CHISENHALE DANCE SPACE

England & Wales · Charity number 288149

Details

Other names	CHISENHALE DANCE SPACE LIMITED
Status	Registered
Legal form	Charitable company
Company number	01740641
Registered	1986-03-17
Register	View on the Charity Commission register

Contact

Address	Chisenhale Dance Space 64-84 Chisenhale Road London E3 5QZ
Phone	02089816617
Email	mail@chisenhaledancespace.co.uk
Website	www.chisenhaledancespace.co.uk

Activities

Objects: TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE EDUCATION, PARTICULARLY BY THE PRODUCTION AND PERFORMANCE OF DANCE, BALLET AND SIMILAR CHOREOGRAPHIC ARTS, AND THE ENCOURAGEMENT OF THE ARTS, INCLUDING THE ARTS OF DANCE, CHOREOGRAPHY, MUSIC, DRAMA, MIME, SINGING, LITERATURE, SCULPTURE AND PAINTING.

Activities: We support the development of artists, the participation in dance by the community, and the development of cutting edge dance and movement practice and debate. We do this by:- offering bespoke artistic advice, space and time for professional development, sharings and events.- running workshops and classes for the diverse communities of East London

Downloaded from opencharities.uk/ew/288149

Classification

- **How:** Makes Grants To Individuals, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

Geography

- Tower Hamlets

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£243,096	£228,493	-	-
2024-03-31	£229,450	£228,445	-	-
2023-03-31	£129,461	£237,632	-	-
2022-03-31	£365,245	£264,065	-	-
2021-03-31	£207,815	£197,281	-	-

Trustees

Name	Role	Appointed
Nicola Collette Napier	Chair	2025-09-12
Bakani Pick-Up		2023-01-03
Milica Vukovic-Smart		2026-05-04
Naomi Taylor		2023-02-01
Sally Rose		2023-02-01
Tessa Gillett		2026-04-20
Tomoyo Miyakawa		2026-04-20
Urja Desai Thakore		2025-03-06

Downloaded from opencharities.uk/ew/288149

CHISENHALE DANCE SPACE

England & Wales - Charity number 288149

Accounts

CHISENHALE DANCE SPACE

(A Company Limited by Guarantee)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

CHISENHALE DANCE SPACE
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2025

	Page
Legal and Administrative details	2
Directors' Report	4 - 16
Independent examiner's report	17
Statement of Financial Activities	18
Balance Sheet	19
Notes to the Financial Statements	20-27

CHISENHALE DANCE SPACE
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2025

Directors & Trustees:	Steven Brett (Interim Co-Chair / resigned 24 Nov 2025) Alisa Oleva (resigned 6 Mar 2025) Georgia Clarke (resigned 6 Mar 2025) Beatrice Perini (resigned 12 Mar 2025) Bakani Pick-Up Sally Rose (Interim Co-Chair) Naomi Taylor Heather Doole (resigned 24 Nov 2025) Urja Desai Thakore (appointed 6 Mar 2025) Nicky Napier (appointed 24 Nov 2025)
Director (staff) and Company Secretary:	Reece McMahon
Registered Office:	64-84 Chisenhale Road, London, E3 5QZ
Independent Examiner:	Anthony Epton Goldwins Limited, Chartered Accountants 75 Maygrove Road, West Hampstead, London, NW6 2EG
Bankers:	National Westminster Bank Plc, 403 Bethnal Green Road, London, E2 OAL
Charity registration number:	288149
Company registration number:	01740641

CHISENHALE DANCE SPACE
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2025

TRUSTEES / DIRECTORS' REPORT

The Trustees, who are also Directors of the charity for the purposes of the Companies Act, submit their annual report and the financial statements for the year ended 31st March 2025. The Trustees have undertaken the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in January 2015 in preparing the annual report and financial statements of the charity.

Trustees / 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 audit information of which the company's auditors are 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 auditors are aware of that information.

1. Structure, Governance and Management

Governance and Organisation

The company is called Chisenhale Dance Space (CDS). It was set up in 1980 and until 2017 was governed by a Memorandum and Articles of Association which was last amended on 19 July 1983. New Articles of Association were officially adopted in September 2017, following an organisational review and in line with best practice.

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £1The company is a registered charity (288149).

A Board of Trustees / Directors is responsible for the Charitable Company's overall management and control. They employ an executive staff director to lead a staff team to carry out all functions of the organisation.

Chisenhale Dance Space considers itself to be 'artist-led' and this historically was through a 'membership' model, which has not been a constitutional entity since 2017. CDS now facilitates the 'CDS Artist Community' which this year was formed of 230 artists. These artists form the artistic leadership of CDS, guide the organisation's direction, and understand it as a hub and a model to advocate for change within the arts sector. 5 artists are selected each year to take on a role in the 'CDS

Artist Committee' - an informal artist advisory board who support trustees and staff with decision-making and are remunerated for this.

Recruitment and appointment of new Trustees

The Chisenhale Dance Space Board of Trustees / Directors meets formally four times a year, with additional meetings as necessary, and are actively involved between meetings. All new Trustees are identified and nominated by the Trustees and are usually voted in at the Annual General Meeting or co-opted part way through the year. The Board is entitled to appoint Trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

Trustees Induction and Training

All potential new Trustees who are new to the organisation are asked to submit a profile of the skills and experience they bring to the Board. They meet with members of the Board, Staff and Artist Community before attending a board meeting as observers. Their induction consists of a meeting with the chair of the board to assess the current needs of the board and how they might contribute to it. They are also given the most recent Annual Report and Accounts, the organisation's strategic plan and other information relevant to the Company.

As part of CDS's aim to be a anti-racist and anti-ableist organisation, new Trustees are asked to engage in recorded online anti-racist and anti-ableist training sessions developed specifically for the organisation. Trustees are asked to revisit these sessions yearly. No other formal training is undertaken except as it relates to particular functions such as being a bank signatory, however Board away days are hosted each year and board development opportunities actively sought out.

Related Parties

The company has no subsidiaries. It maintains a close working relationship with Chisenhale Art Place (CAP), a charitable company limited by guarantee, of which it is a member organisation. The company occupies its premises under a sublease agreement with CAP.

The company also works in close collaboration with Chisenhale Gallery, the other member organisation of Chisenhale Art Place, which is separately constituted and governed.

As of July 2025, the company's Executive Director and Company Secretary, Reece McMahon, has additionally undertaken the role of Interim Executive Director of Chisenhale Art Place for a fixed period of six months. 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's conflict of interest policy and the Charity Commission's guidance on trustee and senior management conduct.

Risk Management

Trustees actively review the major 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 provide sufficient resources in the event of adverse conditions. The Trustees have also examined other operational and business risks faced by the charity and confirm that they have established systems and plans to mitigate the significant risks.

Currently identified main areas of concern continue to be related to the building which CDS sub-leases from CAP:

Lease and rent:

- CAP's current lease from London Borough of Tower Hamlets (LBTH) expires in 2031, with a rent review due in 2026. A new, long lease needs to be secured within the next few years to ensure all organisations as part of CAP can plan accordingly for the future.

- In 2023, CDS renewed its 5-year sub-lease with landlord CAP until 2028. With a long-term strong relationship, this is a low risk, but it is raised by its relationship to 5-year rent-reviews between LBTH and CAP which is a high risk to our business model, particularly given that we are in the final 6 years of tenure under the current lease.

Physical condition:

- The physical condition of the building and associated challenges of operating within it continue to persist and require regular maintenance. Due to the length of time left on the current lease, securing funding for ongoing maintenance is a challenge.
- There are significant weaknesses in the water-tightness of the space. Several leaks persist during heavy rain due to water pooling on the flat roof above the premises.
- There is a lack of adequate heating in the space, especially during winter months. This is further exacerbated by CDS existing primarily above a large, empty, derelict space.
- This contributes to an ongoing damp and mould challenge which in the past year has been exacerbated by the changing weather.

Access**:**

- CDS remains only accessible by 40 steps, without lift access, and this lack of access for wheelchair users and those with access needs limits our possibilities for hirers, audiences, programmes, partnership and potential future investment, as well as our full accessibility ambitions.

We're committed to and are working closely with CAP to secure the long term sustainability and viability of CDS on this site, which is a site of heritage significance for the organisation and artistic community. Recent conversations with LBTH have been positive.

