with a significant increase in project funding from Arts Council England. This included nearly 25% of the funding going towards access support that enabled personalised help for participants and invited speakers who are neurodiverse, live with chronic health conditions or disabilities or have learning difficulties. The impact of this cannot be understated as it enabled a greater number of artists to more fully participate or contribute to the programme teaching. It also increased our organisation learning and understanding of the nuances of accessible provision.

  Participants in 2022-23 were: Aisling Gallagher, Alistair Ayres, Amrit Sanghera, Ciara Otuokere, Elijas Grybe, George Rosa Murphy, Jack Rooney, Lily Lavorato, Maddie Exton and Puer Deorum. Lizzie Farrell was the Artist Support Worker. Sophie Chapman devised and facilitated the programme.

  We also ran free online talks on the last Wednesday evening of each month starting January 2023. These were open to all current year applicants to hear from a range of topics from invited artists and curators. Each session was recorded and posted to the Into the Wild You Tube channel for anyone wishing to view at a later date.

  More ITW events and a digital residency will take place April – September 2023.

- In partnership with the Bromley by Bow Centre, artists Sam Hodge and Diana Taylor delivered two employment focused arts activities. Each gave a talk about their career paths, followed by hands-on creative sessions offering new and unusual techniques that delighted the participants.

- In partnership with Goldsmiths Curating MFA, six individual and group student curators were selected to deliver projects in our education room during September/October 2022. Each received logistical advice and support from CAP and curatorial advice from teaching staff. The six projects were:
  1) Fran Painter-Fleming: *Portals* – a walk & three workshops exploring the dynamic between speculative fiction, fine art and ecology.

2) Tamara Admoni & Irene Thiella: *Weaving Roots* - healing and planting workshops with the local Cranbrooke Community Gardens.
3) Renee Xinying Zhong: *Not to be a singular being* - group exhibition and performances.
4) Rabbithole Collective: *Play/Pause* – a contemporary art arcade.
5) Clara Rodorigo & Jael Arizi: *In Lucid Dreams We Dance* - screening of a film exploring rave culture.
6) Ankita Mukherji: *Reconnec* – a three screen projection exploring dance hall culture.

- After a necessary pause during the COVID pandemic, Open Studios returned on the weekend of 20-22 May 2022, welcoming 705 enthusiastic visitors. On a more recent survey of 300 people attending our Open Studios, over 67 % said they live in Tower Hamlets postcodes or those that share a border with neighbouring boroughs.

  In addition to all 40 studios being open throughout the weekend, many artists offered free and unique activities in their studios. These included:
  1) Nadine Mahoney: Make Your Own Watercolour Paint.
  2) Kate Hardy: Wish You Were Here: Collage postcard making with Haiku writing.
  3) Edwin Mingard: Portraits using medium format film cameras.
  4) Joy Girvin: Create and Let Go – making temporary artworks on a 'Buddha Board' digital canvas.
  5) Richard Layzell: Hand Jiving to the music of Miguel Migs.

- Artists classes: Artists at Chisenhale Studios frequently run their own classes in the accessible ground floor education room. Nadine Mahoney ran regular creative fused glass workshops and Kate Hardy continued her Wednesday evening painting course. These are all the artists own courses, who charge a small fee for their time and materials.

- Artists Henrietta Armstrong and Kirsty Harris run regular 'crits' for people to meet artists talking about their work. In 2022-23 the invited artists were Diana Taylor and Foster Grant.

- And of course, all the artists in Chisenhale Studios were busy making and exhibiting work with renewed vigour, after the pandemic years when their shows were cancelled or postponed, and artists were unable to send time in in their studios to make any new work. During 2022-23, based on responses from 85% of our artists, their combined audiences for exhibitions were estimated to be over 447,000 globally. This in-person attendance number reflects the public's desire to get out there and see things again, but with further audiences of 44,231 tuning in to live broadcasts from our artists, it's clear there is also a demand digital content.

- Our artists also teach at adult learning centres and higher education institutes, give classes at other arts organisations and deliver a range of workshops for all ages including many school groups. In 2022-23, over 3,700 children and adults benefited from the artists who develop their own skills and practice in the affordable studios at Chisenhale Art Place.

Organisational Development

In addition to the public benefit that runs throughout the public programme, the Trustees, Members and staff regularly identify and review additional areas for strengthening the organisation.

During the financial year of 2022-23, a focus was on strengthening collaborative working between Chisenhale Studios, Chisenhale Gallery and Chisenhale Dance Space. The Summer of Art programme is a great example of the impact we can collectively make through shared fundraising and delivery of programmes of activity in our local area of Bow, Tower Hamlets.

To further strengthen how we work together, a new group was formed of the Chairs of Boards and Executive Directors of each of our organisations. This group will regularly meet to update and progress matters that impact on all at Chisenhale Art Place, such as governance and the future of the building.

A review of internal policies took place during the year, ensuring CAP's working practices are up to date and reflect current legislation. The existing Equal Opportunities policy is undergoing the most extensive revision, to embrace Equality, Diversity and Inclusion as it applies to Trustees, Staff, Members and Public Activities. This will be completed in 2023-24. A new risk register was devised, identifying the risks to the organisation, the severity of each and the measures in place or actions required to mitigate the risk. Those presenting the biggest area of concern are included later in this report.

An external Human Resources company was appointed to provide expertise and guidance on HR matters, ensuring job descriptions, employment contracts and policies meet current legislation and follow best practice. The creation of a detailed Staff Handbook provides clear guidance to employees of our working policies and practices.

Potential Redevelopment of Brewery Site

Chisenhale Dance Space occupies the entire top floor in the premises adjacent to the Main Building. The remainder of that site was initially occupied by a brewery, which closed in the 1980's and has been unoccupied since that time. The Landlord (London Borough of Tower Hamlets) has not been proactive in its redevelopment and the site has become very derelict. In view of the terms of our Lease, development of the site cannot proceed without the agreement of CAP.

We view development as an important opportunity for all the organisations and for the community. In December 2021, the landlord offered the portion of the site we do not occupy as a potential 'meanwhile' space. CAP was not given advance notice of this happening. Subsequently we were approached by Creative Land Trust, an organisation established to secure long term, affordable space for creatives, to explore if a partnership might meet with greater long-term success. Members agreed to pursue this option and an application was submitted to the Council.

We continue to await the results and are committed to collaboratively working with the Council to develop a viable, creative, communal future for the full site (including the derelict/meanwhile

space) and are open to exploring a range of options for ownership, governance and management to make this possible.

Securing the long-term sustainability of 64-84 Chisenhale Road:
The current lease held by CAP began in December 2006 and expires in December 2031. This twenty-five year lease with landlord London Borough of Tower Hamlets runs consecutively to the initial twenty-five year lease of December 1981.

When CAP first took on the derelict former factory, it was a shell of a building. The first members created the internal structures of the art spaces as they are today, fitting out the internal areas and making the exterior wind and watertight. CAP continues to maintain the building, but it is aging and has received no structural investment by building owners. The existing envelope requires upgrading, with roofs and single-glazed windows replaced. The building also needs to be fully accessible to provide for people of all abilities.

CAP wish to develop a vision for the future of the 64-84 Chisenhale Road which allows it to remain as long-term, sustainable, and affordable workspaces for the making, rehearsing, experimenting, and presenting of contemporary art and dance and an open and accessible place for art at the heart of the local community. To support this progression, the Greater London Authority provided £15k for a feasibility study to be conducted by an external architectural firm. Following a tender process in partnership with Creative Land Trust, Studio Multi was appointed to conduct this work, which was completed in July 2022. The study included a proposal for development of the existing building to improve its usability and environmental performance. It also explored how the derelict parts of the full site could be returned to beneficial use for artistic, community and educational purposes.

Rent Review
As per the lease arrangements, a rent review is conducted every five years. In preparation for the December 2021 review, a site visit with both party's surveyors was conducted in November 2021. CAP had been regularly liaising with the landlord via external Surveyors DWD to conclude the rent review but due to changes in LBTH's surveyors, it took time to finalise. We are delighted this ended favourably in December 2022, with the landlord agreeing to a zero percent increase for the five-year period to December 2026. A three-month rent waiver requested by CAP during the COVID pandemic was also awarded. We are grateful to LBTH for their support.

CHISENHALE GALLERY

In 2022-23, Chisenhale Gallery produced the following commissions:

Chisenhale Gallery's Commissions Programme for 2022 comprised new exhibitions by artists Rachel Jones, Nikita Gale and Ayo Akingbade. Chisenhale Gallery 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 cheeeeese 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. They 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, Chisenhale Gallery aims 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 their 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, Chisenhale Gallery has developed expertise in navigating these sometimes difficult contexts and feel it is an area in which they 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. Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations, in February 2022 Chisenhale Gallery successfully applied for NPO funding for 2023-2026.

CHISENHALE DANCE SPACE (CDS)

The year 2022 - 2023 saw the beginning of a period of transformation for CDS as they began to rebuild the organisation post-covid, implementing long overdue change to future proof the charity and better serve the needs of artists today by enabling their vision of being an 'artist-led' organisation. Year 2022 – 23 at CDS included:

- **Organisational Remodel and Restructuring:** A major portion of the year revolved around a comprehensive organisational remodel, featuring a staffing restructure, a new business plan, new fundraising strategy, development of a new website and the development of a reimagined 'membership model.' The latter, set to launch in July 2023, aims to attract new artists and aligns with their updated vision, mission, and values.
- **Studio Space:** Despite the reduced turnover, CDS strategically restructured its studio space offerings, emphasizing simplicity, increased opening hours, and flexible booking options. The result was a 32.3% increase in space hire earned income, amounting to £83,003, representing 64% of their total turnover.
- **Membership/Artist Community:** The year focused on completing a membership review, working collaboratively with the newly formed Artist Committee, a key group of decision makers moving forwards, and current 88 members. The revised 'Artist Community' model is set for launch in July 2023, targeting 200 new artists to join from September 2023 onwards.

- **Artist-Led Activity and Programs** CDS continued its commitment to artist-led initiatives, hosting coffee mornings, providing residencies, and introducing the 'WTF Thursdays' program. A new set of artist support programs is in development, aligning with the reimagined Artist Community.
- **Local Engagement in Tower Hamlets:** Chisenhale Summer of Art 2022 showcased community-focused offerings through various workshops and performances, involving collaborations with local schools and organisations. Over 1,200 local Bow residents participated, highlighting the positive impact of the program.
- **Legacy/Archive:** Rachael Davies continued her work on the Collaborative Doctoral Award PhD, exploring CDS's archives and its historical impact on the dance sector. The launch of 'Listening to Chisenhale Dance Space' provided insights into the experiences of those connected with CDS during the 1980s.
- **Staff:** Reece McMahon was appointed as Executive Director in August 2022, leading a streamlined team of three core staff members.
- **Governance/Board**: The board saw changes with the induction of five new trustees in Spring 2023, contributing diverse skills and experiences. New working groups were formed to address specific organisational focus areas, reflecting a commitment to continuous learning and reflection.
- **Financial Review:** Despite a decrease in turnover and grants post-covid, CDS carefully managed its financial resources, with a focus on sustainability and regular earned income. Earned income constituted 72% of turnover, reflecting a strategic shift towards sustainability. Arts Council England and other trust and foundation grants contributed 27% to the total turnover. New funding relationships were initiated to support the envisioned artist community model and a plan put in place to build back reserves to pre-covid levels.

