

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)
S Harding (appointed Dec 2021)
M Calderwood
E Chell
M Regan

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 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 Verlag der 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 curatorial 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
<p>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.</p> <p>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.</p>	High Risk	<p>Any rent increase that is handed on to Members will continue to cause, considerable distress.</p> <p>Robust reserves have been maintained which we aim to keep at twelve months of expenditure.</p>
<p>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.</p> <p>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.</p> <p>This risk of finding alternative tenants also increases over time due to the aging of the premises making them less attractive.</p>	Medium risk	<p>Prior to COVID-19, alternative tenants could potentially be found.</p> <p>The Boards of both organisations are robustly looking to the future to ensure sustainability.</p>
<p>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.</p>	Low Risk	<p>Our operating model has adapted to accommodate more flexible use of studios by artists, while maintaining a sustainable income for the Company.</p>
<p>Artist members could find it challenging to afford the monthly licence fees.</p> <p>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.</p> <p>This risk increased in 2020-21 as a result of</p>	Low Risk	<p>Sensitive management of arrears coupled with an eye on demand will help contain this risk.</p>

<p>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'.</p> <p>However, such financial support is no longer available and some artists struggle to return to pre-pandemic income levels.</p>		
<p>The tile-hung Mansard roof needs replacement.</p> <p>Water ingress from the main flat roof and the flat roof over Chisenhale Dance Space requires long-term attention but is contained.</p>	<p>Medium to Low Risk</p>	<p>The financial impact of remedial work to staunch leaks was contained by calling on the guarantee for the previous work.</p> <p>An annual maintenance programme is in place and additional <i>ad hoc</i> repairs undertaken within budget.</p>
<p>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.</p> <p>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.</p>	<p>Low to Medium Risk</p>	<p>Strategy has been one of only undertaking essential, non-improving repairs and costs are included in annual budgets.</p> <p>A building condition survey would help identify future requirements and associated costs that could be discussed with landlords.</p>
<p>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.</p> <p>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.</p>	<p>High Risk</p>	<p>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.</p>

<p>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 than to offer it as a meanwhile space.</p>		
--	--	--

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

Chisenhale Art Place Ltd
Notes to the Financial Statements
For the year ended 31 March 2022

1. Accounting Policies

Basis of accounting

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

Chisenhale 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

Chisenhale Art Place Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2022

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		
<i>Advancement of the Arts</i>		
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

Chisenhale Art Place Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2022

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

Chisenhale Art Place Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2022

11. Comparative for the Statement of Financial Activities

	Unrestricted funds £	Restricted funds £	2021 £
Income and endowments from:			
Donations and legacies	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

Chisenhale Art Place Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2022

14. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	-	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
	£	£	£	£	£
<i>General</i>					
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
	£	£	£	£	£
<i>General</i>					
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.

Chisenhale Art Place Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
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 energy efficiency of the building.

16. Analysis of net assets between funds

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

Chisenhale Art Place Ltd
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
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:

	2022 £	2021 £
Operating leases which expire:		
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