Although CDS can continue operating with these challenges persisting for the foreseeable future, without a new lease and the possibility of significant investment in capital works, the likelihood of CDS continuing to do so beyond 2031 is limited. Trustees and management are currently pursuing a strategy of acquiring a new 'third' studio space by 2027 to enable CDS to concurrently run operations between sites and if needed, transition to the new space on an interim basis should it become necessary to leave the current building by 2031.

2. Principal Activity and Charitable Objective

Objectives

The principal activity of the company during the year continued to be the support of dance and movement-based activities for professional artists and the local community. Its charitable objectives are to promote, maintain, improve, and advance education, particularly through the production and performance of dance and related choreographic arts.

The year 2024–2025 marked the organisation's first full year of activity following the launch and implementation of its reimagined artist-led model in late 2023. This new approach has enabled the development of a range of programmes, partnerships, and opportunities, strengthening CDS's commitment to becoming authentically artist-led. The Board and management have implemented a three-year strategic plan (2024–2027), which is being monitored and refined in line with delivery.

As of autumn 2024, the trustees have initiated a review of the charity's objectives to ensure they remain aligned with the organisation's redefined mission, vision, and values.

CDS & the CDS Artist Community

Chisenhale Dance Space (CDS) is England's only independent artist-led dance center, dedicated to providing essential space for artistic experimentation and creation. It supports a diverse range of marginalised artists by offering access to creative opportunities and career development.

The CDS Artist Community, currently made up of 230 artists, plays a central role in shaping the organisation's programmes and direction. CDS operates with a commitment to transparency, ethical

practices, and principles that are anti-racist, anti-ableist, and environmentally conscious.

The organisation emphasises process over product, fostering an environment that values experimentation, learning, and risk-taking. Its inclusive community provides a supportive space for artists from all backgrounds to thrive.

Community Culture
CDS and its community value dance in all its forms, recognising its transformative impact on individuals and communities. The organisation provides a welcoming home for artists, both within its imperfect East London building and beyond, with a particular focus on supporting those who lack opportunities elsewhere. Artists in the community are based across the UK and further afield.

Rejecting traditional notions of "quality" in artmaking, CDS embraces a wide range of performance disciplines and styles. The community actively advocates for positive change within its work, its networks, and the broader arts sector.

CDS operates with respect, transparency, and ethical practices, rooted in anti-racism, environmental consciousness, and non-discrimination. Its approach to fostering positive change is guided by core principles: ***collectivity, autonomy, process, generosity, equity, accountability and accessibility.***

CDS Impact Strands
CDS's core activities and areas of impact are divided into four areas:

1. ***Community Building:*** As "choreographers of community," CDS connects artists, fostering a more cohesive, creative, and caring sector through networking and development opportunities.
2. ***Access to Affordable Space:*** CDS is committed to being London's most affordable, safe, and accessible studio space, ensuring artists feel at home both physically and spiritually.
3. ***Artist Support:*** Recognising the challenges artists face, CDS focuses on empowering marginalised voices and enabling projects that might not thrive elsewhere, sharing resources and acting as a vital support system.
4. ***Advocacy and Change-making:*** CDS champions transparent, ethical, and inclusive practices, with a focus on anti-racism and anti-ableism, driving change through advocacy, innovation, and thought leadership to influence the wider sector.

Annual Review and Successes

1. Community Building

CDS Artist Community

The CDS Artist Community is made up of independent artists and arts workers, who together form the artistic leadership of Chisenhale Dance Space. They are performers, choreographers, teachers, curators, producers, facilitators and peers. Artists take on one of two roles in the community, which allows them to engage in different ways:

- **Activators:** 60 core artists key to decision making, 100% identify as disabled, neurodivergent, and/or Global Majority Heritage
- **Collaborators:** Artists who play a supporting role, but still receive the benefits of being part of the community.

Following the successful launch of the artist-led model in 2023–24, the 2024–25 year marked its first full cycle of delivery and a period of deeper learning about its benefits in practice. To better understand how artists engage with CDS and what forms of support they most value, feedback was gathered throughout the year and through a new annual survey conducted each spring. This ongoing dialogue has informed a series of refinements and improvements to the operation of the CDS Artist Community. Key developments include:

- An overhaul of community communications, introducing a new group chat channel to streamline and personalise interaction.
- The creation of an Artist Community intranet on Notion, providing access to practical information, resources, and regular video/audio updates on CDS activities.
- The development of an internal skills-sharing database, enabling artists to connect, collaborate, and exchange expertise more easily.

Artist Community Events
As part of our commitment to building community and embedding artist leadership within our model, we delivered several Artist Community events across the year:

- ***'Laying the Floor' Welcome Gathering*** - 17 Oct 2024, - blended in-person / online session to welcome new artists into the community.
- ***Artist Community Winter Social*** **-** 5 Dec 2024, at Bard Books
- ***Activator Gatherings*** - 28 May 2024 / 21 Nov 2024 / 5 Feb 2025 - a regular space where artists gather to agree on the communities focus for the next few months and feed into programming / more immediate decision making.
- ***'Raising the Floor' Artist Forum*** - 27 Mar 2025, blended in-person / online sessions forum for all artists in the community to feed into longer-term strategic decision making.

Performance Party & Community Fair
In July 2024, Chisenhale Dance Space trialled a new format for its summer Artist Community event — one that was public-facing and enabled artists to play a more active role in curation and delivery. *'Making Sh*t Happen'*, held at Ugly Duck from 20–21 July 2024, was a weekend gathering for artists collaborating towards progressive cultural and social change. The event opened with a performance party where music and dance filled the space and experimental queer artists presented their work — ranging from performance art and vogue to improvised singing. The following day featured a community fair with stalls, zine-making, prize draws and a cassette auction. Talks and discussions were centred on anti-oppressive practices and inclusive approaches to working in the arts. The weekend drew 300+ attendees and we are grateful to all the artists and collectives who made the weekend possible:

Performers: Alya Al-Sultani, Bambi Jordan Philips, Lizzy Tan, Francisco Zhan, Yuki Nishimura **Speakers:** Clint Sinclair, Frances Morgan, Reece McMahon, Saskia Horton, Taslima Khan, Valerie Ebuwa / **Workshop Facilitator:** Oestrogeneration / **Stallholders:** Andrea Carr, Ashley Lim Li Xin, Assemblage Collective, Babel Theatre, Bayt Al Mafatih, Christopher Matthews, Dance Art Journal, Ensemble Not Found, Flow & Radiate, Hidden Keileon, Rain Crew, Raze Collective, Renée Bellamy, Savannah Theis, Sham Nimai, Streatham Space Project, The Purple Ladies, We Are Sensoria / **DJ:** Harietta

We seek to embed this event into our programme moving forwards as a space to not only meet new artists, but allow the CDS Artist Community to share their work more broadly with the sector.

Artist Recruitment
At the start of the 24-25 year, CDS was actively supporting 200 artists as part of its Artist Community Model. This year, the decision was made to strategically grow the community as we seek to understand the opportunities and limitations of this new model. We invited 100 people to join us who had engaged with our programme since our relaunch. 60 people accepted our invitation and 170 of the existing community chose to stay - with some artists moving between roles and others citing busy schedules and not being able to make the most of the benefits as the main barrier to participation.

As of September 2024, the CDS Artist Community is now composed of 230 artists who identify as:

- 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 (with representation from across England, Wales & Scotland)

Looking ahead, we are preparing to introduce an open and public application process in summer 2025, aiming to engage a broader range of new artists. The introduction of the CDS Artist Community has revitalised and strengthened the organisation and we are committed to further developing the systems and structures that support meaningful artist leadership at CDS. We are grateful to the 230 artists who currently form the CDS Artist Community and look forward to 2025–26, where we aim to welcome even more artists to join and contribute to our vibrant creative network.

