

**Charity number: 285125**

**Company number: 01615990**

**(England and Wales)**

**Chisenhale Art Place Ltd**

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

**For the year ended 31 March 2025**

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

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2025. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

**REFERENCE AND ADMINISTRATIVE INFORMATION**

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

**Trustees**

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

Lucy Kennedy (Chair)  
Sian Harding  
Isabelle Hancock  
Sarah Musgrove  
Michael Regan  
Nadine Thornton-Dewhirst  
Kate Hardy  
(Resigned: 05 December 2024)  
Julie Baines  
(Resigned: 05 December 2024)

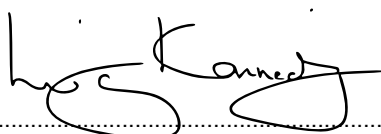
**Secretary**

E Kingston-Hogg  
A Wakelin

**Independent examiner**

Andrew M Wells FMAAT  
Counterculture Partnership LLP  
23 St Leonards Road  
Bexhill  
East Sussex  
TN40 1HH

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

  
.....  
Lucy Kennedy (Chair)

28 November 2025

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**CHISENHALE ART PLACE LIMITED**

**DIRECTORS' AND TRUSTEES' REPORT**

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

**DIRECTORS' RESPONSIBILITIES**

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the Company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Company and of the results of the Company for that year.

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

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

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

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

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

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## **1. OBJECTS FOR THE CHARITY**

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

## **2. STRUCTURE, GOVERNANCE AND MANAGEMENT**

### ***Governance and Organisation***

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

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

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

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

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

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

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

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

***Recruitment and Appointment of new Trustees***

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

***Trustees Induction and Training***

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

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

***Related Parties***

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

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

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

**3. PRINCIPAL ACTIVITY AND MEMBERSHIP**

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

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

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

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

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

**Public Benefit**

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

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

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

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

Specifically, Chisenhale Art Place supports its aims by:

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

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

#### **4. ACTIVITIES AND ACHIEVEMENTS DURING 2024-25**

##### ***'Chisenhale Studios' Public Programme Activities:***

###### ***Open Studios***

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

###### ***Open House Festival***

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

###### ***Artist Classes & Workshops***

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



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

***Wider Public Programme:***

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

***Family Open Day***

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

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

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

***Future Artists Summer School***

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

***Chisenhale Summer Street Party***

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

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

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

*Participant Feedback on the Street Party:*

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

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

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

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

**Partner Programmes**

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

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

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

**Organisational Development**

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

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

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

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

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

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

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

***Securing CAP's Long-Term Sustainability***

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

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

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

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

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

### **Building Value and Impact**

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

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

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

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

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

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

## **5. CHISENHALE GALLERY**

### ***Introduction***

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

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

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

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

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

***Mission:***

To champion the next generation of artists.

Chisenhale Gallery champions the next generation of artists and is inspired by exciting and thought-provoking ways that artists reinterpret the world. The gallery amplifies artists' voices to connect with the artist within us all. Chisenhale Gallery believes that excellent artists are everywhere and so provides platforms for them to be seen and heard, not only in the gallery or art studio, but also in classrooms, in books and throughout the local area. The gallery works with UK-based artists to provide an international platform and with international artists to support their UK network.

***Vision:***

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

We are:

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

***Strategic Aims and Objectives***

Chisenhale Gallery's activities are guided by seven strategic objectives:

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

***Commissions:***

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

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

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

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

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

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

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

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

***Publishing***

Publications in 2024–25 complemented our commissions programme:

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

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

***Social Practice:***

**Migrate Journey (26–28 Apr 2024)**

Public sculpture and community events involving local organisers, photographers, and architects, engaging a local audience of 300.

**Island of Us: Conversations About Justice with Children**

Collaboration with Chisenhale Primary School inspired by Rory Pilgrim's pink & green exhibition. Explored freedom, justice, and ethical responsibility with pupils; published as a small book.