Risk Management Review

On a regular basis, Trustees actively review the operational and business risks which the charity faces and believe that maintaining financial reserves at current levels, combined with an annual review of the controls over financial systems, will mitigate these risks. Currently identified highest level of concern are:

RISK	MITIGATIONS
The current lease, with London Borough of Tower Hamlets, expires in 2031. The risks/outcomes are: 1) Loss of the building and all organisations have to leave building. 2) A further short lease with no investment in the building 3) Renewed lease with significantly higher rent	Securing the long-term future of the organisation is central to our planning. As we enter the last 8 years of our lease, engagement with our landlord is increased, to establish a shared sustainable outcome for the

It will be useful to consider each risk individually as we progress.	premises that we use as well as the unoccupied derelict area. A proposal has been submitted to develop the site with potential partner Creative Land Trust, and a feasibility study has been undertaken with support from GLA. Advocacy with GLA, ACE and others has commenced to raise profile of situation and risk. Regular check-ins take place with members and trustees within a two-year framework to progress by Spring 2025.
That one, or both, of the Member Organisations either become incapable of paying their sub-leases or choose to leave the Company. Each member organisation contributes approximately 15% of the running costs. The risk of a shortfall in funds associated with our member organisations has now changed in character as both are more dependent on grant income for current sustainability. This risk of finding alternative tenants also increases over time due to the aging of the premises making them less attractive.	Working framework is now in place for regular communication between: 1)Chairs &Executive Directors. 2) ED's on more operational matters. A scoping study of alternative uses of spaces is planned, in the event that members leave before end of the existing headlease.
The overall condition of the exterior fabric of the two buildings continues to deteriorate over time. Increasing maintenance and repairs to ensure Health & Safety could become unaffordable to the organisation. Increasing the quality of the building's structure through aggressive maintenance poses the prospect of increased rent from our landlords with accompanying hardships to our Members.	Strategy has been one of only undertaking essential, non-improving repairs and costs are included in annual budgets. This will be reviewed following a PPM report. A Planned Preventative Maintenance Report has been commissioned to help identify future requirements and associated costs that could be discussed with landlord. The plan to secure a long-term future for the building (in perpetuity lease or asset transfer)

	would resolve this issue with the plan for a capital build campaign. Robust reserves to be maintained if landlord is unlikely to invest in upkeep of building.

INVESTMENT POWERS
The charity has no significant investments other than cash on deposit. Under the articles and memorandum, the trustees have the power to invest in anything the trustees wish.

ASSETS The Company has no undepreciated fixed assets as shown in Note 12 to the accounts.

RESERVES The financial reserve policy is to strive to keep twelve month's expenditure. This is reviewed annually by the Trustees in line with good practice, as suggested by the Charities Commission.

AUDITORS The annual turnover of Chisenhale Art Place is approximately £350,000 which does not require a full audit, under section 145 of the Charities Act 2011. In 2018 Andrew Wells at Counterculture LLP was appointed by Trustees, to prepare the Annual Accounts and undertake the future Independent Examinations. This appointment was reconfirmed at the AGM December 2022.

PUBLIC BENEFIT
In shaping the Charity, the trustees have considered the Charity Commissions Guidance Section 4 Charities Act 2006 on public benefit.

This report has been prepared in accordance with the provisions of Section 419(2) of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 5th December 2023

and signed on its behalf by

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Secretary

Chisenhale Art Place Ltd
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.

12th December 2023

Andrew M Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Chisenhale Art Place Ltd
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	-	38,532	38,532	22,793
Charitable activities	3	311,374	-	311,374	304,533
Investments	4	332	-	332	14
Other income	5	36,356	-	36,356	-
Total		**348,062**	**38,532**	**386,594**	**327,340**
Expenditure on:					
Charitable activities	6/7	(271,038)	(20,536)	(291,574)	(294,361)
Total		**(271,038)**	**(20,536)**	**(291,574)**	**(294,361)**
Net income		**77,024**	**17,996**	**95,020**	**32,979**
Reconciliation of funds					
Total funds brought forward		305,330	8,152	313,482	280,503
Total funds carried forward		**382,354**	**26,148**	**408,502**	**313,482**

Registered Number : 01615990

Chisenhale Art Place Ltd
Statement of Financial Position
As at 31 March 2023

	Notes	2023	2022
		£	£
Current assets			
Debtors	14	52,754	48,591
Cash at bank and in hand		374,163	508,106
		426,917	**556,697**
Creditors: amounts falling due within one year	15	(18,415)	(243,215)
Net current assets		**408,502**	**313,482**
Total assets less current liabilities		**408,502**	**313,482**
Net assets		**408,502**	**313,482**
The funds of the charity			
Restricted income funds	16	26,148	8,152
Unrestricted income funds	16	382,354	305,330
Total funds		**408,502**	**313,482**

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:

5th December 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 Art Place Ltd 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.

Resources expended

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

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable. The bases on which support costs have been allocated are set out in the notes to the accounts.

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:

Operating leases

Costs of operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2. Income from donations and legacies

	2023	2022
	£	£
Restricted funds		
Grants received	38,532	22,793
	38,532	**22,793**

Analysis of grants received

	2023	2022
	£	£
Arts Council England	38,532	15,043
Communities Driving Change	-	500
IBTH	-	4,750
Job Retention Scheme Grant	-	2,500
	38,532	**22,793**

3. Income from charitable activities

	2023	2022
	£	£
Unrestricted funds		
Advancement of the Arts		
Licence fees receivable	296,525	292,392
Educational activities	6,725	5,853
Light and heat	8,124	6,288
	311,374	**304,533**
	311,374	**304,533**

4. Investment income

	2023	2022
	£	£
Unrestricted funds		
Bank interest receivable	332	14
	332	**14**

5. Other income

	2023	2022
	£	£
Unrestricted funds		
Local Authority Rebate	36,356	-
	36,356	**-**

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Advancement of the Arts	192,830	20,536	213,366	226,062
Open Studios	783	-	783	-
Support costs	77,425	-	77,425	68,299
	271,038	**20,536**	**291,574**	**294,361**

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2023	2022
	£	£	£	£
Support costs				
Advancement of the Arts	213,366	77,425	290,791	294,361
Open Studios	783	-	783	-
	214,149	**77,425**	**291,574**	**294,361**

8. Analysis of support costs

	2023	2022
	£	£
Advancement of the Arts		
Management	69,588	65,359
Governance costs	7,837	2,940
	77,425	**68,299**

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2023	2022
	£	£
Accountancy fees	1,650	1,500
Staff pension contributions	5,082	5,028

10. Staff costs and emoluments

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

	2023	2022
	£	£
Salaries and wages	46,524	41,549
Pension costs	5,082	5,028
	51,606	**46,577**

	2023	2022
Administration	1	1
Direct charitable activities	1	1
	2	**2**

The total employee benefits including pension contributions of the key management personnel were £38,958.

No employees received remuneration in excess of £60,000 in the year (2022: £nil).

11. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2022:£nil).

No charity trustee received payment for professional or other services supplied to the charity (2022:£nil). The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2022:£nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2022:£nil).

12. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2022
	£	£	£
Income and endowments from:			
Donations and legacies	2,500	20,293	22,793
Charitable activities	304,533	-	304,533
Investments	14	-	14
Total	**307,047**	**20,293**	**327,340**
Expenditure on:			
Charitable activities	(271,174)	(23,187)	(294,361)
Total	**(271,174)**	**(23,187)**	**(294,361)**
Net income/expenditure	**35,873**	**(2,894)**	**32,979**
Reconciliation of funds			
Total funds brought forward	269,457	11,046	280,503
Total funds carried forward	**305,330**	**8,152**	**313,482**

14. Debtors

	2023	2022
	£	£
Amounts due within one year:		
Trade debtors	2,616	1,463
Prepayments and accrued income	50,138	47,128
	52,754	**48,591**

15. Creditors: amounts falling due within one year

	2023	2022
	£	£
Other creditors	16,765	10,000
Accruals and deferred income	1,650	233,215
	18,415	**243,215**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2023
	£	£	£	£	£
Designated					
Local Authority Rebate Fund	-	36,356	-	-	36,356
General					
Buildings fund	-	-	-	40,500	40,500
Education fund	19,592	6,725	(4,523)	-	21,794
General	285,738	304,981	(266,515)	(40,500)	283,704
	305,330	**348,062**	**(271,038)**	**-**	**382,354**

Unrestricted Funds - Previous year

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
Designated					
General					
Buildings fund	11,700	-	(11,700)	-	-
Education fund	16,749	5,854	(3,011)	-	19,592
General	241,008	301,193	(256,463)	-	285,738
	269,457	**307,047**	**(271,174)**	**-**	**305,330**

Purpose of unrestricted Funds

Education fund

This fund holds monies designated for educational purposes.

Buildings fund

The purpose of this fund is for planned expenditures related to the building that were initiated but not complete at 31st March 2023 plus priority works to be started in 2023-24.

Local Authority Rebate Fund

Rebate from landlord London Borough of Tower Hamlets for three months rent during the COVID pandemic. It is for distribution to members.

General

Monies which can be used by the Trustees to further the objectives of the charity.

Restricted Funds

	Balance at 01/04/2022	Incoming resources	Outgoing resources	Balance at 31/03/2023
	£	£	£	£
Education fund	8,152	38,532	(20,536)	26,148
	8,152	**38,532**	**(20,536)**	**26,148**

Restricted Funds - Previous year

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Education fund	11,046	15,543	(18,437)	8,152
Energy fund	-	4,750	(4,750)	-
	11,046	**20,293**	**(23,187)**	**8,152**

Purpose of restricted funds

Education fund

Funds are held for use in educational activities.

Energy fund

The energy fund is for the improvement of the enegry efficiency of the building.

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
Buildings fund	-	40,500	40,500
Education fund	-	21,794	21,794
General	-	283,704	283,704
Designated			
Local Authority Rebate Fund	-	36,356	36,356
Restricted funds			
Education fund	-	26,148	26,148
	-	**408,502**	**408,502**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
Education fund	-	19,592	19,592
General	-	285,738	285,738
Designated			
Restricted funds			
Education fund	-	8,152	8,152
	-	**313,482**	**313,482**

18. Commitments

At 31 March 2023 the company had annual commitments under non-cancellable operating leases as set out below:

Operating leases which expire:	2023 £	2022 £
After more than 5 years	152,350	152,350
	152,350	**152,350**

Chisenhale Art Place Ltd
Detailed Statement of Financial Activities
For the year ended 31 March 2023

	2023	2022
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Grants receivable	38,532	22,793
	38,532	**22,793**
Charitable activities		
Licence fees receivable (Advancement of the Arts)	296,525	292,392
Educational activities (Advancement of the Arts)	6,725	5,853
Light and heat (Advancement of the Arts)	8,124	6,288
	311,374	**304,533**
Investments		
Bank interest receivable	332	14
	332	**14**
Other income		
Local Authority Rebate	36,356	-
	36,356	**-**
Total incoming resources	**386,594**	**327,340**
EXPENDITURE		
Charitable activities		
Rent and rates (Advancement of the Arts)	(156,305)	(163,237)
Utilities (Advancement of the Arts)	(14,858)	(12,166)
Insurance (Advancement of the Arts)	(16,423)	(16,561)
Building repairs (Advancement of the Arts)	(1,504)	(12,650)
Education costs (Advancement of the Arts)	(24,276)	(21,448)
Cost of direct charitable activity (Open Studios)	(783)	-
	(214,149)	**(226,062)**
SUPPORT COSTS		
Management		
Staff costs - wages & salaries (Advancement of the Arts)	(46,524)	(41,549)
Staff costs - pension contributions (Advancement of the Arts)	(5,082)	(5,028)
Telecoms (Advancement of the Arts)	(1,054)	(1,074)
Bank charges (Advancement of the Arts)	(384)	(391)
Freelance assistance (Advancement of the Arts)	(2,425)	(1,650)
Sundry (Advancement of the Arts)	(920)	(1,356)
Administration and maintenance (Advancement of the Arts)	(13,199)	(14,311)
	(69,588)	**(65,359)**
Governance costs		
Accountancy fees (Advancement of the Arts)	(1,650)	(1,500)
Legal and professional fees (Advancement of the Arts)	(6,187)	(1,440)
	(7,837)	**(2,940)**

This page does not form part of the statutory financial statements

Total resources expended	**(291,574)**	**(294,361)**
Net Income	**95,020**	**32,979**

CHISENHALE ART PLACE LIMITED

England & Wales - Charity number 285125

Accounts

Charity number: 285125

Company number: 01615990

(England and Wales)

Chisenhale Art Place Ltd

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2022

Chisenhale Art Place Ltd
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For the year ended 31 March 2022

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CHISENHALE ART PLACE LIMITED

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31ST MARCH 2022

COMPANY REGISTRATION NUMBER: 1615990

CHARITY REGISTRATION NUMBER 285125

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS & TRUSTEES:

L Kennedy (Chair, appointed Sep 2021)
S Harding (appointed Dec 2021)
M Calderwood
E Chell
I Hancock
M Regan
J Baines
K Hardy
N Onuba
C Demoisy

COMPANY SECRETARY: A Davidson

REGISTERED OFFICE: 64-84 Chisenhale Road London E3 5QZ

REGISTERED INDEPENDENT EXAMINERS: CounterCulture LLP

BANKERS Unity Trust Bank plc, Nine Brindleyplace Birmingham B1 2HB

CHARITY REGISTRATION NUMBER: 285125

COMPANY REGISTRATION NUMBER: 1615990

CHISENHALE ART PLACE LIMITED

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2022. The information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also 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 year.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

The directors/trustees 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 2006. 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.