Select feedback from the CDS Artist Community:

'By being an Activator I was able to take part in Greenhouse, which helped me fund my first ever docu-fiction film that I co-directed and produced, about the emotional relevance of Bharatanayam to female Srilankan performers across time. Thank you so much for believing in my vision. Without this the film is unlikely to have been possible!' - ***Sheyamali Sudesh***

'I have benefitted so much from conversations and reflections shared in our Activator Gatherings, and the generosity and openness of other members is heartening. I love the fact that I meet and work with Activators outside of CDS - it feels as though the work we do extends beyond the meeting space. As an older, recently-diagnosed Neurodivergent dance artist, being included rather than sidelined means a lot to me.' - ***Mary Price O'Connor***

'I met Zoe through Activator gatherings, and we've since worked together on several applications for development of her work 'Wired' - which she first developed at Greenhouse. She will hopefully soon be a Supporting Director of 'Sensoria' as we merge into a C.I.C, and she has just also been a great friend!' - ***Saskia Horton***

2. Access to Affordable Space:

Studio Hire
Affordable Studio hire for independent artists, bookable online and in person for one-off hires or longer term rehearsals, continues to be at the core of both CDS' charitable aims, financial model and operations. CDS has two studios which it hires out to artists and we are delighted that the model has grown from strength to strength in recent years - supporting CDS to generate earned income whilst also supporting more artists than ever before.

CDS was open and available for artists to use for 89% of the year, which equates to 7824 hours (an increase from 82% in 23-24). Our studios were used by artists for 6,134 hours this year across 2,131 bookings (up by 660 from 23-24) with 493 unique hirers (up from 385 in 23-24) booking time in the studios.

Of this, 323 bookings were made by artists in the CDS Artist Community at their reduced-subsidised rate and an additional 164 bookings were offered for free to artists through our 'next-day' in-kind space offer which is available to all artists that make up the CDS Artist Community. 697 (an increase of 113.1% from 23-24) free studio hours were given to artists this year, including for free events for artists such as

Artist Community Gatherings and 'WTF Thursday' evenings valued at approx £18,000. We estimate that over 14,000 people visited our building this year.

This year also saw us double-down on our 'last-minute' rate offer - aligning both studios to be available at £10 per hour, 7 days in advance. This offer has seen us support more artists than ever to access affordable space - with 264 unique bookings made at this rate and many of these being first time bookers who consequently went on to join the Artist Community. This also generated an additional £15,600 of income and we look forward to seeing how this new offer grows and impacts both CDS and the artists we support in the coming years.

24-25 was a record breaking year and once again increased our space hire earned income to £101,006, accounting for 41% of our turnover. This means since our new space hire strategy was launched in 2022, CDS has increased studio hire income by 68%. This continues to be an area we are looking to grow and innovate in over the coming years as the organisation continues in its aim to create a stronger foundation of earned income to ensure better organisational sustainability.

Investment in Studio Spaces
We continued to work closely with CAP throughout the year to enhance both the maintenance and the aesthetic quality of our space. Supported by grants from Theatres Trust, we invested in a new "DIY Tech Set-Up", enabling artists to control LED lighting, projection, and sound directly from the studio floor. With the support of an energy grant from LBTH, additional improvements included the installation of smart plugs and automated systems, allowing lights, devices, and heaters to be operated more efficiently. We also upgraded our heating and cooling infrastructure with 13 infrared heaters featuring thermostat control and addition of six high-power fans. Finally, a new speaker system was installed in the Performance Studio, significantly improving the audio experience for artists and audiences alike.

3. Artist Support

CDS delivers a variety of artist-led support programmes for both artists within the *CDS Artist Community* and the broader artistic community which surrounds us. These fall broadly into three areas of activity, public programmes, partnership programmes and *CDS Artist Community* programmes:

Public Programmes:
24-25 saw us run several public facing programmes, in addition to supporting artists to put on their own classes and workshops in line with our artist-led ethos. For ticketed public programmes / events CDS offers a low-cost / free tickets model for the majority of its public events - encouraging more people to attend and try something new. All events are artist-led, designed and curated with CDS supporting nearly 100 artists to lead events this year.

WTF Thursdays
Our flagship programme, WTF Thursdays continued throughout 24-25. This is a free weekly space for artist-led activity with a focus on hosting events that bring artists together, share practice and deepen community connection. Across the year, we hosted 30 of these events which attracted 816 participants. Artists who led sessions included: Claudia Palazzo, Diagonal Dance, Emergency Chorus, Alessia Arcuri, Emilie Largier, Vanessa Mirza, Riverside Dance, Kars Dodds, Savannah Theis, Priya Mistry, Michael Mendones, Petra Haller, Billy Morgan, morgan de leonardis, S'ol Jelenke, Satoshi Date, Nya Bardouille, Theia Maldoom, Angela Andrew, Megan Brewer, Mariia Litvin, Stepan Kozhaev, Daniel Leckerman & Carolyn Roy.

Cultivating Connections
In March 2024, we launched a new series of monthly events specifically for marginalised artists in partnership with Poplar Union to develop their creativity and form a community. Each month alternated between events for artists who experience racism and artists who experience ableism. We hosted 10 events between March - December 2024 which reached 215 participants (154 unique), 70% of whom were first-time attendees. Artists who led sessions included: Elsie Ayotunde Cullen, Tobi Adebajo, Natasha 'Coco' Lee, Megan Peacock, Valerie Ebuwa, Lateisha Davine, Mike Simon, Saskia Horton & Aamina Stenhouse, tyroneisaacstuart and Ashley Lim.

Meetup Mornings
Launched in January 2025, this is a new weekly programme which sees artists share studio space for £2 per person every Tuesday morning. Although in its infancy, so far we have supported 31 artists across 12 sessions to access low-cost morning space and hope to build on this into 25-26.

Although not yet running, two new public programmes were announced at the end of 2024–25: **Class Lab**, supporting independent artists to develop sustainable classes through subsidised studio access, mentoring, and marketing support; and **Scratch Renaissance**, a year-long initiative reviving scratch and work-in-progress nights, collaborating with six artist-led collectives to create innovative platforms for emerging and marginalised artists. Both programmes are scheduled to launch in May 2025.

Artist-led Classes & Workshops
Artists now hire space directly from CDS to run workshops and classes with additional marketing and mentoring support from CDS. We are committed to ensuring there is access to classes and workshops in our building given the limited local dance provision in Bow. On average, around 300 workshops or classes took place in the building across the year, including our ongoing popular children's classes delivered by Chis Kids Dance / Robyn Holder and Olly Otley which see hundreds of children ages 2 to 9 dance each weekend. Looking ahead, we seek to launch a new regular class for teenagers and are grateful to the support of the Choreographers Gallery Trust who have provided a grant to achieve this.

Partner Programmes:
CDS identifies and works with partners which share its values and ambitions to offer support, resources and time to provide additional support for artists. Although these programmes are often open to artists across the industry, they prioritise the inclusion of and the needs of the *CDS Artist Community* in their design.

ENB x CDS - Ideas Incubator
We continued our partnership with English National Ballet to host a further 2 paid incubator weekends for artists across CDS X ENB communities to come together. The programme's aim is to give time and studio space to Choreographers and Dance Artists interested in developing their practice and taking part in a creative exchange. The theme for the second residency in July 2024 was ‘Working with a composer’’ and the third in Jan 2025 was ‘Disability-led, inclusive & integrated practice’

CDS supported choreographers were Alice Tatge and Kasia Kuzka & Mateusz Piekarski. CDS Artist Community artists that took part were Dylan Mazey, Sophie Chinner, Kajsa Sundstrom, Megan Bader, Amy Rushent, Blodwyn Davies, Timna Krenn, Sophie Halstead and Naissa Bjørn.

Goethe-Institut: 'Feminist Battlegrounds' Symposium
CDS partnered with Goethe-Institut to offer a performance opportunity for two artists. The one-day symposium, Feminist Battlegrounds, provided a forum for examining past and current feminist movements worldwide, and the possibility of solidarity in times of rising right-wing populism.
CDS artists Timna Krenn and Valerie Ebuwa performed their new work, 'Sisterhood', exploring what a truly inclusive feminist movement could look like.

Finnish Institute of UK & Ireland Residency
A new partnership with the Finnish Institute of UK & Ireland has emerged focused on creating an alternative ‘residency’ space to create an international connection between artists. This programme will launch and be delivered in Summer 2025.

BABEL INFUSE Residencies
We have continued to support BABEL theatre to host several new artist support programmes with us. INFUSE offers low cost, professional training opportunities for artists who already have a good level of experience and find it difficult to receive high level training, as it would normally come at a high cost.

