

**Charity number: 285125**

**Company number: 01615990**

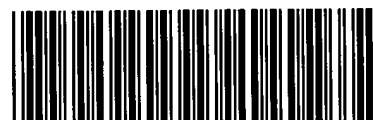
**(England and Wales)**

**Chisenhale Art Place Ltd**

**Report of the Trustees and Unaudited Financial Statements**

**For the year ended 31 March 2024**

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**Chisenhale Art Place Ltd**  
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**For the year ended 31 March 2024**

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**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, Elias 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:
  - o Clarify responsibilities, benefits, and ways of participating for artists
  - o Expand participation of Global Majority, disabled, and neurodivergent artists
  - o Share resources more equitably and sustainably
  - o 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:

| <b>RISK</b>   | <b>MITIGATIONS</b>  |
|---|---|
| <p>The current lease, with London Borough of Tower Hamlets, expires in 2031.</p> <p>The risks/outcomes are:</p> <p>1) Loss of the building and all organisations have to leave building.</p> <p>2) A further short lease with no investment in the building</p> <p>3) Renewed lease with significantly higher rent.</p> | <p>Securing the long-term future of the organisation is central to our planning.</p> <p>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.</p> <p>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.</p> |

|   |   |
|---|---|
|   | <p>Advocacy with GLA, ACE and others has commenced to raise profile of situation and risk.</p> <p>Regular check-ins take place with members and trustees within a two-year framework to progress by Spring 2025.</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> | <p>Working framework is now in place for regular communication between:</p> <ol style="list-style-type: none"> <li>1) Chairs &amp; Executive Directors.</li> <li>2) ED's on more operational matters.</li> </ol> <p>A scoping study of alternative uses of spaces is planned, in the event that members leave before the end of the existing headlease.</p>   |
| <p>The overall condition of the exterior fabric of the two buildings continues to deteriorate over time.</p> <p>Increasing maintenance and repairs to ensure Health &amp; Safety could become unaffordable to the organisation.</p> <p>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>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.</p> <p>A PPM report has been commissioned to help identify future requirements and associated costs that could be discussed with landlord.</p> <p>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.</p> <p>Robust reserves to be maintained if landlord is unlikely to invest in upkeep of building.</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 £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

A handwritten signature in black ink, appearing to be 'A. Rivers', written over a horizontal line.

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<br>funds<br>£ | Restricted<br>funds<br>£ | 2024<br>£        | 2023<br>£        |
|------------------------------------|-------|----------------------------|--------------------------|------------------|------------------|
| <b>Income and endowments from:</b> |       |                            |                          |                  |                  |
| 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           |
| <b>Total</b>                       |       | <b>281,389</b>             | <b>4,080</b>             | <b>285,469</b>   | <b>386,594</b>   |
| <b>Expenditure on:</b>             |       |                            |                          |                  |                  |
| Charitable activities              | 6/7   | (281,511)                  | (28,887)                 | (310,398)        | (291,574)        |
| <b>Total</b>                       |       | <b>(281,511)</b>           | <b>(28,887)</b>          | <b>(310,398)</b> | <b>(291,574)</b> |
| <b>Net income/expenditure</b>      |       | <b>(122)</b>               | <b>(24,807)</b>          | <b>(24,929)</b>  | <b>95,020</b>    |
| <b>Reconciliation of funds</b>     |       |                            |                          |                  |                  |
| Total funds brought forward        |       | 382,354                    | 26,148                   | 408,502          | 313,482          |
| <b>Total funds carried forward</b> |       | <b>382,232</b>             | <b>1,341</b>             | <b>383,573</b>   | <b>408,502</b>   |

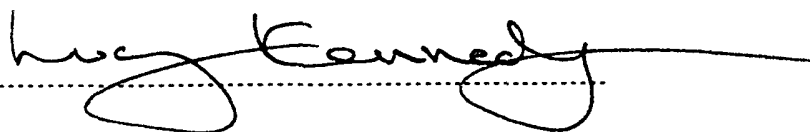
**Chisenhale Art Place Ltd**  
**Statement of Financial Position**  
**As at 31 March 2024**