In accordance with company law, as the Company's directors we certify that:

- so far as we are aware there is no relevant financial information of which the Company's Independent Examiner is unaware:
- as the directors of the Company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Company's Independent Examiner is aware of that information.

1. Objects for the Charity

The objects for which the Company is registered are to promote, maintain, improve and advance education for the benefit of the public, particularly by the encouragement of the Arts including the arts of painting, drawing, sculpture, photography, design, architecture, printmaking, film, music, singing, poetry, literature, lithography, ballet, dance and drama.

2. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance and Organisation:

The Trustees, who are also the directors for the purposes of company law, who served during the year were:

L Kennedy (appointed Sep 2021)	J Baines
S Harding (appointed Dec 2021)	K Hardy
M Calderwood	N Onuba
E Chell	C Demoisy
M Regan	I Hancock

The company is called Chisenhale Art Place and is governed by its Memorandum and Articles of Association dated 22 February 1982. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a registered charity (285125).

A Board of Directors is responsible for the Charitable Company's overall management and control. During the first half of 2021-22, the Company employed three staff on a part-time basis. Day-to-day running of the Company and operational matters including finance, employment and policy implementation are undertaken by a Board appointed Executive Director, who works 28 hours per week. The public programme is delivered by a Public Engagement Co-ordinator who works 12 hours per week and an Artists' Development Co-ordinator who works eight hours per week. The Artist Development Co-ordinator left the organisation in October 2021. An interim person was appointed on a freelance basis for a short period of time. A full review of the staffing structure is currently being undertaken. Freelance staff deliver targeted projects in keeping with organisational aims and objectives, including public benefit. All report to the Executive Director.

In line with HM Revenue & Customs guidelines, all regular staff are employed on a PAYE basis and the Executive Director prepares the monthly payroll.

Members of Chisenhale Art Place (CAP) include Chisenhale Dance Space, Chisenhale Gallery and 38 studio artists. Chisenhale Dance Space and Chisenhale Gallery are independently managed member organisations with their own elected Board of Directors. Chisenhale Gallery is a registered charity (1026175) and registered company (02851794). Chisenhale Dance Space is a registered charity (288149) and registered company (1740641). The Studios are directly managed by Chisenhale Art Place, and its artist members contribute to the running of the studios through an annually elected Artist Advisory Committee.

Recruitment and Appointment of new Trustees

The Chisenhale Art Place Board of Directors meet a minimum of four times a year and trustees are actively involved between meetings. All new trustees are identified and subsequently nominated by Members, which includes existing trustees, and voted in at the Annual General Meeting. The Board of Directors is entitled to appoint further trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

One third of Trustees stand-down each year in rotation at the Annual General Meeting and are eligible for re-election unless it is decided that a vacant post will not be filled, or if the trustee has exceeded a tenure of nine years. In 2021-22, following the end of term of former Chair Nigel

Brown, an open recruitment process took place to seek a new Chair of the Board. Following an interview process, Lucy Kennedy was appointed in September 2021 and ratified as Trustee by members at the AGM in December 2021.

Trustees Induction and Training

All potential new trustees are asked to submit a profile of the skills and experience they bring to the Board. They meet with at least two members of the Board before attending at least one board meeting as observers, before being appointed. They are also given the most recent Annual Report and Accounts, other information relevant to the Company, and provided with information about the responsibilities of being a trustee. No formal training is undertaken at that point, but trustees may be expected to take part in training that relates organisational development and growth.

All trustees must agree and sign a Trustee Code of Conduct and sign an annual Declaration of Interests.

All Trustees give their time voluntarily and receive no benefits from the charity.

CAP is mindful of diversity and inclusion to create more balanced decision making as per our Diversity & Inclusion Policy and is currently working to diversify the Board, increasing the charity's legitimacy and impact.

Related Parties

The Company has no subsidiaries. The company has a working relationship with London Borough of Tower Hamlets, from whom the Company leases its premises. The Company also has a close working relationship with its two member organisations which are separately constituted: Chisenhale Dance Space and Chisenhale Gallery. Following the governance review, each member organisation may appoint either a trustee - or newly, a senior member of staff - to join the Chisenhale Art Place Board of Trustees. Isabelle Hancock was the appointed staff member for Chisenhale Gallery, until her departure to take up a new role at South London Gallery. Emma Starkings, who replaced Isabelle as Deputy Director at Chisenhale Gallery, joined her first CAP BOD meeting in January 2022 as an observer. She will be made a full trustee in coming months. Steven Brett Co-chair of the Chisenhale Dance Space ("CDS") Board attends CAP BOD meetings as a Co-optee until CDS appoints a permanent Executive Director. Daniel Turner, Co-Chair of the Studios' Artists Advisory Committee ("AAC") attends CAP BOD meetings and will be made a full trustee in coming months .

3. PRINCIPAL ACTIVITY AND MEMBERSHIP

The principal activity of CAP is the provision of affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance. The occupiers of the workspaces are all members of Chisenhale Art Place. The two member organisations; Chisenhale Gallery and Chisenhale Dance Space, are long established members who hold sub-leases with CAP and are themselves registered charitable companies. The 38 Studio members, five of whom are original founding artists, hold licence agreements which govern their participation as members. The

agreements also serve to provide long term security to artists, in a sector that all too often provides little assurance of longevity.

As individual artist members' practice and needs evolve, some studios become vacant on average twice a year. Any upcoming vacancies are advertised on a dedicated mailing list of artists seeking a studio with us, which is regularly promoted and always open for new subscribers. Priority is given to applicants struggling to afford a dedicated daily studio practice and who are willing to actively participate in our organisation and contribute to our public benefit. To increase the diversity of studio members, we encourage applications from ethnicities currently underrepresented within the sector and affordable studios network.

Applications received are reviewed by a selection committee comprising the Executive Director and a rotation of representatives of the Artist Advisory Committee before shortlisted artists are invited to interview. We aim to create a fair system for accessing our studios and to provide a vibrancy in artistic activity by members at all stages of their careers. This process is currently being reviewed as a part of the development of the CAP Equality, Diversity and Inclusion Policy. Several studios are also made available on a more temporary and cost-free basis, through Residencies which enhances diversity of artistic exchange and create more opportunities for public engagement with artistic processes.

Public Benefit

The other key activity of CAP is the provision of programmes for public engagement, learning and artistic development. When artists take on a Chisenhale studio, they not only agree to contribute to the running of the collective Studios but also to contribute to the programme of arts activities delivered in and out of the building with community, educational and other art partners.

Classes, workshops and open studio sharing events promote wider enjoyment and understanding of artistic processes and the benefit of using creativity for wellbeing. Participants in classes and workshops are largely from our local community, but everyone is welcome.

We also run activities to help artists develop their practice and careers. These take the form of short residencies and year-long programmes such as our flagship Into the Wild course. The course increasingly attracts very diverse participants and each year the programme grows and evolves.

All activities delivered directly by Chisenhale Art Place are offered at no cost to participants. Artists also run their own courses, which are fee paying, but kept affordable by the free use of our accessible ground floor Education Studio.

Specifically, Chisenhale Art Place supports its aims by:

- Continuing to secure the long-term sustainability of 64-84 Chisenhale Road, as an affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance and an open and accessible place for art at the heart of the local community.
- Providing 38 affordable, secure and flexible workspaces for over 38 visual artist members.
- Providing at least one dedicated studio space for residencies and public sharing events.
- Providing one dedicated, accessible education room for the wider public programme.

- Providing affordable, secure and flexible space for an independent charitable gallery, Chisenhale Gallery.
- Providing affordable, secure and flexible space for an independent artist-led charitable dance organisation, Chisenhale Dance Space.
- Offering a range of accessible, diverse activities for the public and community partners to participate and learn about art and to understand the benefit of creativity to wellbeing.
- Offering professional development and support to artists, curators and other arts/education organisations.
- Offering opportunities for students and volunteers to gain organisational and arts education experience as well as an understanding of studio practice.

The trustees confirm that they have referred to the guidance contained in the Charity Commissions general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

4. ACTIVITIES AND ACHIEVEMENTS DURING 2021-22

Public Programme

After the challenges faced during the first year of the pandemic, CAP was able to carefully resume activities in 2021-22. This included limiting the number of participants at workshops, performances and open studio events through pre-booked timed admissions of repeated sessions.

As events began to take place, we noticed how much people were enjoying attending our activities. Participants cited reasons including the joy of talking to new people, being stimulated by creativity and generally doing something new and different after lockdowns. There was also a real connection between artists and audiences, who were engaging in meaningful themes that shared and opened up personal experience.

Studio artist members resumed running their own classes, delivered though to smaller numbers. However, for some, the convenience and accessibility of attending art classes online won favour over attending in person and a weekly painting course continues to be delivered digitally. Being open to exploring new and different ways to offer learning experiences has enhanced the reach and uptake of CAP activities.

As we moved into Summer, being able to make use of the outdoor space called Chisenhale Learn Play Create (CLPC) opened further opportunities. The CLPC was created by the PTA at Chisenhale Primary school, as a safe open space on the street between the School and the Art Place. This is where the Chisenhale Summer of Art took place, which is a new collaboration between Chisenhale Studios, Chisenhale Gallery and Chisenhale Dance Space. The entire programme of arts and dance activities delivered over the summer in the CLPC was very successful, with over 350 children and adults attending the final festival day. We plan to make this a regular feature on the Chisenhale Art Place calendar.

In more detail, the public programme activities in 2021/22 included:

- Five month-long Studio4 Summer Residencies. These were originally due to happen May through September 2020 but were postponed due to the pandemic. All artists were able to take up the offer a year later as follows:

  George Hill Baker's residency engaged with materiality as a means of exploring precariousness, irony, and the subjectivity of success. During his time in Studio4, George hosted a two-part session with UAL students; a hands-on workshop using the plaster technique of Scagliola and a follow up discussion on how materiality can be used to communicate concepts within practice. The work created during his residency was presented during two days of an Open Studio.

  Catherine Long explored the psychosomatic relationship between painting and dance, drawing on her personal experience of multiple surgeries, cancer treatment and recovery to articulate an experience that feels beyond language. The process of making the paintings fed into the development of a durational performance for a public audience with cellist Laura Moody.

  Alicia Reyes McNamara researched the Irish part of her culture and how this intersects with her Mexican-American upbringing. She held two public workshops during her residency.

  Paul Coombs created a new, spoken-word performance work. 'Sections' explored the impact of the anti-LGBTQI+ legislation Section 28 on those who grew up under its influence. Paul collaged his own experiences with those of others who contributed through an open call, entirely covering the walls and floor of Studio4 with scrawls of experience, memories and confessions which set an incredible stage for a series of intimate public performances.

  Studio4 also hosted a split residency over seven weeks, with Mile End Community Project (MCP), led by Nurull Islam. Nurull is an artist, filmmaker, co-founder of MCP, and a community arts organiser working with minority communities and young people towards democratising the art world. Living and working in Tower Hamlets for over 35 Years, Nurull has found himself in a position of trust and responsibility. His work is very much grounded in the community, helping the underserved recognise their potential and giving them new experiences that they would not have otherwise.

  This community residency showed the importance of inviting in the talent that live amongst local communities. It was the first time Nurull's visitors have been to the Art Place, even though they live very nearby. The experience of using Studio4 during this period has helped each person acknowledge they are an artist, something they have never said to themselves before or been recognised for what they do. We look forward to developing this further with Nurull.