CDS Artist Community Programmes:
In collaboration with its artist community and in recognition of their commitment to CDS, the

organisation actively resources, fundraises for and facilitates a range of support programmes tailored specifically for the *CDS Artist Community*. In 2024–25, these programmes included:

Greenhouse
An artist support programme specifically for 8 marginalised, early-career Activators in the CDS Artist Community to help them get an idea / project off the ground. The cohort also co-programmed a series of workshops (open to the wider CDS Artist Community) on subjects including funding, accessibility and ethical working practice. Artists each co-hosted a joint evening in Autumn 2024 to enable their work to be shared more widely.

CDS supported 8 artists via Greenhouse: Valerie Ebuwa, Mary Price-O'Connor, Nya Bardouille, Zoe Tankard Bowkett, Lene Vollhardt, Ashley Lim, Sheyamali Sudesh, and Elizabeth Chan. Workshop Leaders: Reece McMahon, Ellie Sikorski, Cathy Waller and Vivian Chinasa Ezuga.

'Arts Counselling'
Monthly advice sessions led by CDS Staff for artists to have 1-2-1 time on a topic of their choosing including producing, fundraising, marketing, career trajectory, opportunities and more. 144 sessions were offered across 24-25,

QMU Library Access
In partnership with Queen Mary University, artists in the CDS Artist Community have been able to access the QMU Library - a vital resource for learning and accessing workspace.

4. Influence, Advocate & Changemake

CDS Artist Committee
The revisioning of CDS's artist community and activity this year has been guided by the newly formed Artist Committee, a paid group of artists identifying as Global Majority heritage and/or disabled or neurodiverse. Established following a successful working group trial, the committee has met monthly since November 2022 to advise on artist support, programming and organisational development.

The committee represents their artist communities and collaborates with staff, trustees and artists, marking CDS's first step toward more equitable, inclusive and artist-led governance. This year's committee members included Max Percy, So'l Jelenke, Alice Tatge, Valerie Ebuwa, Zjana Muraro (the latter three both served until January 2025). Renee Bellamy, Tsipora St. Clair-Knights and Lateisha Lovelace-Hanson joined in January 2025 after a lottery selection process which had 13 applications from within the CDS Artist Community.

Key contributions in 2024–25:

- Contributed to strategic discussions on governance reform, including the relationship between artists, staff and trustees, and proposed alternative models to strengthen transparency and equity.
- Shaped CDS's collective response to critical feedback, clarifying the boundaries and expectations of artist–staff communication.
- Developed a strategy to enhance CDS's public voice, foregrounding storytelling, community engagement, and advocacy for artist-led governance.
- Conceived and began developing a collective campaign and series of creative actions linking CDS artists locally and nationally through embodied activism, care and creative resistance.
- Contributed to ongoing revisions of CDS's Charitable Objects to ensure alignment with its current values and activities.
- Implemented and refined the Vibe Check survey to assess community needs and inform programme development.
- Drafted plans for the 2025 expansion of the Artist Community, prioritising inclusivity and sustainable growth.

CDS sees this initiative as foundational for equitable governance and this year has more actively shared insights to influence sector-wide change, though this is an area we will continue to build on. We are pleased so far to have supported 10 artists through our CDS Artist Committee, with some already moving on to leadership / trustee roles elsewhere in the sector.

REWRITE
To further advance the advocacy and changemaking voices of artists, in partnership with Dance Art Journal (DAJ), we launched a commissioned series of opinion pieces from September 2024, releasing one article per month over eight months. The series amplified diverse artist-led perspectives on anti-oppressive practices, care, sector politics, and experimental approaches to dance and performance. All articles were freely accessible via the DAJ website, reaching 47,662 accounts across nine posts and read by 1,510 people.

Contributors included Saskia Horton, Rose Biggin, Francesca Matthys, Phoebe Beckett Chingono, Elspeth Wilson, Stella Rousham, Debanjali Biswas, and S'ol Jelenke, with additional contributions from Ghost & John, Susan Sentler, Anders Duckworth, Ashley Lim, Tobi Adebajo, Cherilyn Albert, Jose Funnel, and Angela Andrew.

Anti-racism and anti-ableism training webinars
This year we commissioned Disability Art Online to create a series of anti-ableism training webinars, which are due to be available in Autumn 2025. Currently only available for CDS Artist Community, in addition to previously commissioned anti-racism training webinars from Season Butler, we hope to start licensing these out for wider usage.

Ongoing Organisational Change
CDS continued to take part in the the *'Transformational Governance Programme: Power Shift Cohort' and peoplemakeitwork 'Creating Transformation' Programme through 24-25,* which have been fundamental in providing a structured framework for CDS staff, trustees and the wider community to engage with during this period of change, and are indicative of the organisation's commitment to continuously implementing change and fueling our transformation longer term. As a 40-year-old organisation, CDS acknowledges the imperative to learn from individuals that have historically been excluded. A strategic shift towards anti-racist and anti-ableist values has been a focal point, with efforts to embed these principles at the core of CDS. This includes centering the voices of marginalised individuals, particularly disabled artists and those with Global Majority heritage, reflecting a commitment to fostering a more inclusive and equitable environment.

5. **Other key areas of organisational activity and operations:**

Local Engagement in Tower Hamlets
With support from LBTH and in collaboration with Chisenhale Art Place (CAP), we delivered a vibrant year of public events and community engagement that brought together Chisenhale Gallery, Studios, and Dance Space.

We began the year with a Family Open Day on 18 May 2024 aligning with CAP's Open Studios weekend, welcoming over 355 visitors through the building. Families took part in hands-on activities led by artist Olly Otley and enjoyed two short performances, including a Kathak solo by Pagrav Dance Company.

Our Chisenhale Future Artists Summer School, delivered with CAP and funded by LBTH, engaged 217 young people aged 11–16 in free creative workshops throughout August 2024. In partnership 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 and introduced new audiences to professional artists and cultural spaces in Tower Hamlets.

We then collaborated again with CAP and the local residents' association to deliver the Chisenhale Summer Street Party on 19 Sep 2024 - our largest and most ambitious event in recent years, attended by more than 750 people. The programme featured a rich mix of dance, music, and visual arts, including a Caribbean music and dance workshop with Sheba Montserrat, traditional Indian dance performances by Mukul and Ghetto Tigers, Rangoli and block printing with Shree Desai, cyanotype printing with Sara Heywood, collage workshops with Charlotte Mew, and access to Simnikiwe Buhlungu's exhibition hygrosummons (iter.01) at Chisenhale Gallery. Local organisations such as Bard Books and Seeds for Growth hosted interactive community stalls, fostering cross-generational and intercultural exchange throughout the day.

We also partnered with CAP to host an Open House Festival Day, focused on architecture and heritage, which attracted over 150 visitors to explore archival materials and the shared history of the Chisenhale site as well as holding two Community Forums in Winter and Spring to meet residents and share with them and to hear from them about our plans for the future.

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 atmosphere, workshops, and performances as "enchanting, inclusive, and beautiful," and many expressed a desire to return for future events.

Legacy / Archive
Rachael Davies completed her work as part of the Collaborative Doctoral Award PhD on CDS' archives, with Coventry University's Centre for Dance Research, using the CDS archive to create a detailed historical and cultural analysis of CDS's contribution to the dance sector. We are in conversation with Coventry with hopes to expand on this work.

Staff
At the end of the year, the team consisted of Reece McMahon as Executive Director (0.8 FTE) Sam Burkett as Venue & Events Producer (0.8 FTE) and Frances Morgan as Artist Community Producer (0.6 FTE). We are grateful to Rachel Goodsall who left as General Manager (FT) in Sep 2024 and Jasmine Andrews who left as Associate Artist Community Producer (0.4 FTE) at the end of her fixed term contract in Feb 2025.

In line with HM Revenue & Customs guidelines, core staff are employed on a PAYE basis. In March 2024, pay rises were approved by the board to stay inline with inflation, with Senior staff given a 5% increase and the Executive given a 4% increase. Staff appraisals and job description updates were completed in January 2025.

CDS relies on freelance team members for project delivery. Regular freelance office team this year were, Michael Picknett on retainer as Lead Technician and Justyna Janiszewska as Technician. Blackdot Bookkeeping continues to provide booking and financial management support services.

Staff now participate in quarterly wellbeing check-ins, led by the Executive Director and shared with the board to facilitate a healthier working environment for a small team whose capacity can often be stretched. Each staff member has also been assigned a designated board buddy.