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

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**



**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements**  
**For the year ended 31 March 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<br>£    | 2023<br>£     |
|-------------------------|--------------|---------------|
| <b>Restricted funds</b> |              |               |
| Grants received         | 4,080        | 38,532        |
|                         | <u>4,080</u> | <u>38,532</u> |

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2024**

**Analysis of grants received**

|                      | 2024         | 2023          |
|----------------------|--------------|---------------|
|                      | £            | £             |
| Arts Council England | 4,080        | 38,532        |
|                      | <u>4,080</u> | <u>38,532</u> |

**3. Income from charitable activities**

|                                | 2024           | 2023           |
|--------------------------------|----------------|----------------|
|                                | £              | £              |
| <b>Unrestricted funds</b>      |                |                |
| <i>Advancement of the Arts</i> |                |                |
| Licence fees receivable        | 262,392        | 296,525        |
| Educational activities         | 7,163          | 6,725          |
| Light and heat                 | 10,871         | 8,124          |
|                                | <u>280,426</u> | <u>311,374</u> |
|                                | <u>280,426</u> | <u>311,374</u> |

**4. Investment income**

|                           | 2024       | 2023       |
|---------------------------|------------|------------|
|                           | £          | £          |
| <b>Unrestricted funds</b> |            |            |
| Bank interest receivable  | 963        | 332        |
|                           | <u>963</u> | <u>332</u> |

**5. Other income**

|                        | 2024     | 2023          |
|------------------------|----------|---------------|
|                        | £        | £             |
| Local Authority Rebate | -        | 36,356        |
|                        | <u>-</u> | <u>36,356</u> |

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2024**

**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         |
|                         | <b>281,511</b>     | <b>28,887</b>    | <b>310,398</b> | <b>291,574</b> |

**7. Costs of charitable activities by activity type**

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

**8. Analysis of support costs**

|                                | 2024          | 2023          |
|--------------------------------|---------------|---------------|
|                                | £             | £             |
| <b>Advancement of the Arts</b> |               |               |
| Management                     | 72,933        | 69,588        |
| Governance costs               | 9,350         | 7,837         |
|                                | <b>82,283</b> | <b>77,425</b> |

**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 |

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2024**

**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         |
|                    | <u>43,875</u> | <u>51,606</u> |

|                              | 2024     | 2023     |
|------------------------------|----------|----------|
| Administration               | 1        | 1        |
| Direct charitable activities | 1        | 1        |
|                              | <u>2</u> | <u>2</u> |

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).

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2024**

**12. Comparative for the Statement of Financial Activities**

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

**13. Debtors**

|                                     | 2024<br>£     | 2023<br>£     |
|-------------------------------------|---------------|---------------|
| <b>Amounts due within one year:</b> |               |               |
| Trade debtors                       | 3,367         | 2,616         |
| Prepayments and accrued income      | 55,270        | 50,138        |
|                                     | <b>58,637</b> | <b>52,754</b> |

**14. Creditors: amounts falling due within one year**

|                              | 2024<br>£     | 2023<br>£     |
|------------------------------|---------------|---------------|
| Trade creditors              | 1,807         | -             |
| Other creditors              | 11,559        | 16,765        |
| Accruals and deferred income | 3,079         | 1,650         |
|                              | <b>16,445</b> | <b>18,415</b> |

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2024**

**15. Movement in funds**

**Unrestricted Funds**

|                             | Balance at<br>01/04/2023 | Incoming<br>resources | Outgoing<br>resources | Transfers | Balance at<br>31/03/2024 |
|-----------------------------|--------------------------|-----------------------|-----------------------|-----------|--------------------------|
|                             | £                        | £                     | £                     | £         | £                        |
| <i>Designated</i>           |                          |                       |                       |           |                          |
| Local Authority Rebate Fund | 36,356                   | -                     | -                     | (34,723)  | 1,633                    |
| <i>General</i>              |                          |                       |                       |           |                          |
| 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                  |
|                             | <b>382,354</b>           | <b>281,389</b>        | <b>(281,511)</b>      | <b>-</b>  | <b>382,232</b>           |