- Also in Studio4, as part of the Myco-Lective project, artist Sonia Barratt curated an exhibition of work by the project participants. Sonia additionally hosted a public workshop in the studio, in partnership with Map-Lective – a collective of map makers exploring the links by the shipping of plants, trees, people, ores and animals from the African continent and Caribbean to the USA and Europe.

- The Chisenhale Summer of Art took place 26th July to 11 September 2021. This was a family focused collaboration between the three organisations at Chisenhale Art Place. Chisenhale

Studios delivered six family workshops with artists Charlotte Mew, Joy Girvin and Henrietta Armstrong. The Summer of Art culminated in a day long outdoor festival which attracted over 350 children and adults.

- The Art of Wellbeing returned in November and December 2021, having been paused during the COVID pandemic. Artist Charlotte Mew delivered five workshops for adults seeking creative arts activities to help improve their sense of wellbeing. Participants, largely from the Bow area, enjoyed the opportunity to talk with new people, explore their creativity and locate natural materials to use as the base for their art each week.

- Into the Wild ran for the sixth consecutive year in 2021-22. Into the Wild is an alternative arts education programme, currently facilitated by Sophie Chapman, offering a year of mentoring, opportunity and practical advice for emerging artists. The course increasingly attracts a diversity of artists seeking to create their own artworld with criticality, care and collaboration. Participation this year was through a core group of selected applicants working in-person with artists at all stages of their own careers who were able to share their knowledge and pathways into the artworld. Guest artists included Raju Rage, Jasleen Kaur, Decolonising the Archive and of course, Artists in the studios at Chisenhale. We also trialled an online group, inviting all artists that applied to the programme to join a series of online sessions led by Alistair Gentry.

  The 'in real life' participants in 2021-22 were: Leila Gamaz, Harriette Meynell, Angel Dust, Florence Low, Morisha Moodley, Ishwari Bhalerao, Leonie Rousham, Beatrice Tailby Hardstaff, Layan Harman, Ben Hartley and Anika Deb.

- Myco-Lective continued to run throughout the year, having been reshaped as an online project. This did prove challenging, as the project was conceived in a holistic, embodied way to establish a supportive and in person supportive network. But despite the challenges, Myco-Lective nurtured a space for mutual support and expanded the situated, critical and creative thinking of participants. To establish a legacy, a creative website concluded the project, which invite viewers into the nurturing, explorative tone of the group. Myco-Lective was devised with Fiona MacDonald, who led and facilitated with Ama Josephine Budge. Project participants were: Angela Chan, Sam Hodge, Joseph Morgan Schofield, Rhona Ewe Clews, Laurel Hadleigh, Sonia E Barratt and Linda Persson.

- In partnership with Montez Press Radio, Studio artist member Giles Thackway programmed a day of live broadcasting from Chisenhale Studios featuring artist talks, spoken artworks and curatorial interviews. This took place in March 2021.

- Artists classes: Artists at Chisenhale Studios frequently run their own classes in the accessible ground floor education room. During 2021-22, this included Merve Iseri and Aycin Sucuoglu offering two different art classes for children to do together with a parent or carer. Nadine Mahoney ran regular creative fused glass workshops and Kate Hardy continued her Wednesday painting course. These are all the artists own courses, who charge a fee for their time and materials.

Organisational Development

In addition to the public benefit that runs throughout the public programme, the Trustees, Members and staff regularly identify and review additional areas for strengthening the organisation.

During the financial year of 2021/22, much focus was on developing new local partners to enhance programmes of public activity to reach new audiences, particularly those who find it difficult to actively access suitable creative and artistic development opportunities. Queen Mary University, Mile End Community Project, Spotlight, Bromley by Bow Centre were key to this strategy. During the year, a new collaboration was devised between Chisenhale Studios, Chisenhale Gallery and Chisenhale Dance Space to create and deliver a shared programme of activity in August and September aimed primarily at people living locally in Bow, our local ward in Tower Hamlets.

This collaboration stemmed from the governance work started the previous year, exploring how the three organisations can best work together to achieve a sustainable future for all.

Further governance work with consultant continued into June 2021 and included member input into the recruitment of a new Chair of the Board.

Lucy Kennedy was appointed as the new Chair, officially starting in September 2021. Lucy's initial priorities will include a review of current activities, policies and procedures to ensure the Company is robust and able to fulfil its duties to members and to the local community in order to create a sustainable future for all.

Potential Redevelopment of Brewery Site

Chisenhale Dance Space occupies the entire top floor in the premises adjacent to the Main Building. The remainder of that site was initially occupied by a brewery, which closed in the 1980's and has been unoccupied since that time. The Landlord (London Borough of Tower Hamlets) has not been proactive in its redevelopment and the site has become very derelict. In view of the terms of our Lease, development of the site cannot proceed without the agreement of CAP.

We view development as an important opportunity for all the organisations and for the community. In December 2021, the landlord offered the portion of the site we do not occupy as a potential 'meanwhile' space. CAP was not given advance notice of this happening. Subsequently we were approached by Creative Land Trust, an organisation established to secure long term, affordable space for creatives, to explore if a partnership might meet with greater long-term success. Members agreed to pursue this option and an application was submitted to the Council. We await the results and are committed to collaboratively working with the Council to develop a viable, creative, communal future for the full site (including the derelict/meanwhile space) and are open to exploring a range of options for ownership, governance and management to make this possible.

Securing the long-term sustainability of 64-84 Chisenhale Road:

The current lease held by CAP began in December 2006 and expires in December 2031. This twenty-five year lease with landlord London Borough of Tower Hamlets runs consecutively to the initial twenty-five year lease of December 1981.

When CAP first took on the derelict former factory, it was a shell of a building. The first members created the internal structures of the art spaces as they are today, fitting out the internal areas and making the exterior wind and watertight. CAP continues to maintain the building, but it is aging and has received no structural investment by building owners. The existing envelope requires

upgrading, with roofs and single-glazed windows replaced. The building also needs to be fully accessible to provide for people of all abilities.

CAP wish to develop a vision for the future of the 64-84 Chisenhale Road which allows it to remain as long-term, sustainable, and affordable workspaces for the making, rehearsing, experimenting, and presenting of contemporary art and dance and an open and accessible place for art at the heart of the local community. To support this progression, the Greater London Authority provided £15k for a feasibility study to be conducted by an external architectural firm. Following a tender process in partnership with Creative Land Trust, Studio Multi was appointed to conduct this work, starting in April 2021. The study included a proposal for development of the existing building to improve its usability and environmental performance. It also explored how the derelict parts of the full site could be returned to beneficial use for artistic, community and educational purposes. This visioning work is ongoing.

Rent-Review

As per the lease arrangements, a rent review is conducted every five years. In preparation for the December 2021 review, a site visit with both party's surveyors was conducted in November 2021. CAP has been regularly liaising with the landlord via external Surveyors DWD to conclude the rent review. The landlord has yet to advise of the outcome.

CHISENHALE GALLERY

In 2021-22, Chisenhale Gallery produce the following commissions:

Yu-Ji Wasted Mud 22 May – 18 July 2021, was the first solo exhibition in a UK institution by Shanghai-based artist Yu Ji. Comprising sculpture, video, print and performance, Yu Ji's work often responds to a specific context or location to examine the interplay between the human body and its surrounding space. Accompanying the exhibition was a bilingual publication in English and Mandarin Chinese Wasted Mud*,* produced by Chisenhale Gallery, Sadie Coles HQ*,* Edouard Malingue Gallery and Verlagder Buchhandlung Walther und Franz König. The exhibition lead supporter was Shane Akeroyd, the commission was produced with the support of Joe and Marie Donnelly and the UK-China Connections through Culture Grants and British Council. Yu Ji's exhibition and publication was made possible through the generous involvement of Sadie Coles HQ.

Nikita Gale: SOME WEATHER 1 June – 30 June 2021. In partnership with digital art platform CIRCA, artist and 2022 Chisenhale Gallery programme participant Nikita Gale presented a series of newly commissioned videos across a network of iconic outdoor video screens. The videos display archival images of background singers, unrecognisably blurred so that their images exceed the scale of easy consumption, as animated weather patterns change the "climate" of London, Seoul and Tokyo city centres. Gale considers how immense screens significantly change the atmosphere of their surroundings, commenting on visibility and the focus of our attention.

Abbas Kahayan, Curtain call, *variations on a folly* 14 August – 17 October 2021. A new commission by the Montréal-based artist. Akhavan's work ranges from context -specific installations to drawing, video, sculpture and performance. A text was painted on the roof of Chisenhale Gallery and Chisenhale Studios. Visible mostly to birds, drones, from aeroplanes and taller neighbouring buildings, large letters cover the entire roof reading: 'CAT'S PAW', an idiom derived from Jean de La Fontaine's 1679 fable *The Monkey and The Cat*. Lead Exhibition Supporters: The London Community Foundation and Cockayne – Grants for the Arts Headline Exhibition Supporters came from Concrete Projects, Marie & Joe Donnelly, The Donald R Sobey Foundation and the Henry Moore Foundation.

Rindon Johnson, Law of Large Numbers: Our Selves 6 November 2021 – 6 February 2022, was a new commission and first solo exhibition in a UK institution by Berlin-based artist Rindon Johnson. The first iteration of this commission — Law of Large Numbers: Our Bodies — was presented at SculptureCenter, New York, earlier in 2021. Johnson's exhibition was commissioned and produced by Chisenhale Gallery and SculptureCenter. Also installed in the Hertford Union Canal, was Coeval Proposition #1: Tear down so as to make flat with the Ground or The *Trans America Building DISMANTLE EVERYTHING (2021), a large-scale sculpture referencing the distinctive silhouette of the Transamerica Pyramid in Johnson's hometown, San Francisco. Floating on a temporary pontoon in the canal, the work was only visible from the towpath of the waterway. Lead Exhibition Supporters: Shane Akeroyd and Concrete Projects. Headline Exhibition Supporters: the Henry Moore Foundation, Valeria Napoleone and Alice Rawsthorn.

Young People's programme - A Manifesto for 2.8 million minds. Between November 2021 - May 2022, over 120 people contributed to A Manifesto for 2.8 Million Minds, a disability justice-informed approach to how young Londoners want to use art to begin to radically reimagine mental health support, justice and pride. Published in June 2022, the Manifesto brings together the ideas, feelings, demands and processes of young people from Haringey, Tower Hamlets (and more) with artists Becky Warnock, Simon Tomlinson, Tyreis Holder, and Yomi Sode. A parallel and complementing process was also undertaken, researching the needs, ethics and practicalities of art, young people and mental health, which was led by Tara Brown, Nicola Sim, Seth Pimlott and the vacuum cleaner.

The manifesto outlines a series of art processes and actionable ideas that challenge how and who makes the decisions in the lives of young people's mental health. More than a Manifesto, the document also shares visions for a future worth living, how-to guides, resources and critical reflections.

Chisenhale Gallery continued fellowship opportunities with the Frieze x Deutsche Bank Curatorial Fellowship, the Asymmetry Curatorial Fellowship and a Practice-based Collaborative Doctoral Award in partnership with Kingston School of Art, all taking place across 2021 and 2022. Further funding was secured to support for curational fellow Amina Jama from Terra Foundation for American Art in 2023.

Audience figures for Chisenhale Gallery commissions are collected from footfall at the gallery while the works are shown there, plus national and international presentations of the works at other venues and of audiences that engage with online works and in the Gallery's events and community activities. Total audience figures during 2021-22 across all these platforms were: **182,500**.

Partnership working is central to Chisenhale Gallery's commissioning process and in 2021-22 partner organisations included: Spike Island, Bristol; Baltic Centre for Contemporary Art, Gateshead; The Whitworth, University of Manchester; SculptureCenter, New York; CIRCA-Cultural Institute of Radical Contemporary Art; Kingston School of Art; New Museum Triennial; The Coborn Centre for Adolescent Mental Health, Newham; GLA, Chisenhale Primary School; Chisenhale Studios; Chisenhale Dance Space.

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations, in February 2022 Chisenhale Gallery successfully applied for NPO extension funding for 2022/2023 and started the NPO application for 2023-2026, with decisions being announced at the end of October 2022.