Governance
2024–25 was a year of transition for CDS's board, marked by several trustee terms ending and a focus on recruitment. A new Co-Chair was identified and inducted; however, due to personal circumstances, they were unable to continue, extending our interim period longer than anticipated. During this time, Steven Brett and Sally Rose provided steady leadership as Interim Co-Chairs, guiding the board and leading the search for new trustees to support CDS through its next phase of transformation.

In March 2025, Alisa Oleva, Georgia Clarke, and Beatrice Perin stepped down, while Urja Desai Thakore (Artistic Director of Pagrav Dance) joined the board. After ten years of dedicated service, Steven Brett resigned in October 2025, whom we thank sincerely for his long-standing commitment and contribution. Heather Doole also left the board. Nicky Napier (Independent Producer) has since joined

as Co-Chair and is working closely with trustees and the management team on the next round of recruitment, with discussions ongoing at the time of writing.

Trustees have been given board buddies to help support each other as well buddied with staff and artist committee. In addition to regular board meetings, Trustees hold an informal check-in once a month to stay up to date with organisational work.

Although not trustees or people who have legal responsibility for the organisation, the CDS Artist Committee played a vital role in the governance and decision making at the organisation across the year - something which we continue to explore and formalise as we continue centering 'artist leadership' at CDS. The conduit role, which saw an Artist Committee member attending board meetings in an observer capacity was held by Valerie Ebuwa across 24-25 until taken over by S'ol Jelenke in Jan 2025. A whole staff, trustee and committee away day was held on 5 June 2024 and facilitated by coach and facilitator Sarah Sansom.

The board of trustees are undertaking an ongoing review into the charity's governance structure, charitable objects and articles of association to ensure they are fit for purpose as the charity continues on its journey of change and transformation.

CAP Governance
During 24-25, we continued to strengthen collaborative working with Chisenhale Studios and Chisenhale Gallery - the other entities that make up Chisenhale Art Place. The Future Artists 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 this relationship, the Chairs and Executive Directors group from each entity meets regularly to update and progress matters that impact on all at Chisenhale Art Place, such as governance and the future of the building.

6. Financial Review

CDS had an income of £243,096 this year against an expenditure of £228,493 - an operating surplus of £14,603. After a significant reimagining of both CDS's output and business model, the last few years have seen us slowly rebuild the organisation's finance model - increasing our focus on developing more sustainable and regular earned income strands, reducing organisational overheads and financial prudence whilst simultaneously identifying and building relationships with new funders. We end the year with £17,172 of restricted reserves towards activity on 25/26.

Unrestricted Reserves
The Trustees aim to hold three months' operating costs in reserve. Our Balance Sheet at the end of this year shows general reserves of £37,699 (including £6,344 of fixed assets) with an additional designation of unrestricted funds of £12,000 held for maintenance to our building, totalling £49,699, which is increased from last year's total of £41,918. The current ongoing and overlapping unprecedented challenges that all arts organisations are facing mean the Trustees continue to prioritise and seek to increase, and if necessary further inflate, general cash reserves beyond our current set target of £44,000 (currently £43,355, not including fixed assets) to ensure the organisation can sufficiently mitigate against any unexpected risks and particularly as the likelihood of needing to use the designated reserves increases as the building ages. Looking ahead, the trustees wish to create a new designated fund specifically to support the charity's ambitions to take on a new, additional studio space.

Income Generation and Fundraising
This year, the organisation's turnover increased from £229,450 in 2023–24 to £243,096 in 2024–25, representing a £13,646 uplift, or a modest 5% increase. Earned income from studio hire accounted for 41% of total turnover, aligning more closely with the organisation's projected model for future income distribution - particularly as studio hire is a core element of CDS's charitable trading activity.

During the year, CDS made significant progress in developing a more sustainable model that enables specific programme activity through strategic fundraising. Arts Council England and other trusts and foundations contributed 45% of CDS's total turnover, underscoring the continued importance of grant

income in supporting our charitable objectives. With a renewed vision, an updated business model, and a growing presence within the sector, CDS aims to expand the range of programmes available to our artist community beyond our core, studio-based offer. In 2024–25, CDS applied to significantly more grants than the previous year and was successful in securing 34% of applications, raising a total of £175,254 for this year and future years. Reliance on fundraising, in what remains an increasingly challenging climate for arts organisations, continues to be a risk carefully considered by the trustees.

CDS gratefully acknowledges the generous support received this year from the Foyle Foundation, Postcode Society Trust (Transformational Governance Programme), Arts Council England (ACE), Action for Bow, London Borough of Tower Hamlets (LBTH), and the City Bridge Foundation, who awarded a multi-year grant from providing crucial support for the organisation's ongoing work through to early 2027.

Donations represented 8% of income this year - partly due to an increase in Artist Community Donations. Increasing CDS' philanthropic and individual giving strands is a key priority as part of the renewed business model moving forwards - with work continuing across 24/25 and into 25/26 to launch an 'Advocates' strand.

Finally, We are deeply grateful to have received a donation following the closure of our longstanding sister organisation, Greenwich Dance Agency. The trustees extend their sincere thanks to Greenwich Dance for entrusting us to carry forward their legacy and ensure that their valuable work with artists continues to have an impact.

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 any way the Trustees wish.

Public Benefit
The principal activities of the charity during the year continued to be supporting dance and movement based activities for professional artists and the local community. The Trustees are aware of the Charity Commission guidance on public benefit reporting as set out in Section 17 Charities Act 2011. The Trustees believe that the charity achieves a public benefit by providing these services as detailed in this report.

Small company exemptions
The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees / Directors on **24th November 2025** and signed on its behalf by:

Sally Rose
Interim Co-Chair

CHISENHALE DANCE SPACE
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2025

INDEPENDENT EXAMINERS' REPORT

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as 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 examiner's statement

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:

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 accounting 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.

Anthony Epton BA FCA CTA
Goldwins
Chartered accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

27/11/2025

CHISENHALE DANCE SPACE

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2025

	Note	Unrestricted Funds £	Restricted Funds £	2025 Total Funds £	2024 Total Funds £
Income from:					
Donations and legacies	**3**	18,911	-	**18,911**	6,170
Charitable activities	**4**	112,813	111,372	**224,185**	223,280
Total income		**131,724**	**111,372**	**243,096**	229,450
Expenditure on:	**5**				
Raising funds		1,250	-	**1,250**	-
Charitable activities		122,693	104,550	**227,243**	228,445
Total expenditure		**123,943**	**104,550**	**228,493**	228,445
Net income / (expenditure) for the year	**6**	**7,781**	**6,822**	**14,603**	1,005
Transfers between funds		**-**	**-**	**-**	-
Net movement in funds		**7,781**	**6,822**	**14,603**	1,005
Reconciliation of funds:					
Total funds brought forward		41,918	10,350	52,268	51,263
Total funds carried forward		**49,699**	**17,172**	**66,871**	52,268

All of the above results are derived from continuing activities.

There were no other recognised gains or losses other than those stated above.

The attached notes form part of these financial statements.

CHISENHALE DANCE SPACE
Balance sheet
As at 31 March 2025

	Note	2025 £	2025 £	2024 £	2024 £
Fixed assets:					
Tangible assets	**8**		**6,344**		3,888
Current assets:					
Debtors	**9**	**23,364**		11,667	
Cash at bank and in hand		**80,672**		60,767	
		104,036		72,434	
Liabilities:					
Creditors: amounts falling due within one year	**10**	**43,509**		24,054	
Net current assets			**60,527**		48,380
Total net assets			**66,871**		52,268
The funds of the charity:	**11**				
Restricted funds			**17,172**		10,350
Unrestricted funds:					
Designated funds		**12,000**		12,000	
General funds		**37,699**		29,918	
Total unrestricted funds			**49,699**		41,918
Total charity funds			**66,871**		52,268

For the year ending 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 in accordance with section 476 of the Companies Act 2006.The directors acknowledge their responsibility for.complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the trustees on 24 November 2025.
and signed on their behalf by:

Steven Brett
Chair of Trustees

Company registration no. 1740641

The attached notes form part of the financial statements.

1 Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP FRS 102) and the Companies Act 2006.

Chisenhale Dance Space 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 or note.

b) Going concern

The trustees consider that there are no material uncertainties about Chisenhale Dance Space's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred. Income received in advance for the provision of specified service is deferred until the criteria for income recognition are met.

d) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

f) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1 Accounting policies (continued)

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of delivering services and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel and governance costs which support Chisenhale Dance Space's charitable activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 5.

i) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £200. Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Office equipment	25% straight line

k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and bank deposit or similar account.

m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

o) Pensions

The charity operate stake holder pension schemes.