**Future Artists Programme & CAP Street Party**

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

**Art-making in Unstable Contexts**

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

***Curatorial Fellowships***

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

***Staff and Governance***

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

Senior staff included:

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

***Networks***

Chisenhale Gallery maintained active memberships with:

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

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

## **6. CHISENHALE DANCE SPACE (CDS)**

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

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

### ***CDS & the Artist Community***

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

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

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

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



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***CDS Impact Strands***

CDS's work is organised around four key areas:

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

***Annual Review and Successes:***

***Community Building:***

***CDS Artist Community***

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

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

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

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

***Artist Community Events***

Highlights included:

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

***Performance Party & Community Fair***

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

***Artist Recruitment***

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

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

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

**Access to Affordable Space:**

***Studio Hire***

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

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

***Investment in Studio Spaces***

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

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

***Artist Support:***

***Public Programmes***

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

***Artist-led Classes & Workshops***

Approx. 300 workshops/classes delivered, including children's programming. Plans underway for new teenage classes, supported by Choreographers Gallery Trust.

***Partner Programmes***

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

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

***CDS Artist Community Programmes***

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

***Influence, Advocacy & Changemaking:***

***CDS Artist Committee***

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

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

***Dance Art Journal REWRITE Series***

Eight commissioned articles amplified artist-led perspectives, reaching 47,662 accounts and 1,510 readers.

***Training & Organisational Change***

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

***Staff & Governance***

End-of-year staffing:

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

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

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

## **7. RISK MANAGEMENT REVIEW**

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

<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> <ol style="list-style-type: none"> <li>1) Loss of the building and all organisations have to leave building.</li> <li>2) A further short lease with no investment in the building</li> <li>3) Renewed lease with significantly higher rent.</li> </ol>	<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 in 2028 when their sub-leases are up for renewal. 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>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>

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This risk of finding alternative tenants also increases over time due to the aging of the premises making them less attractive.	
<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 the 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 the landlord is unlikely to invest in upkeep of the 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 21st November 2025 and signed on its behalf by

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

A handwritten signature in black ink, appearing to read 'Lucy Kennedy', with a horizontal line extending from the end of the signature.

---

Lucy Kennedy

Chair of Trustee Board

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

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

**Responsibilities and basis of report**

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

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

**Independent examiners statement**

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

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

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

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



.....  
Andrew M Wells FMAAT  
Counterculture Partnership LLP  
23 St Leonards Road  
Bexhill  
East Sussex  
TN40 1HH

28 November 2025

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

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



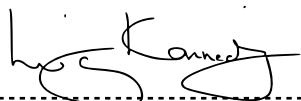
**Chisenhale Art Place Ltd**  
**Statement of Financial Position**  
**As at 31 March 2025**

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

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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



-----  
 Lucy Kennedy (Chair)  
 Trustee

28 November 2025

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2025**

**1. Accounting Policies**

**Basis of accounting**

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

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

**Going concern**

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

**Incoming resources**

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

**Resources expended**

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

**Allocation and appointment of costs**

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

**Taxation**

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

**Operating leases**

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

**2. Income from donations and legacies**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Grants received	22,500	4,080
	<b>22,500</b>	<b>4,080</b>

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2025**

**Analysis of grants received**

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

**3. Income from charitable activities**

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

**4. Investment income**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Bank interest receivable	445	963
	<b>445</b>	<b>963</b>

**5. Costs of charitable activities by fund type**

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

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2025**

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

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

**7. Analysis of support costs**

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

**8. Net income/(expenditure) for the year**

This is stated after charging/(crediting):

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

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2025**

**9. Staff costs and emoluments**

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

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

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

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

	<b>2025</b>	<b>2024</b>
Administration	1	1
Direct charitable activities	1	1
	<u><b>2</b></u>	<u><b>2</b></u>

**10. Trustee remuneration and related party transactions**

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

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

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

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2025**

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

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

**12. Debtors**

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

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

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

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2025**

**14. Movement in funds**

**Unrestricted Funds**

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

**Unrestricted Funds - Previous year**

	<b>Balance at 01/04/2023</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Transfers</b>	<b>Balance at 31/03/2024</b>
	£	£	£	£	£
<i>Designated</i>					
Buildings fund	40,500	-	-	-	40,500
Education fund	21,794	7,163	(1,326)	-	27,631
Local Authority Rebate Fund	36,356	-	-	(34,723)	1,633
<i>General</i>					
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>

**Chisenhale Art Place Ltd**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2025**

**Purpose of unrestricted Funds**

Education fund

This fund holds monies designated for educational purposes.

Buildings fund

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

Local Authority Rebate Fund

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

General

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

**Restricted Funds**

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

**Restricted Funds - Previous year**

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

**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 2025**

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

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

**Previous year**

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

**16. Commitments**

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

	2025 £	2024 £
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 2025**

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

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

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