CHISENHALE DANCE SPACE (CDS)

The year 2021 – 2022 was a year that saw great challenge and change for CDS, as they began to fully understand the impact of the pandemic on the organisation. At the start of the new financial year, CDS was successful in an Arts Council England CRF 2 application of £83,764 to support recovery from Covid-19 and to build organisational reserves. CDS also received grants from the Government Additional Restrictions Grants, Backstage Trust, Clarion Futures and Action for Bow. CDS ended the year with a successful application to the Arts Council England Emergency Response Fund for a total of £130,000 which will support CDS with core costs, an internal revisioning process and to slowly return to a 'new' normal model post-covid. CDS turnover this year was significantly higher this year than previous due to receiving large emergency grants at the start and end of the year, with a large portion of this sitting as restricted funds ready to be spent in FY 22-23. Year 2021 – 22 at CDS included:

- The resignation of Director Daniel Pitt (in April 2021) after 3.5 years in post and appointment of Dr Ruth Holdsworth (from July 2021) to lead the organisation moving forwards.
- A phased reopening of studio spaces with covid restrictions in place, with CDS gradually seeing a return to pre-covid level of activities in certain months and an overall increase on space hire income. CDS implemented new ways of operating the building safely to keep the organisation open. These included changing the locks to an individual timed-entry key code system to minimise staff on site, working remotely, installing security cameras, establishing new health and safety protocols and adapting our space hire booking system/processes.
- The beginning of a membership review to better understand how CDS can best serve its 160 strong artistic membership – this included a membership questionnaire, monthly membership meetings and a paid members working group (consisting of Joseph Funnell, Rachel Gomme, Claudia Palazzo, and Joseph Morgan Schofield) who have begun the process of understanding what artist leadership at CDS looks like moving forwards.
- Members AGM in March 2022 with a blended online and in person approach. This was the first time an AGM with Members had happened since late 2019. Bimonthly online

members' meetings established to ensure communication and transparency between staff, members and trustees.

- Delivery of Encounter Bow in June 2021, a day of free outdoor arts for the local community, curated by artist member Moi Tran.
- With Action for Bow's continued support, CDS reinstated the Children's Classes Programme. Access to these services is crucial given the limited local dance provision. CDS has increased the number of classes to 7, including having 500 children participate to 5,312 from 2021 to 2022. The organisation offered 12 free places and 16 bursaries to creative movement sessions for children and their guardians and Street Dance and provided a 50% concessionary rate to widen access and remove financial barriers.
- Offering ten Member artists a paid one-week residency in the dance studios. Nine artists were chosen for summer residencies through a trial of a modified random selection process to ensure fairer representation of disabled artists and artists from the global majority. Members selected were: Alisa Oleva, Colleen Bartley, Jaivant Patel, Joseph Funnell, Katsura Isobe, Rukeya, Sarah Poekert, Valeria Tello Giusti and Yumino Seki. Flora Wellesley Wesley was also selected through an open call for the Summer of Art residency.
- Partnership with Chisenhale Gallery and Chisenhale Studios to deliver a series of creative art workshops for the local community in the next-door Chisenhale Learn, Play, Create Space from July - September 2021. The three organisations collaborated with Chisenhale Primary School PTA, the V&A Museum of Childhood, and the local community to host 27 creative arts workshops, a CDS Member Commission for Flora Wellesley Wesley, 2 Performances by Feet off the Ground and a festival, which was attended by over 800 local children, families and residents.
- Delivery of several school projects throughout 2021-22 via the THAMES Dance Consortium. Schools included Chisenhale Primary School and Bigland Green Primary School. CDS also delivered dance workshops at All Points East In the Neighbourhood Festival in Victoria Park in September 2021.
- Significant work on revisioning our internal systems and organisational functions, including re-writing policies and the appointment of 5 new board members.
- Anti-racism training with Season Butler, with 40 people per session taking part across 4 sessions. These were also developing into a permanent online webinar series, which CDS is pursuing licensing for use with other organisations.
- CDS was unable to reopen a public performance programme this year, continuing to pause delivery to allow more focus on core operations and management, as well as to allow more internal reflection through phase one of the membership revisioning.

Risk Management Review

On a regular basis, Trustees actively review the operational and business risks which the charity faces and believe that maintaining financial reserves at current levels, combined with an annual review of the controls over financial systems, will mitigate these risks. Currently identified main areas of concern are:

RISK	LEVEL	MITIGATIONS
The landlord reviews the rent every 5 years. The 2016 rent demand represented a 500% increase - which was disputed. Without robust financial reserves the Charity would have suffered significant financial discomfort in servicing the back-rent payable, once agreement was reached. The subsequent rent review was due December 2021 and CAP put forward a case for a zero percent increase for the remainder of the lease. The outcome of the review was not known at the end of the financial year.	High Risk	Any rent increase that is handed on to Members will continue to cause, considerable distress. Robust reserves have been maintained which we aim to keep at twelve months of expenditure.
That one, or both, of the Member Organisations either become incapable of paying their sub-leases or choose to leave the Company. Each member organisation contributes approximately 15% of the running costs. The risk of a shortfall in funds associated with our member organisations has now changed in character as both are more dependent on grant income for current sustainability. This risk of finding alternative tenants also increases over time due to the aging of the premises making them less attractive.	Medium risk	Prior to COVID-19, alternative tenants could potentially be found. The Boards of both organisations are robustly looking to the future to ensure sustainability.
Income from the Artist Studios (about 67% of the total) is less of a financial risk to the Company, since demand for studios in London has remained strong, despite the pandemic.	Low Risk	Our operating model has adapted to accommodate more flexible use of studios by artists, while maintaining a sustainable income for the Company.
Artist members could find it challenging to afford the monthly licence fees. They may start incurring large arrears as a result. Deposits on studios are made when members join the organisation and do not rise in relation to licence fee increases. This risk increased in 2020-21 as a result of	Low Risk	Sensitive management of arrears coupled with an eye on demand will help contain this risk.

the COVID-19 pandemic, but arrears were minimised through part deferral of studio licence fees combined with increased government grants for self-employed people and for eligible artists in 'shared workspaces'. However, such financial support is no longer available and some artists struggle to return to pre-pandemic income levels.		
The tile-hung Mansard roof needs replacement. Water ingress from the main flat roof and the flat roof over Chisenhale Dance Space requires long-term attention but is contained.	Medium to Low Risk	The financial impact of remedial work to staunch leaks was contained by calling on the guarantee for the previous work. An annual maintenance programme is in place and additional a*d hoc* repairs undertaken within budget.
In addition to the flat and mansard roofs, the overall condition of the exterior fabric of the two buildings continues to deteriorate over time. The risk is that increasing maintenance become unaffordable to the organisation. And that increasing the quality of the building's structure through aggressive maintenance poses the prospect of increased rent from our landlords with accompanying hardships to our Members.	Low to Medium Risk	Strategy has been one of only undertaking essential, non-improving repairs and costs are included in annual budgets. A building condition survey would help identify future requirements and associated costs that could be discussed with landlords.
The current lease, with London Borough of Tower Hamlets, expires in 2031. Securing the long-term future of the organisation is central to our planning. With less than ten years left on the lease, capital fundraising cannot feasibly be undertaken to improve the building and bring up to contemporary standards that would enable us to remain in the premises. Increased rent from our landlords would further restrict our ability to maintain the building.	High Risk	As we enter the last ten years of our lease, we shall be engaging with our Landlords with renewed energy to establish a shared sustainable outcome for the premises that we use as well as the unoccupied derelict space.

To our knowledge, Tower Hamlets Council has no real plans to develop either our premises or the dilapidated former Brewery above which Chisenhale Dance Space is located other to than to offer it as a meanwhile space.		

INVESTMENT POWERS
The charity has no significant investments other than cash on deposit. Under the articles and memorandum, the trustees have the power to invest in anything the trustees wish.

ASSETS The Company has no undepreciated fixed assets as shown in Note 12 to the accounts.

RESERVES The financial reserve policy is to strive to keep twelve month's expenditure. This is reviewed annually by the Trustees in line with good practice, as suggested by the Charities Commission.

AUDITORS The annual turnover of Chisenhale Art Place is approximately £336,000 which does not require a full audit, under section 145 of the Charities Act 2011. In 2018 Andrew Wells at Counterculture LLP was appointed by Trustees, to prepare the Annual Accounts and undertake the future Independent Examinations. This appointment was reconfirmed at the AGM December 2021.

PUBLIC BENEFIT
In shaping the Charity, the trustees have considered the Charity Commissions Guidance Section 4 Charities Act 2006 on public benefit.

This report has been prepared in accordance with the provisions of Section 419(2) of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 3 December 2022

and signed on its behalf by

_____

Secretary

Chisenhale Art Place Ltd
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, you 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.

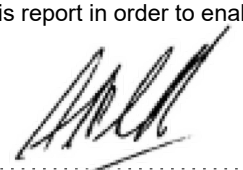
Independent examiners statement

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
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

3 December 2022

Chisenhale Art Place Ltd
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	2,500	20,293	22,793	21,101
Charitable activities	3	304,533	-	304,533	253,632
Investments	4	14	-	14	87
Total		**307,047**	**20,293**	**327,340**	**274,820**
Expenditure on:					
Charitable activities	5/6	(271,174)	(23,187)	(294,361)	(263,054)
Total		**(271,174)**	**(23,187)**	**(294,361)**	**(263,054)**
Net income/expenditure		**35,873**	**(2,894)**	**32,979**	**11,766**
Reconciliation of funds					
Total funds brought forward		269,457	11,046	280,503	268,737
Total funds carried forward		**305,330**	**8,152**	**313,482**	**280,503**

Chisenhale Art Place Ltd
Statement of Financial Position
As at 31 March 2022

	Notes	2022	2021
		£	£
Current assets			
Debtors	13	48,591	11,730
Cash at bank and in hand		508,106	401,810
		556,697	**413,540**
Creditors: amounts falling due within one year	14	(243,215)	(133,037)
Net current assets		**313,482**	**280,503**
Total assets less current liabilities		**313,482**	**280,503**
Net assets		**313,482**	**280,503**
The funds of the charity			
Restricted income funds	15	8,152	11,046
Unrestricted income funds	15	305,330	269,457
Total funds		**313,482**	**280,503**

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:

L Kennedy (chair)
Trustee

3 December 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 Art Place Ltd 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.

Resources expended

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

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable. The bases on which support costs have been allocated are set out in the notes to the accounts.

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:

Operating leases

Costs of operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Grants received	2,500	20,293	22,793	21,101
	2,500	**20,293**	**22,793**	**21,101**

Analysis of grants received

	2022	2021
	£	£
Arts Council England	15,043	-
Communities Driving Change	500	-
Creative Land Trust	-	16,600
IBTH	4,750	-
Job Retention Scheme Grant	2,500	4,501
	22,793	**21,101**

3. Income from charitable activities

	2022	2021
	£	£
Unrestricted funds		
Advancement of the Arts		
Licence fees receivable	292,392	294,118
Educational activities	5,853	4,281
Light and heat	6,288	8,900
Deferred reduction	-	(53,667)
	304,533	**253,632**
	304,533	**253,632**

4. Investment income

	2022	2021
	£	£
Unrestricted funds		
Bank interest receivable	14	87
	14	**87**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Advancement of the Arts	202,875	23,187	226,062	203,534
Support costs	68,299	-	68,299	59,520
	271,174	**23,187**	**294,361**	**263,054**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2022	2021
	£	£	£	£
Support costs				
Advancement of the Arts	226,062	68,299	294,361	263,054

7. Analysis of support costs

	2022	2021
	£	£
Advancement of the Arts		
Management	65,359	58,020
Governance costs	2,940	1,500
	68,299	**59,520**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Accountancy fees	1,500	1,500
Staff pension contributions	5,028	5,180

9. Staff costs and emoluments

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

	2022	2021
	£	£
Salaries and wages	41,549	42,475
Pension costs	5,028	5,180
	46,577	**47,655**