2 Detailed comparatives for the statement of financial activities

	2024 Unrestricted Funds £	2024 Restricted Funds £	2024 Total Funds £
Income from:			
Donations and legacies	6,170	-	6,170
Charitable activities	106,337	116,943	223,280
Total income	112,507	116,943	229,450
Expenditure on:			
Charitable activities	117,952	110,493	228,445
Total expenditure	117,952	110,493	228,445
Net income / expenditure before gains / (losses) on investments	(5,445)	6,450	1,005
Net gains / (losses) on investments	-	-	-
Net income / expenditure	(5,445)	6,450	1,005
Transfers between funds	-	-	-
Net movement in funds	(5,445)	6,450	1,005
Total funds brought forward	47,363	3,900	51,263
Total funds carried forward	41,918	10,350	52,268

3 Income from donations and legacies

	Unrestricted Funds £	**Restricted Funds £**	**2025 Total Funds £**	2024 Total Funds £
Donations	**18,911**	**-**	**18,911**	6,170
	18,911	**-**	**18,911**	6,170

4 Income from charitable activities

	Unrestricted Funds £	**Restricted Funds £**	**2025 Total Funds £**	2024 Total Funds £
Arts Council England	**-**	**36,078**	**36,078**	61,560
London Borough Tower Hamlets	**-**	**16,996**	**16,996**	1,188
Backstage Trust	**-**	**-**	**-**	20,000
Foyle Foundation	**-**	**20,000**	**20,000**	-
Action for Bow	**-**	**-**	**-**	19,195
The City Bridge Foundation	**-**	**15,000**	**15,000**	-
Postcode Society Trust	**-**	**10,000**	**10,000**	-
Other grants	**-**	**13,298**	**13,298**	15,000
Other income				
Space hire	**101,006**	**-**	**101,006**	96,125
Theatre Tax Relief	**9,418**	**-**	**9,418**	-
Others	**2,389**	**-**	**2,389**	10,212
Total income from charitable activities	**112,813**	**111,372**	**224,185**	223,280

5 Analysis of expenditure

	Charitable activities	Support costs	2025	2024
	£	£	£	£
Staff costs (Note 8)	**91,940**	**-**	**91,940**	85,238
Direct costs				
Fundraising costs	**1,250**	**-**	**1,250**	-
Freelance programme costs	**5,546**	**-**	**5,546**	6,022
Freelance admin costs	**2,074**	**-**	**2,074**	7,425
Technician costs	**5,804**	**-**	**5,804**	3,172
Other staff costs	**972**	**-**	**972**	1,291
Artists programme costs	**24,271**	**-**	**24,271**	38,758
Catering	**1,906**	**-**	**1,906**	1,901
Consultancy	**1,332**	**-**	**1,332**	1,900
Marketing & website	**7,083**		**7,083**	7,816
Others	**1,374**	**-**	**1,374**	1,611
Administration expenses				
Bank charges	**-**	**307**	**307**	308
Licence & Insurance	**-**	**4,046**	**4,046**	3,801
Cleaning & building maintenance	**-**	**19,851**	**19,851**	11,031
Printing, postage & stationery	**-**	**233**	**233**	443
Rent & utilities	**-**	**48,127**	**48,127**	47,513
Accountancy	**-**	**5,148**	**5,148**	3,544
Telephone & Internet	**-**	**226**	**226**	547
Legal & Professional fees	**-**	**34**	**34**	13
Trustee Expenses	**-**	**75**	**75**	195
IT expenses	**-**	**1,506**	**1,506**	730
Independent examniner fees	**-**	**2,932**	**2,932**	2,808
Amortisation	**-**	**1,944**	**1,944**	1,944
Depreciation	**-**	**512**	**512**	434
	143,552	**84,941**	**228,493**	228,445
Support costs	**84,941**	**(84,941)**	**-**	-
2025 total	**228,493**	**-**	**228,493**	228,445
	155,134	73,311		
Support costs	73,311	(73,311)		
2024 total	228,445	-		

Of the total expenditure, £122,943 was unrestricted (2024: £117,952) and £104,550 was restricted (2024: £110,493).

Analysis of expenditure- prior year

	Charitable activities £	Support costs £	2024 £	2023 £
Staff costs (Note 8)	85,238	-	85,238	83,338
Direct costs				
Freelance programme costs	6,022	-	6,022	8,797
Freelance admin costs	7,425	-	7,425	16,508
Technician costs	3,172	-	3,172	3,781
Other staff costs	1,291	-	1,291	9,324
Artists programme costs	38,758	-	38,758	20,094
Catering	1,901	-	1,901	1,239
Consultancy	1,900	-	1,900	15,450
Marketing & website	7,816		7,816	5,184
Others	1,611	-	1,611	2,368
Adjustment to prior year programme costs	-	-	-	(7,493)
Administration expenses				
Bank charges	-	308	308	257
Licence & Insurance	-	3,801	3,801	4,066
Cleaning & building maintenance	-	11,031	11,031	12,364
Printing, postage & stationery	-	443	443	1,248
Rent & utilities	-	47,513	47,513	48,772
Accountancy	-	3,544	3,544	4,938
Telephone & Internet	-	547	547	396
Legal & Professional fees	-	13	13	793
Trustee Expenses	-	195	195	-
IT expenses	-	730	730	350
Independent examniner fees	-	2,808	2,808	3,155
Amortisation	-	1,944	1,944	1,944
Depreciation	-	434	434	759
	155,134	73,311	228,445	237,632
Support costs	73,311	(73,311)	-	-
2024 total	228,445	-	228,445	237,632

6 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2025	2024
	£	£
Depreciation	**512**	434
Independent examiner fee- Net of VAT	**2,885**	2,270

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2025	2024
	£	£
Salaries and wages including social security costs	**87,916**	**83,384**
Employer's contribution to defined contribution pension schemes	**2,216**	**1,855**
	90,132	85,239

No employee earned more than £60,000 during the year (2023: nil).

The total employee benefits including pension contributions of the key management personnel were £38,971 (2024: £38,036).

Two of the charity's trustees were reimbursed a total of £75 for travel expenses (train tickets) during the year. No other charity trustees were paid or received any other benefits from employment with the charity in the year (2024: £Nil) neither were they reimbursed expenses during the year (2024: £Nil).

Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2025	2024
	No.	**No.**
Direct charitable work	**4**	3
	4	3

8 Tangible fixed assets

	Website improvements	Fixtures & Fittings	Office equipment	**Total**
		£	£	**£**
Cost				
At the start of the year	7,776	636	2,398	**10,810**
Additions in year	-	-	4,912	**4,912**
Disposals in year	-	-	-	**-**
At the end of the year	7,776	636	7,310	**15,722**
Depreciation				
At the start of the year	3,888	636	2,398	**6,922**
Charge for the year	1,944	-	512	**2,456**
Eliminated on disposal	-	-	-	**-**
At the end of the year	5,832	636	2,910	**9,378**
Net book value				
At the end of the year	**1,944**	**-**	**4,400**	**6,344**
At the start of the year	3,888	-	-	3,888

All of the above assets are used for charitable purposes.

9 Debtors

	2025	2024
	£	£
Other debtors	**10,571**	11,222
Accrued income	**9,418**	445
Prepayments	**3,375**	-
	23,364	11,667

10 Creditors: amounts falling due within one year

	2025	2024
	£	£
Other creditors	**13,987**	**12,528**
Deferred income	**25,319**	**8,526**
Accruals	**4,203**	**3,000**
	43,509	24,054

Deferred income

	2024	2023
	£	£
Balance at the beginning of the year	**8,526**	5,302
Amount released to income in the year	**(8,526)**	(5,302)
Amount deferred in the year	**25,319**	8,526
Balance at the end of the year	**25,319**	8,526

Deferred income represents grants received for the purpose of expenditure in a future period.