**Unrestricted Funds - Previous year**

|                             | Balance at<br>01/04/2022 | Incoming<br>resources | Outgoing<br>resources | Transfers | Balance at<br>31/03/2023 |
|-----------------------------|--------------------------|-----------------------|-----------------------|-----------|--------------------------|
|                             | £                        | £                     | £                     | £         | £                        |
| <i>Designated</i>           |                          |                       |                       |           |                          |
| Local Authority Rebate Fund | -                        | 36,356                | -                     | -         | 36,356                   |
| <i>General</i>              |                          |                       |                       |           |                          |
| 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                  |
|                             | <b>305,330</b>           | <b>348,062</b>        | <b>(271,038)</b>      | <b>-</b>  | <b>382,354</b>           |

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2024**

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

**Restricted Funds - Previous year**

|                | Balance at<br>01/04/2022 | Incoming<br>resources | Outgoing<br>resources | Balance at<br>31/03/2023 |
|----------------|--------------------------|-----------------------|-----------------------|--------------------------|
|                | £                        | £                     | £                     | £                        |
| Education fund | 8,152                    | 38,532                | (20,536)              | 26,148                   |
|                | <u>8,152</u>             | <u>38,532</u>         | <u>(20,536)</u>       | <u>26,148</u>            |

**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 energy efficiency of the building.

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2024**

**16. Analysis of net assets between funds**

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

**Previous year**

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

**17. Commitments**

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

|                                | 2024<br>£      | 2023<br>£      |
|--------------------------------|----------------|----------------|
| Operating leases which expire: |                |                |
| After more than 5 years        | 152,350        | 152,350        |
|                                | <b>152,350</b> | <b>152,350</b> |



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

|   | 2024             | 2023             |
|---|------------------|------------------|
|   | £                | £                |
| <b>INCOME AND ENDOWMENT</b>                                   |                  |                  |
| <b>Donations and legacies</b>                                 |                  |                  |
| Grants receivable   | 4,080            | 38,532           |
|   | <b>4,080</b>     | <b>38,532</b>    |
| <b>Charitable activities</b>                                  |                  |                  |
| 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            |
|   | <b>280,426</b>   | <b>311,374</b>   |
| <b>Investments</b>  |                  |                  |
| Bank interest receivable                                      | 963              | 332              |
|   | <b>963</b>       | <b>332</b>       |
| <b>Other income</b>   |                  |                  |
| Local Authority Rebate  | -                | 36,356           |
|   | <b>-</b>         | <b>36,356</b>    |
| <b>Total incoming resources</b>                               | <b>285,469</b>   | <b>386,594</b>   |
| <b>EXPENDITURE</b>  |                  |                  |
| <b>Charitable activities</b>                                  |                  |                  |
| 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)            |
|   | <b>(228,115)</b> | <b>(214,149)</b> |
| <b>SUPPORT COSTS</b>  |                  |                  |
| <b>Management</b>   |                  |                  |
| 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)         |
|   | <b>(72,933)</b>  | <b>(69,588)</b>  |
| <b>Governance costs</b>                                       |                  |                  |
| Accountancy fees (Advancement of the Arts)                    | (1,650)          | (1,650)          |
| Legal and professional fees (Advancement of the Arts)         | (7,700)          | (6,187)          |

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

|                                 |                  |                  |
|---------------------------------|------------------|------------------|
|                                 | <u>(9,350)</u>   | <u>(7,837)</u>   |
| <b>Total resources expended</b> | <u>(310,398)</u> | <u>(291,574)</u> |
| <b>Net Expenditure</b>          | <u>(24,929)</u>  | <u>95,020</u>    |