	2022	2021
Administration	1	1
Direct charitable activities	1	1
	2	**2**

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2021
	£	£	£
Income and endowments from:			
Donations and legacies	4,501	16,600	21,101
Charitable activities	269,632	(16,000)	253,632
Investments	87	-	87
Total	**274,220**	**600**	**274,820**
Expenditure on:			
Charitable activities	(253,216)	(9,838)	(263,054)
Total	**(253,216)**	**(9,838)**	**(263,054)**
Net income/expenditure	**21,004**	**(9,238)**	**11,766**
Reconciliation of funds			
Total funds brought forward	248,453	20,284	268,737
Total funds carried forward	**269,457**	**11,046**	**280,503**

12. Tangible fixed assets

Cost or valuation	Land and buildings	Fixtures and fittings	Total
	£	£	£
At 01 April 2021	89,873	25,062	114,935
Disposals	(89,873)	(25,062)	(114,935)
At 31 March 2022	-	-	-
Depreciation			
At 01 April 2021	89,873	25,062	114,935
Disposals	(89,873)	(25,062)	(114,935)
At 31 March 2022	-	-	-
Net book values			
At 31 March 2022	-	-	-
At 31 March 2021	-	-	-

13. Debtors

	2022	2021
	£	£
Amounts due within one year:		
Trade debtors	1,463	-
Prepayments and accrued income	47,128	11,730
	48,591	**11,730**

14. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	-	5,134
Other creditors	10,000	9,839
Accruals and deferred income	233,215	118,064
	243,215	**133,037**

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
General					
Buildings fund	11,700	-	(11,700)	-	-
Education fund	16,749	5,854	(3,011)	-	19,592
General	241,008	301,193	(256,463)	-	285,738
	269,457	**307,047**	**(271,174)**	**-**	**305,330**

Unrestricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
General					
Buildings fund	-	-	-	11,700	11,700
Education fund	16,749	4,031	(4,031)	-	16,749
General	231,704	270,189	(249,185)	(11,700)	241,008
	248,453	**274,220**	**(253,216)**	**-**	**269,457**

Purpose of unrestricted Funds

Buildings fund

The purpose of this fund is to support the increase in rents due for 2021-22 as a result of a stepped rent agreement and necessary maintenance expenditure.

Education fund

This fund holds monies designated for educational purposes.

General

Monies which can be used by the Trustees to further the objectives of the charity.

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Education fund	11,046	15,543	(18,437)	8,152
Energy fund	-	4,750	(4,750)	-
	11,046	**20,293**	**(23,187)**	**8,152**

Restricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Covid fund	-	600	(600)	-
Education fund	20,284	-	(9,238)	11,046
	20,284	**600**	**(9,838)**	**11,046**

Purpose of restricted funds

Education fund

Funds are held for use in educational activities.

Covid fund

This fund is for grants given to assist the charity during the pandemic.

Energy fund

The energy fund is for the improvement of the enegry efficiency of the building.

16. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
Education fund	-	19,592	19,592
General	-	285,738	285,738
Restricted funds			
Education fund	-	8,152	8,152
	-	**313,482**	**313,482**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
Buildings fund	-	11,700	11,700
Education fund	-	16,749	16,749
General	-	241,008	241,008
Restricted funds			
Education fund	-	11,046	11,046
	-	**280,503**	**280,503**

17. Commitments

At 31 March 2022 the company had annual commitments under non-cancellable operating leases as set out below:

Operating leases which expire:	2022 £	2021 £
After more than 5 years	152,350	145,425
	152,350	**145,425**

Chisenhale Art Place Ltd
Detailed Statement of Financial Activities
For the year ended 31 March 2022

	2022	2021
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Grants receivable	22,793	21,101
	22,793	**21,101**
Charitable activities		
Licence fees receivable	292,392	294,118
Educational activities	5,853	4,281
Light and heat	6,288	8,900
Deferred reduction	-	(53,667)
	304,533	**253,632**
Investments		
Bank interest receivable	14	87
	14	**87**
Total incoming resources	**327,340**	**274,820**
EXPENDITURE		
Charitable activities		
Rent and rates	(163,237)	(156,342)
Utilities	(12,166)	(12,757)
Insurance	(16,561)	(13,690)
Building repairs	(12,650)	(7,476)
Education costs	(21,448)	(13,269)
	(226,062)	**(203,534)**
SUPPORT COSTS		
Management		
Staff costs - wages & salaries	(41,549)	(42,475)
Staff costs - pension contributions	(5,028)	(5,180)
Telecoms	(1,074)	(1,054)
Bank charges	(391)	(343)
Freelance assistance	(1,650)	-
Sundry	(1,356)	(402)
Administration and maintenance	(14,311)	(8,566)
	(65,359)	**(58,020)**
Governance costs		
Accountancy fees	(1,500)	(1,500)
Legal and professional fees	(1,440)	-
	(2,940)	**(1,500)**
Total resources expended	**(294,361)**	**(263,054)**
Net Income	**32,979**	**11,766**

This page does not form part of the statutory financial statements

CHISENHALE ART PLACE LIMITED

England & Wales - Charity number 285125

Accounts

Charity number: 285125

Company number: 01615990

(England and Wales)

Chisenhale Art Place Ltd

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2021

Chisenhale Art Place Ltd
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CHISENHALE ART PLACE LIMITED

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31ST MARCH 2021

COMPANY REGISTRATION NUMBER: 1615990

CHARITY REGISTRATION NUMBER 285125

LEGAL AND ADMINISTRATIVE INFORMATION

DIRECTORS & TRUSTEES:

N Brown (Chair, resigned December 2020)
J George (resigned December 2020)
M Calderwood
E Chell
S Goyal (resigned December 2020)
M Regan
J Baines
K Hardy
N Onuba
C Demoisy

COMPANY SECRETARY: A Davidson

REGISTERED OFFICE: 64-84 Chisenhale Road London E3 5QZ

REGISTERED INDEPENDENT EXAMINERS: CounterCulture LLP

BANKERS Unity Trust Bank plc Nine Brindleyplace Birmingham B1 2HB

CHARITY REGISTRATION NUMBER: 285125

COMPANY REGISTRATION NUMBER: 1615990

CHISENHALE ART PLACE LIMITED

DIRECTORS' AND TRUSTEES' REPORT

The directors/trustees present their report and the financial statements for the year ended 31st March 2021. The information on page 1 forms part of this report.

DIRECTORS' RESPONSIBILITIES

Company Law which is also 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 year.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors/trustees 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 2006. 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.

In accordance with company law, as the company's directors we certify that:

- so far as we are aware there is no relevant financial information of which the company's Independent Examiner is unaware:
- as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the company's Independent Examiner is aware of that information.

1. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance and Organisation

The company is called Chisenhale Art Place and is governed by its Memorandum and Articles of Association dated 22 February 1982. The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1. The company is a registered charity (285125).

A Board of Directors is responsible for the Charitable Company's overall management and control. During 2020-21, the company employed three staff on a part-time basis. Day-to-day running of the company and operational matters including finance, employment and policy implementation are undertaken by a Board appointed Executive Director, who works 28 hours per week. This position is

held by Andrea Davidson. The public programme is delivered by two Co-ordinators: the Public Engagement Co-ordinator works 12 hours per week and the Artists' Development Co-ordinator works eight hours per week. Freelance staff help deliver targeted projects and events in keeping with organisational aims and objectives, including public benefit. All report to the Executive Director.

In line with HM Revenue & Customs guidelines, all regular staff are employed on a PAYE basis and the Executive Director prepares the monthly PAYE calculations. Short-term, project-based staff are appointed on a freelance basis for a specific number of days.

Members of Chisenhale Art Place (CAP) include Chisenhale Dance Space, Chisenhale Gallery and 38 studio artists. Chisenhale Dance Space and Chisenhale Gallery are independently managed member organisations with their own elected Board of Directors. Chisenhale Gallery is a registered charity (1026175) and registered company (02851794). Chisenhale Dance Space is a registered charity (288149) and registered company (1740641). The Studios are directly managed by Chisenhale Art Place, and its artist members contribute to the running of the studios through an annually elected Artist Advisory Committee and activities such as building maintenance.

Recruitment and Appointment of new Trustees

The Chisenhale Art Place Board of Directors meet a minimum of four times a year and trustees are actively involved between meetings. All new trustees are identified and nominated by Members, which includes existing trustees, and voted in at the Annual General Meeting. The Board of Directors is entitled to co-opt and appoint further trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

One third of Trustees stand-down each year in rotation at the Annual General Meeting and are eligible for re-election unless it is decided that a vacant post will not be filled. In 2020-21, the rotation included Nigel Brown, who was Chair of the Board for ten years. A new Chair is to be appointed, following an open recruitment process, currently underway.

Trustees Induction and Training

All potential new trustees are asked to submit a profile of the skills and experience they bring to the Board. They meet with at least two members of the Board before attending a board meeting as observers, before being co-opted for two further meetings. They are also given the most recent Annual Report and Accounts and other information relevant to the Company.

All trustees must agree and sign a Trustee Code of Conduct and are provided with information about responsibilities of being a trustee, if required. No formal training is undertaken except as it relates to functions such as being a bank signatory.

In the year 2020-21, we have three new Co-optees, who have received this induction and will attend Board meetings before formally being appointed to the Board and ratified by Members at the AGM 2021. These are Sian Harding, Sarah Kate Wilson and Sandi Macrae. Sandi has since stepped back due to ill health and Sarah Kate Wilson will be on maternity leave, aiming to re-join later in the year.

Organisational Development

In addition to the public benefit that runs throughout the public programme, the Trustees, Members and staff regularly identify and review additional areas for strengthening the organisation.

The current Strategic Business Plan for Chisenhale Art Place covers the five-year period 2017 through 2021. The process of review each year helps ensure that staff and all Members - the two constituent organisations and 38 studio artists – work together to deliver and focus on our charitable objectives and commitment to arts education while ensuring the organisation remains financially and physically sustainable with effective governance.

During the financial year of 2020/21, the Mayor of London's Culture at Risk team provided a period of consultancy to help members, staff and trustees strengthen that commitment and governance structure, as well as explore the steps needed to create a sustainable future for all. This was particularly timely, as members and staff connected more strongly and supported one another as the impact of the COVID pandemic continued to grow. The result is an organisation where the value of membership is better understood and appreciated, and the desire to work together to achieve a shared future is stronger than ever. There is still work to be done but the values and shared visions will lay the foundations of the strategic planning to take place in 2021-22, which will be led by the incoming Chair of CAP.

Related Parties

The Company has no subsidiaries. The company has a working relationship with London Borough of Tower Hamlets, from whom the company leases the premises. The Company also has a close working relationship with its two member organisations which are separately constituted: Chisenhale Dance Space and Chisenhale Gallery. Currently, one trustee from each member organisation is able to join the Chisenhale Art Place Board of Trustee. This policy is currently under review, to enable the member organisation to appoint either a trustee or a senior member of staff.

2. PRINCIPAL ACTIVITY AND CHARITABLE OBJECTIVE

Objectives

The objects for which the company is registered are to promote, maintain, improve and advance education for the benefit of the public, particularly by the encouragement of the Arts including the arts of painting, drawing, sculpture, photography, design, architecture, printmaking, film, music, singing, poetry, literature, lithography, ballet, dance and drama.

Principal activity and membership

The principal activity is the provision of affordable workspace for the making, rehearsing, experimenting, and presenting of contemporary art and dance. The occupiers of the workspaces are all members of Chisenhale Art Place. The two member organisations; Chisenhale Gallery and Chisenhale Dance Space, are long established members who hold sub-leases with CAP and are themselves registered charitable companies. The 38 Studio members, five of whom are original founding artists, hold licence agreements which govern their participation as members. The agreements also serve to provide long term security to artists, in a sector that all too often provides little assurance of longevity.

As individual artist members' practice and needs evolve, some studios become vacant on average two or three times a year. Any upcoming vacancies are advertised on a dedicated mailing list of artists seeking a studio with us, which is regularly promoted and always open for new subscribers.

The advert highlights the relatively low cost of our London studios and state that priority will be given to applicants struggling to afford a dedicated daily studio practice and whom are willing to actively participate in our organisation and contribute to our public benefit. Applications are encouraged from Black, Asian and Minority Ethnic artists who are significantly under-represented in the national affordable artist studios network.