11 Analysis of net assets between funds- Current year

	General Unrestricted Funds	**Designated Funds**	**Restricted Funds**	**Total funds**
	£	**£**	**£**	**£**
Tangible fixed assets	**6,344**	**-**	**-**	**6,344**
Net current assets	**31,355**	**12,000**	**17,172**	**60,527**
Net assets at the end of the year	**37,699**	**12,000**	**17,172**	**66,871**

Analysis of net assets between funds- Prior year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	£	£	£
Tangible fixed assets	3,888	-	-	3,888
Net current assets	26,030	12,000	10,350	48,380
Net assets at the end of the year	29,918	12,000	10,350	52,268

12 Movements in funds-Current year

	At the start of the year	**Incoming resources & gains**	**Outgoing resources & losses**	**Transfers**	**At the end of the year**
	£	**£**	**£**	**£**	**£**
Arts Council England	**10,350**	**36,078**	**(33,256)**	**-**	**13,172**
Foyle Foundation	**-**	**20,000**	**(20,000)**	**-**	**-**
The City Bridge Foundation	**-**	**15,000**	**(15,000)**	**-**	**-**
Postcode Society Trust	**-**	**10,000**	**(10,000)**	**-**	**-**
Other grants	**-**	**13,298**	**(9,298)**	**-**	**4,000**
London Borough Tower Hamlets	**-**	**16,996**	**(16,996)**	**-**	**-**
Total restricted funds	**10,350**	**111,372**	**(104,550)**	**-**	**17,172**
Building costs	**8,000**	**-**	**-**	**-**	**8,000**
Organisation contingency	**4,000**	**-**	**-**	**-**	**4,000**
Total designated funds	**12,000**	**-**	**-**	**-**	**12,000**
General funds	**29,918**	**131,724**	**(123,943)**	**-**	**37,699**
Total unrestricted funds	**41,918**	**131,724**	**(123,943)**	**-**	**49,699**
Total funds	**52,268**	**243,096**	**(228,493)**	**-**	**66,871**

Movements in funds-Prior year

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of the year £
Arts Council England	-	61,560	(51,210)	-	10,350
Huddlecraft	-	6,000	(6,000)	-	-
Leche Trust	-	2,000	(2,000)	-	
Fenton Arts Trust	-	5,000	(5,000)	-	
Backstage Trust	-	20,000	(20,000)	-	-
London Borough Tower Hamlets	-	1,188	(1,188)	-	-
Action for Bow	-	19,195	(19,195)	-	-
Abderrahim-Crickmay Charitable Settlement	2,300	2,000	(4,300)	-	-
Garrick Charitable Trust	1,600	-	(1,600)	-	-
Total restricted funds	3,900	116,943	(110,493)	-	10,350
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
Total designated funds	12,000	-	-	-	12,000
General funds	35,363	112,507	(117,952)	-	29,918
Total unrestricted funds	47,363	112,507	(117,952)	-	41,918
Total funds	51,263	229,450	(228,445)	-	52,268

13 Operating lease commitments

The charity has no future payments under non-cancellable operating leases.

14 Related party transactions

Other than what has been disclosed in note 7, there are no related party transactions (2024: None).

CHISENHALE DANCE SPACE

England & Wales - Charity number 288149

Accounts

CHISENHALE DANCE SPACE LIMITED

(A Company Limited by Guarantee)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

	Page
Legal and Administrative details	3
Directors' Report	4 - 15
Independent examiner's report	16
Statement of Financial Activities	17
Balance Sheet	18
Notes to the Financial Statements	19 - 26

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

Directors & Trustees:

Steven Brett (Co-Chair)
Clara Giraud (Co-Chair) (resigned 12 February 2024)
Alisa Oleva
Scarlett Perdereau (resigned 12 March 2024)
Georgia Clarke
Beatrice Perini
Bakani Pick-Up
Sally Rose
Naomi Taylor
Heather Doole (appointed 8 August 2024)

Director (staff) and Company Secretary:	Reece McMahon
Registered Office:	64-84 Chisenhale Road, London, E3 5QZ
Independent Examiner:	Anthony Epton Goldwins Limited, Chartered Accountants 75 Maygrove Road, West Hampstead, London, NW6 2EG
Bankers:	National Westminster Bank Plc, 403 Bethnal Green Road, London, E2 OAL
Charity registration number:	288149
Company registration number:	01740641

TRUSTEES / DIRECTORS' REPORT

The Trustees, who are also Directors of the charity for the purposes of the Companies Act, submit their annual report and the financial statements for the year ended 31st March 2024. The Trustees have undertaken the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in January 2015 in preparing the annual report and financial statements of the charity.

Trustees / 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 audit information of which the company's auditors are 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 auditors are aware of that information.

1. Structure, Governance and Management

Governance and Organisation

The company is called Chisenhale Dance Space (CDS). It was set up in 1980 and until 2017 was governed by a Memorandum and Articles of Association which was last amended on 19 July 1983. New Articles of Association were officially adopted in September 2017, following an organisational review and in line with best practice.

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 (288149).

A Board of Trustees / Directors is responsible for the Charitable Company's overall management and control. They employ an executive staff director to lead a staff team to carry out all functions of the organisation.

Chisenhale Dance Space considers itself to be 'artist-led' and this has traditionally been through a 'membership' model, which has not been a constitutional entity since 2017. This year, CDS reimagined its model and relaunched the structure historically known as 'membership' as the 'CDS Artist Community' which is now formed of 200 artists. These artists form the artistic leadership of CDS, guide

the organisation's direction, and understand it as a hub and a model to advocate for change within the arts sector. 5 artists are selected each year to take on a role in the 'CDS Artist Committee' - an informal artist advisory board who support trustees and staff with decision-making and are remunerated for this.

Recruitment and appointment of new Trustees

The Chisenhale Dance Space Board of Trustees / Directors meets formally four times a year, with additional meetings as necessary, and are actively involved between meetings. All new Trustees are identified and nominated by the Trustees and are usually voted in at the Annual General Meeting or co-opted part way through the year. The Board is entitled to appoint Trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

Trustees Induction and Training

All potential new Trustees who are new to the organisation are asked to submit a profile of the skills and experience they bring to the Board. They meet with members of the Board, staff and Artist Community before attending a board meeting as observers. Their induction consists of a meeting with the chair of the board to assess the current needs of the board and how they might contribute to it. They are also given the most recent Annual Report and Accounts, the organisation's strategic plan and other information relevant to the Company.

As part of CDS's aim to be a anti-racist and anti-ableist organisation, new Trustees are asked to engage in recorded online anti-racist training sessions developed specifically for the organisation. Trustees are asked to revisit these sessions yearly. No other formal training is undertaken except as it relates to particular functions such as being a bank signatory, however Board away days are hosted each year and board development opportunities actively sought out.

Related Parties

The Company has no subsidiaries. The company has a close working relationship with Chisenhale Art Place (CAPT), of which it is a Member organisation, and sub-leases its premises from.
The Company also has a close working relationship with Chisenhale Gallery, the other member organisation of Chisenhale Art Place (separately constituted).

Risk Management

Trustees actively review the major 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 provide sufficient resources in the event of adverse conditions. The Trustees have also examined other operational and business risks faced by the charity and confirm that they have established systems and plans to mitigate the significant risks.

Currently identified main areas of concern continue to be related to the building which CDS sub-leases from CAPT:

Physical condition:
The physical condition of the building and associated challenges of operating within it continue to persist and require regular maintenance:

- There are significant weaknesses in the water-tightness of the space. Several leaks persist during heavy rain due to water pooling on the flat roof above the premises.
- There is a lack of adequate heating in the space, especially during winter months. This is further exacerbated by CDS existing primarily above a large, empty, derelict space.

Lease and rent:

- CAPT's current lease from London Borough of Tower Hamlets (LBTH) expires in 2031, with a rent review due in 2026. A new, long lease needs to be secured within the next few years to ensure all organisations as part of CAPT can plan accordingly for the future.

- In 2023, CDS renewed its 5-year sub-lease with landlord CAPT until 2028. With a long-term strong relationship, this is a low risk, but it is raised by its relationship to a 5-year rent-reviews between LBTH and CAPT which is a high risk to our business model, particularly given that we are in the final 7 years of tenure under the current lease.

Access**:**

- CDS remains only accessible by 40 steps, without lift access, and this lack of access for wheelchair users and those with access needs limits our possibilities for hirers, audiences, programmes, partnership and potential future investment, as well as our full accessibility ambitions.

We're committed to and are working with CAPT to secure the long term sustainability and viability of CDS on this site, which is a site of heritage significance for the organisation and artistic community. Although CDS can continue operating with these challenges persisting for the foreseeable future, without a new lease and the possibility of significant investment in capital works the likelihood of CDS continuing to do so beyond 2028 is limited. Trustees are currently undertaking a scoping study to begin planning what alternative models, including acquisition of a new space, for CDS look like beyond this time.