Received applications for new members are read by a selection committee formed of the Executive Director and a rotation of representatives of the Artist Advisory Committee, with shortlisted artists invited to interview. We aim to create a fair system for accessing our studios and to provide a vibrancy in artistic activity by members at all stages of their careers. Several studios are also made available on a more temporary and cost-free basis, through Residencies and Awards which enhances diversity of artistic exchange and more opportunities for public engagement with artistic processes.

Public Benefit

The other key activity of CAP is the provision of programmes for public engagement, learning and artistic development. When artists take on a Chisenhale studio, they not only agree to contribute to the running of the collective Studios but also to contribute to the programme of arts activities delivered in and out of the building with community, educational and other art partners.

Our classes, workshops and open studio sharing events promote a wider enjoyment and understanding of artistic processes and the benefit of using creativity for wellbeing. Participants in classes and workshops are largely from our local community, but everyone is welcome.

We also run activities to help artists develop their practice and careers. These take the form of short residencies and year-long programmes such as our flagship Into the Wild course. Participants come from Greater London and throughout England.

All activities delivered directly by Chisenhale Art Place are offered at no cost to participants. Artists also run their own courses, which are fee paying, but kept affordable by the free use of our accessible ground floor Education Studio.

Specifically, Chisenhale Art Place supports its aims by:

- Providing 38 affordable, secure and flexible workspaces for 38 visual artist members.
- Providing at least one dedicated studio space for residencies and public sharing events.
- Providing one further dedicated studio space for artists working with the public programme
- Providing one dedicated, accessible education room for the wider public programme.
- Providing affordable, secure and flexible space for an independent charitable gallery, Chisenhale Gallery.
- Providing affordable, secure and flexible space for an independent artist-led charitable dance organisation, Chisenhale Dance Space.
- Offering a range of accessible, diverse activities for the general public and community partners to participate and learn about art and to understand the benefit of creativity to wellbeing.
- Offering professional development and support to artists, curators and other arts/education organisations.

- Offering opportunities for students and volunteers to gain organisational and arts education experience as well as an understanding of studio practice.
- Continuing to secure the long-term sustainability of 64-84 Chisenhale Road, as an open and accessible place for art at the heart of the local community.

The trustees confirm that they have referred to the guidance contained in the Charity Commissions general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

3. ACTIVITIES AND ACHIEVEMENTS DURING 2020-21

It was the financial year that start and finished with the COVID pandemic. April brought panic for artists as almost all their externally contracted work, commissions, projects, exhibitions and performances were cancelled, taking associated income with them. As the pandemic developed, local authority and government grants threw a financial lifeline to many of our members, and a grant from Creative Land Trust enabled CAP to offer a 20% discount on monthly licence fees to all members for three months. For the remainder of the financial year, CAP offered members a deferment of 20% of their monthly licence fee; this was achievable through restricting expenditure to essential work only.

The pandemic also had a dramatic impact on our Public Engagement and Artists Development programmes in 2020-21. Finding ways to continue drove us to experiment, learn and think about news means of meeting the needs of our communities, both local and artistic. Some projects were able to adapt and move online, with permission from funders to revise delivery structures and outputs. But other activities were less able to change direction; for example, Studio4 Summer Residencies, which involve artists physically occupying a space and inviting in local audiences, became unfeasible during lockdowns.

Despite the challenges, we started to see people coming together in ways not seen before, and online engagement quickly became the norm. Using video conferencing tools such as Zoom; we were able to offer activities that more widely connected people and widened participation. People could come together online without leaving home, to improve their creative skills or to just enjoy the activity to relax. Other groups, such as Into the Wild, pushed the boundaries further and ran workshops to explore and share ideas of how to use Zoom more experimentally for learning and engagement.

Staff from across the wider organisation also came together more often via Zoom, meeting regularly to support one another and to explore how to better share knowledge and resources. A stronger collaborative approach was fostered, aided through a period of consultation to explore organisation development and governance. By the end of the financial year, relationships were stronger than ever and members had a renewed desire to work closely together to achieve a sustainable future. We also have a better understanding of the needs of artists and of our local community and are better at connecting with those groups. All in all, it was challenging year financially but rewarding in terms of artistic, community and member growth.

Public programme highlights in 2020/21 include:

- A strong focus on local community partners, to meet their need for creativity and wellbeing. Activities were designed to encourage people to try their hand at something new and to simply use art techniques to relax during turbulent times. With our local branch of Communities Driving Change (Northeast Tower Hamlets), online art classes were delivered to the Old Ford Road Online Conversations mental health group, with many of the participants taking their learning further with more advanced sessions delivered with additional financial support from the Workers Education Association (WEA).
- Also, via Communities Driving Change, the local community selected a project called Gardens of Hope to create a giant mural on the theme of Hope, with studio artist Joy Girvin. The project started online, then moved to Chisenhale Art Place for the creation of the mural, which will be installed at the Bromley by Bow Centre in Summer 2021.
- The current cohort of Into the Wild, our professional development programme for emerging artists, moved to an online presence. The participants ran group critiques online, devised a mail art project to maintain their connection with one another, delivered a two day zoom workshop 'Tools and Methods' pushing the boundaries of online presentations. They completed their year with a distributable publication to be available in early summer 2021.
- Myco-Lective, a year-long programme for artists interested in ecological and environment practices, was due to start with a physical group residency in May 2020. As this couldn't go ahead due to the pandemic, the group moved online for intensive weekend presentations and discussions, making use of external expertise from diverse locations. With consent of funders, the project has been extended six months to enable some physical participation in Autumn 2021.
- The Art of Wellbeing was paused with permission from funders and will resume in Autumn 2021.

Potential Redevelopment of Brewery Site

Chisenhale Dance Space occupies the entire top floor in the premises adjacent to the Main Building. The remainder of that site was initially occupied by a brewery, which closed in the 1980's and has been unoccupied since that time. The Landlord (London Borough of Tower Hamlets) has not been proactive in its redevelopment and the site has become very derelict. In view of the terms of our Lease, development of the site cannot proceed without the agreement of CAP. Any consideration received from a developer / Council would also be beneficial in bringing the main building up to a contemporary standard.

We view development as an important opportunity for all the organisation and for the community, and during 2020-21, our three charities have been working together towards a shared vision for the site. We are all committed to collaboratively working with the Council to develop a viable, creative, communal future for the full site (including derelict space) and are open to exploring a range of options for ownership, governance and management to make this possible.

CHISENHALE GALLERY

In 2020-21, Chisenhale Gallery was closed to the public for the majority of the year due to the Covid-19 pandemic. Exhibitions were rescheduled and the Gallery instead produced Online Commissions with ten artists and a series of Reading Lists distributed via fortnightly newsletters. Additionally, Chisenhale Gallery was one of nine partners to support the artist run initiative TRANSMISSIONS, an online platform that commissions artists to share their work within a classic DIY TV show format.

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

During the year, Chisenhale Gallery allocated its Schools Programme resources to embed an artist within Chisenhale Primary School, through a collaboration with peer charity Artis Foundation. Artist Julia Couto led weekly workshops with all of the children in Key Stage 2, embedding creativity across the school curriculum.

The Gallery also established a new partnership with the Coborn Centre for Adolescent Mental Health at Newham University Hospital, working with artist James Leadbitter on a collaborative, process-led, project for young people titled, *For they let in the light.*

Chisenhale Gallery secured funding for three new fellowship opportunities, the Frieze x Deutsche Bank Curatorial Fellowship, the Asymmetry Curatorial Writing Fellowship and a Practice-based Collaborative Doctoral Award in partnership with Kingston School of Art, all taking place across 2021 and 2022.

Audience figures for Chisenhale Gallery commissions are collected from footfall at the gallery while the works are shown there, plus national and international presentations of the works at other venues and of audiences that engage with online works and in the Gallery's events and community activities. Total audience figures during 2020-21 across all these platforms were: **68,588**.

Partnership working is central to Chisenhale Gallery's commissioning process and in 2020-21 partner organisations 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.

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. The onset of the Coronavirus pandemic significantly affected the Gallery's ability to raise funds through previously successful methods, with the result that donations from Friends and Patrons and earned income reduced by 30% and 50% respectively. In October 2020, Chisenhale Gallery was successful in securing a grant from the Culture Recovery Fund through ACE. In total, support from ACE accounted for 42% of overall income, compared with 25% the previous year.

While significantly reduced, the Gallery's Friends and Patrons Programme continued to be a vital source of unrestricted funding and the Gallery continued to raise funds 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. Significant donations were also secured from Frieze Foundation and Deutsche Bank, and the Asymmetry Art Foundation during the year.

CHISENHALE DANCE SPACE (CDS)

In years prior to 2020-21, business model innovations led to a sustainable operating model for Chisenhale Dance Space with core costs covered by earned income from space hire and classes (63% of turnover) and varied project funding (33%), enabling a growth in programmes. CDS' turnover increased by 59% year over the three previous years and continued expansion was planned for 2020-21, anticipating turnover of £280k. As a result of the pandemic, turnover for 2020-21 was £208k; earned income from space hire (21% of turnover), classes (3%) and varied project funding (62%).

In 2021-21, CDS utilised the Job Retention Scheme for three out of four staff, leaving Director Daniel Pitt working with Trustees on fundraising. CDS received grants from The Backstage Trust, ACE Emergency Response, Mayor of London (MoL)'s Culture at Risk Business Support / Creative Land Trust, Sylvia Waddilove Foundation, and £12k from 144 individuals through crowdfunding and MoL's Back to Business Fund. Local trust Action for Bow provided two grants for return of children's dance classes. ACE Emergency Response (CRF1) ensured the core team and operations could resume and a 'partial reopening' and organisational review support from Sept 2020:

- Studio hire operations resumed under new restrictions. For the financial year 20/21, 2066 studio hours were booked and used by external hirers and CDS Members.
- Reduced capacity, in-person children's classes plus online classes. A total of 159 participants signed up for our classes and participated 1460 times.
- An organisational review, incorporating anti-racism and intersectional inclusivity into review of our business model, programmes and democracy
- Partnering with The Place, with a Member Bakani Pick-up co-curated an online festival in February, with 7 online works and 1 panel discussion, involving 14 artists and with 1389 individual views of the works
- The second edition of outdoor festival Encounter Bow was postponed from Sept, but work resumed for presentation June 2021 (curated to avoid large gatherings)
- A collaborative PhD on CDS' archives, with Coventry University's Centre for Dance Research and curator Rachael Davies began her studies
- MoL Culture at Risk-funded consultancy with Chisenhale Gallery and Chisenhale Art Place on inter-organisational governance and securing a future for our shared building
- A local trust and one of CDS' regular funders, Action for Bow, awarded two separate grants for children's classes to resume in Autumn and Spring 2021
- Board and Staff began mediation and anti-racism training with Amanda Parker of Inc Arts, to address the systemic exclusionary structures of CDS
- Interim period planned following Director Daniel Pitt's resignation in April 20201
- Membership review element was postponed to take place as part of ACE emergency funding CRF2 for 21/22.

Risk Management Review

On a regular basis, Trustees actively review the operational and business risks which the charity faces and believe that maintaining financial reserves at current levels, combined with an annual review of the controls over financial systems, will mitigate these risks. Currently identified main areas of concern are:

RISK	LEVEL	MITIGATIONS
The landlord reviews the rent every 5 years. The 2016 rent demand represented a 500% increase - which was disputed. Without robust financial reserves the Charity would have suffered significant financial discomfort in servicing the back-rent payable. Member's ability to pay their licence fee / rent is an increased concern in the financial environment imposed through the Government's response to COVID-19. The next rent review is due December 2021.	High Risk	The 2016 rent increase passed on to Members has caused, and will continue to cause, considerable distress. Robust reserves to be maintained.
That one, or both, of the Member Organisations either become incapable of paying their Licence fees or choose to leave the Company. Each member organisation contributes approximately 15% of the running costs. The risk of a shortfall in funds associated with our member organisations has now changed in character as both are more dependent on 'grant' income for current sustainability. Should either member decide to leave, the large emergency grants they receive would not be available to new arts organisations that may move in. This risk of finding alternative tenants also increases over time due to the aging of the premises making them less attractive.	Medium risk	Prior to COVID-19, alternative tenants could potentially be found. Member organisations have been successful in receiving substantial 'Resilience' Grants available from National Funders for support towards the end of 2020/21. The pandemic has fostered a strong collaborative working relationship throughout Chisenhale Art Place, with members working together for a sustainable future for all.

Income from the Artist Studios (about 67% of the total) is less of a financial risk to the Company since demand for studios in London has remained strong, despite the pandemic.	Low Risk	Our operating has adapted to accommodate artists use more flexibly of studios while maintaining a sustainable income for the Company.
Artist members who have been unable to afford the monthly licence fees, may start incurring large arrears. Deposits on studios are made when members join the organisation and do not rise in relation to licence fee increases. This risk increased in 2020-21 as a result of the COVID-19 pandemic, but towards the end of the financial year arrears have been minimised through part deferral of studio licence fees combined with increased government grants for self-employed people and for eligible artists in 'shared workspaces'.	Low Risk	Sensitive management of arrears coupled with an eye on demand will help contain this risk.
The tile-hung Mansard roof is in need of replacement. Water ingress from the main flat roof and the flat roof over Chisenhale Dance Space requires long-term attention but is contained.	Medium to Low Risk	The financial impact of remedial work to staunch leaks was contained by calling on the guarantee for the previous work. An annual maintenance programme is in place and additional a*d hoc* repairs undertaken within budget.
In addition to the flat and mansard roofs, the overall condition of the exterior fabric of the two buildings continues to deteriorate over time. The risk is that increasing maintenance become unaffordable to the organisation. And that increasing the quality of the building's structure through aggressive maintenance poses the prospect of increased rent from our landlords with	Low Risk	Strategy has been one of only undertaking essential, non-improving repairs and costs are included in annual budgets. A building condition survey would help identify future requirements and associated costs that could be discussed with landlords.

accompanying hardships to our Members.		
Current lease, with London Borough of Tower Hamlets, expires in 2031. From a financial viewpoint the **risk is low** to the Company but for an organisational longevity the **risk is high**. Securing the long-term future of the organisation is central to our planning. With less than ten years left on the lease, capital fundraising cannot feasibly be undertaken to improve the building and bring up to contemporary standards that would enable us to remain in the premises. Increased rent from our landlords would further restrict our ability to maintain the building. To our knowledge, Tower Hamlets Council has no real plans to develop either our premises or the dilapidated former Brewery above which Chisenhale Dance Space is located. At the close of this financial year, conversations with an external consultant of the Council's have restarted engagement but yet to focus on the **increasing the risk** to our longevity in our current premises.	Medium Risk	As we enter the last 10 years of our lease, we shall be engaging with our Landlords with renewed energy to establish a shared sustainable outcome for the premises that we use.

INVESTMENT POWERS

The charity has no significant investments other than cash on deposit. Under the articles and memorandum, the trustees have the power to invest in anything the trustees wish.

ASSETS The movement in fixed assets is shown in Note 7 to the accounts.

RESERVES The financial reserve policy is to strive to keep a minimum of six month's expenditure. This is reviewed annually by the Trustees in line with good practice, as suggested by the Charities Commission.

AUDITORS The annual turnover of Chisenhale Art Place is approximately £336,000 which does not require a full audit, under section 145 of the Charities Act 2011.

At the AGM 2018, a resolution was proposed that new auditors be sought, after numerous successful years with Frank Lachman. This was agreed by members. It was also later proposed that the associated costs of audits were no longer good use of company resources and that an Independent Examination would replace the audit.

After a tender process, Andrew Wells at Counterculture LLP was appointed by Trustees, to prepare the Annual Accounts and undertake the future Independent Examinations. This appointment was reconfirmed at the AGM December 2020.

DIRECTORS & TRUSTEES The directors/trustees set out below have held office during the whole year unless otherwise indicated:

M Regan
N Brown (resigned Dec 2020)
M Calderwood
E Chell
J George (resigned Dec 2020)
J Baines
S Goyal (resigned Dec 2020)
C Demoisy
K Hardy
N Onuba

PUBLIC BENEFIT
In shaping the Charity, the trustees have considered the Charity Commissions Guidance Section 4 Charities Act 2006 on public benefit.

This report has been prepared in accordance with the provisions of Section 419(2) of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on

and signed on its behalf by

……

Secretary

Chisenhale Art Place Ltd
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
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Chisenhale Art Place Ltd
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	4,499	16,600	21,099	31,593
Charitable activities	3	269,634	(16,000)	253,634	304,068
Investments	4	87	-	87	296
Total		**274,220**	**600**	**274,820**	**335,957**
Expenditure on:					
Charitable activities	5/6	(253,216)	(9,838)	(263,054)	(273,125)
Total		**(253,216)**	**(9,838)**	**(263,054)**	**(273,125)**
Net income/expenditure		**21,004**	**(9,238)**	**11,766**	**62,832**
Reconciliation of funds					
Total funds brought forward		248,453	20,284	268,737	205,905
Total funds carried forward		**269,457**	**11,046**	**280,503**	**268,737**

Chisenhale Art Place Ltd
Statement of Financial Position
As at 31 March 2021

	Notes	2021	2020
		£	£
Current assets			
Debtors	13	11,730	43,998
Cash at bank and in hand		401,810	238,057
		413,540	**282,055**
Creditors: amounts falling due within one year	14	(133,037)	(13,318)
Net current assets		**280,503**	**268,737**
Total assets less current liabilities		**280,503**	**268,737**
Net assets		**280,503**	**268,737**
The funds of the charity			
Restricted income funds	15	11,046	20,284
Unrestricted income funds	15	269,457	248,453
Total funds		**280,503**	**268,737**

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:

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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 Art Place Ltd 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.

Resources expended

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

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities where applicable. The bases on which support costs have been allocated are set out in the notes to the accounts.

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:

Land and Buildings	Over period of lease
Fixtures and Fittings	25% Straight line

Operating leases

Costs of operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	(2)	-	(2)	3,264
Grants received	4,501	16,600	21,101	28,329
	4,499	**16,600**	**21,099**	**31,593**

Analysis of grants received

	2021	2020
	£	£
Arts Council England	-	23,829
Creative Land Trust	16,600	-
Idlewild Trust	-	3,000
Job Retention Scheme Grant	4,501	-
The Art Society	-	1,500
	21,101	**28,329**

3. Income from charitable activities

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Advancement of the Arts				
Licence fees receivable	294,120	-	294,120	290,719
Educational activities	4,281	-	4,281	4,027
Light and heat	8,900	-	8,900	9,322
Deferred reduction	(37,667)	(16,000)	(53,667)	-
	269,634	**(16,000)**	**253,634**	**304,068**
	269,634	**(16,000)**	**253,634**	**304,068**

4. Investment income

	2021	2020
	£	£
Unrestricted funds		
Bank interest receivable	87	296
	87	**296**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Advancement of the Arts	193,696	9,838	203,534	211,324
Support costs	59,520	-	59,520	61,801
	253,216	**9,838**	**263,054**	**273,125**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2021	2020
	£	£	£	£
Support costs				
Advancement of the Arts	203,534	59,520	263,054	273,125

7. Analysis of support costs

	2021	2020
	£	£
Advancement of the Arts		
Management	58,020	60,289
Governance costs	1,500	1,512
	59,520	**61,801**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2021	2020
	£	£
Accountancy fees	1,500	1,512
Staff pension contributions	5,180	4,654

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2021 were:

	2021	2020
	£	£
Salaries and wages	42,475	43,152
Social security costs	-	223
Pension costs	5,180	4,654
	47,655	**48,029**

	2021	2020
Administration	1	1
Direct charitable activities	1	1
	2	**2**

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2020
	£	£	£
Income and endowments from:			
Donations and legacies	3,264	28,329	31,593
Charitable activities	304,068	-	304,068
Investments	296	-	296
Total	**307,628**	**28,329**	**335,957**
Expenditure on:			
Charitable activities	(258,608)	(14,517)	(273,125)
Total	**(258,608)**	**(14,517)**	**(273,125)**
Net income	**49,020**	**13,812**	**62,832**
Reconciliation of funds			
Total funds brought forward	199,433	6,472	205,905
Total funds carried forward	**248,453**	**20,284**	**268,737**

12. Tangible fixed assets

Cost or valuation	Land and Buildings	Fixtures and Fittings	Total
	£	£	£
At 01 April 2020	89,873	25,062	114,935
At 31 March 2021	**89,873**	**25,062**	**114,935**
Depreciation			
At 01 April 2020	89,873	25,062	114,935
At 31 March 2021	**89,873**	**25,062**	**114,935**
Net book values			
At 31 March 2021	**-**	**-**	**-**
At 31 March 2020	**-**	**-**	**-**

13. Debtors

	2021	2020
	£	£
Amounts due within one year:		
Prepayments and accrued income	11,730	43,998
	11,730	**43,998**

14. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	5,134	2,720
Other creditors	9,839	9,098
Accruals and deferred income	118,064	1,500
	133,037	**13,318**

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
Designated					
Buildings fund	-	-	-	11,700	11,700
Education fund	16,749	4,031	(4,031)	-	16,749
General					
General	231,704	270,189	(249,185)	(11,700)	241,008
	248,453	**274,220**	**(253,216)**	**-**	**269,457**

Unrestricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2020
	£	£	£	£	£
Designated					
Education fund	21,686	4,027	(8,964)	-	16,749
General					
General	177,747	303,601	(249,644)	-	231,704
	199,433	**307,628**	**(258,608)**	**-**	**248,453**

Purpose of unrestricted Funds

Education fund

This fund holds monies designated for educational purposes.

Buildings fund

The purpose of this fund is to support the increase in rents due for 2021-22 as a result of a stepped rent agreement and necessary maintenance expenditure.

General

Monies which can be used by the Trustees to further the objectives of the charity.

Restricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Covid fund	-	600	(600)	-
Education fund	20,284	-	(9,238)	11,046
	20,284	**600**	**(9,838)**	**11,046**

Restricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£	£
Education fund	6,472	28,329	(14,517)	20,284
	6,472	**28,329**	**(14,517)**	**20,284**

Purpose of restricted funds

Education fund

Funds are held for use in educational activities.

Covid fund

This fund is for grants given to assist the charity during the pandemic.

16. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	-	241,008	241,008
Designated			
Buildings fund	-	11,700	11,700
Education fund	-	16,749	16,749
Restricted funds			
Education fund	-	11,046	11,046
	-	**280,503**	**280,503**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	-	231,704	231,704
Designated			
Education fund	-	16,749	16,749
Restricted funds			
Education fund	-	20,284	20,284
	-	**268,737**	**268,737**

17. Commitments

At 31 March 2021 the company had annual commitments under non-cancellable operating leases as set out below:

Operating leases which expire:	2021 £	2020 £
After more than 5 years	145,425	145,425
	145,425	**145,425**

Chisenhale Art Place Ltd
Detailed Statement of Financial Activities
For the year ended 31 March 2021

	2021	2020
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	(2)	3,264
Grants receivable	21,101	28,329
	21,099	**31,593**
Charitable activities		
Licence fees receivable	294,120	290,719
Educational activities	4,281	4,027
Light and heat	8,900	9,322
Deferred reduction	(53,667)	-
	253,634	**304,068**
Investments		
Bank interest receivable	87	296
	87	**296**
Total incoming resources	**274,820**	**335,957**
EXPENDITURE		
Charitable activities		
Rent and rates	(156,342)	(150,281)
Utilities	(12,757)	(11,146)
Insurance	(13,690)	(12,732)
Building repairs	(7,476)	(13,678)
Education costs	(13,269)	(23,487)
	(203,534)	**(211,324)**
SUPPORT COSTS		
Management		
Staff costs - wages & salaries	(42,475)	(43,152)
Staff costs - national insurance costs	-	(223)
Staff costs - pension contributions	(5,180)	(4,654)
Stationery and postage	-	(216)
Open weekend and publicity	-	(1,199)
Telecoms	(1,054)	(1,378)
Bank charges	(343)	(310)
Sundry	(402)	(1,392)
Administration and maintenance	(8,566)	(7,765)
	(58,020)	**(60,289)**
Governance costs		
Accountancy fees	(1,500)	(1,512)
	(1,500)	**(1,512)**
Total resources expended	**(263,054)**	**(273,125)**
Net Income	**11,766**	**62,832**

This page does not form part of the statutory financial statements