2. Principal Activity and Charitable Objective

Objectives

The principal activity of the company during the year continued to be supporting dance and movement based activities for professional artists and the local community. Its objectives are to promote, maintain, improve and advance education, particularly by the production and performance of dance and similar choreographic arts.

The year 2023–2024 marked a period of significant change for CDS, highlighted by the introduction of a reimagined artist-led model. This initiative laid the foundation for a range of new programmes, partnerships, and opportunities, supporting CDS in its ongoing post-COVID transformation and commitment to becoming authentically artist-led.

During this time, CDS also developed a new three-year strategic plan, accompanied by a revitalised approach to its mission, vision, and values:

CDS & the CDS Artist Community

Chisenhale Dance Space (CDS) is England's only independent artist-led dance center, dedicated to providing essential space for artistic experimentation and creation. It supports a diverse range of marginalised artists by offering access to creative opportunities and career development.

The CDS Artist Community, currently made up of 200 artists, plays a central role in shaping the organisation's programs and direction. CDS operates with a commitment to transparency, ethical practices, and principles that are anti-racist, anti-ableist, and environmentally conscious.

The organisation emphasises process over product, fostering an environment that values experimentation, learning, and risk-taking. Its inclusive community provides a supportive space for artists from all backgrounds to thrive.

Community Culture

CDS and its community value dance in all its forms, recognizing its transformative impact on individuals and communities. The organisation provides a welcoming home for artists, both within its imperfect East London building and beyond, with a particular focus on supporting those who lack opportunities elsewhere. Artists in the community are based across the UK and further afield.

Rejecting traditional notions of "quality" in artmaking, CDS embraces a wide range of performance disciplines and styles. The community actively advocates for positive change within its work, its networks, and the broader arts sector.

CDS operates with respect, transparency, and ethical practices, rooted in anti-racism, environmental consciousness, and non-discrimination. Its approach to fostering positive change is guided by core principles: ***collectivity, autonomy, process, generosity, equity, accountability, and accessibility.***

CDS Impact Strands

CDS's core activities and areas of impact are divided into four areas:

1. ***Community Building:*** As "choreographers of community," CDS connects artists, fostering a more cohesive, creative, and caring sector through networking and development opportunities.
2. ***Access to Affordable Space:*** CDS is committed to being London's most affordable, safe, and accessible studio space, ensuring artists feel at home both physically and spiritually.
3. ***Artist Support:*** Recognising the challenges artists face, CDS focuses on empowering marginalised voices and enabling projects that might not thrive elsewhere, sharing resources and acting as a vital support system.
4. ***Advocacy and Change-making:*** CDS champions transparent, ethical, and inclusive practices, with a focus on anti-racism and anti-ableism, driving change through advocacy, innovation, and thought leadership to influence the wider sector.

Annual Review and Successes

1. Community Building

Reimagining of CDS Artist Community
In 2022–23, CDS undertook a consultation process to reimagine its artist community, leading to the launch and implementation of a new 'CDS Artist Community' model in 2023-2024. This replaced the outdated membership structure, which had not been reviewed since CDS's governance changes in 2017.

The revision was driven by ongoing feedback from members, highlighting the need for a model that better supports artists' evolving needs, empowers them to take initiative, and aligns with CDS's mission as an artist-led space.

The new model aims to:

- Clarify artists' responsibilities, benefits, and ways to engage.
- Expand participation among Global Majority, disabled, and neurodivergent artists.
- Promote equitable and sustainable resource sharing.
- Strengthen decision-making processes that center artists.

This new model launched in July 2023 and was open for two months. This launch generated significant engagement and interest for CDS:

- **Social Media Reach**: Over 45,000 impressions and 150 retweets on Twitter (X), along with 700+ likes across three Instagram posts, including 8,549 views of the launch video.
- **Community Interest**: 221 new individuals registered their interest, excluding existing community members or newsletter subscribers.
- **Engagement Events**: 118 attendees participated in Zoom or in-person WTF events during the summer.
- **Press Coverage**: Featured in *The Stage, The Voice, Broadway World*, and *Arts Professional*.
- **Newsletter Impact**: 1,000 opens on Mailchimp for the application announcement.

The public recruitment process closed in September 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% based outside London (with representation from across England, Wales & Scotland)

With this reimagining, came other significant changes to the way CDS operates and supports artists:

- As part of this reimagining two new roles were created to allow artists to engage in the community in different ways:
  - **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.
- Creation of a series of new 'Artist Community' events to give the community structure and connection points.
- Creation of a monthly 'Chisenmail' newsletter to update artists on community activity.
- Creation of an internal communication channel to allow artists and staff to stay connected.
- Creation of a 'daisy chain chats' mechanism which puts artists in touch with each other for peer to peer support.
- Creation of an Artist Community Handbook and landing page for sharing information.
- Creation of a Suggestions Box, a new process for artists to submit ideas and make decisions as a community which are then fed through to staff and the Artist Committee before being presented at Activator Gatherings.

Artist Community events events this year included:

- **'Laying the Floor' Welcome Gatherings** - 2 Oct & 9 Nov 2023, - in-person and online sessions to welcome new artists into the community.
- **Artist Community Winter Social -** 7 Dec 2023, at Hackney Showroom
- **Activator Gathering** - 5 Mar 2024, a bi-monthly space where artists gather to agree on the communities focus for the next few months and feed into programming / more immediate decision making.
- **Activator Immersion Days** - 30 Nov 2023 & 11 Feb 2024. Space for Activators to gather for a day to begin exploring more deeply what it means to be a part of the CDS Artist Community and to share practice.
- **'Raising the Floor' Artist Forum** - 28 Mar 2024, a yearly forum for all artists in the community to feed into longer-term strategic decision making, with the future of the building the main point of discussion at this year's forum.

Although the CDS Artist Community is still in its infancy - this new way of working has seen CDS be revitalised and reinvigorated. We are grateful for the 200 artists who now make up the CDS Artist Community and look forward to 24-25, where we aim to welcome more artists and to join us.

2. Access to Affordable Space:

Studio Hire
Affordable Studio hire for independent artists, bookable online and in person for one-off hires or longer term rehearsals, continues to be at the core of both CDS' charitable aims, financial model and operations. CDS has two studios which it hires out to artists

After a new strategy in this area was implemented in 22-23, this year was the first full financial year of this new model, allowing us to understand its effectiveness and impact and areas for improvement.

CDS was open and available for artists to use for 82% of the year, which equates to 7256 hours. Our studios were used by artists for 5,212 hours this year across 1471 bookings (up by 400 from 22-23) with 385 unique hirers (up from 265 in 22-23) booking time in the studios.

Of this, 208 bookings were made by artists in the CDS Artist Community at their reduced, subsidised rate and an additional 122 bookings were offered for free to artists through our 'next-day' in-kind space offer which is available to all artists that make up the CDS Artist Community. 327 free studio hours were given to artists this year, including 92 hrs for free events for artists including Artist Community Gatherinesand 'WTF Thursday' evenings. We estimate that over 12,000 people visited our building this year.

This year also saw us launch a new space support offer, a 'last-minute' rates of £10 and £15 per hour per studio respectively which are always available to book 7 days in advance. This new offer has seen us support more artists than ever to access affordable space - with 259 unique bookings made and any of these being first time bookers. Launched half way through the year and generating an additional £5,000 of income in that time, we look forward to seeing how this new offer grows and impacts both CDS and the artists we support in the coming years.

23-24 saw us once again increase our space hire earned income to £96,125, accounting for 42% of our turnover and up by 14.6% from last year's already increased take. This means since the new model launch in 2022, CDS has increased studio hire income by 46.4%. This continues to be an area we are looking to grow and innovate in over the coming years as the organisation continues in its aim to create a stronger foundation of earned income to ensure better organisational sustainability.

Investment in Studio Spaces
We worked with CAPT this year to begin investing in maintenance and aesthetics of the space. Thii included installing new circuits into the studios to accommodate more electric heaters and work on the crittal window frames to allow more windows to open in Summer, creating better airflow. Further work is planned for 24-25 to ensure the studios are kept in as good condition as possible.

3. Artist Support

With a newly reimagined model, CDS also launched a series of new artist support offers - with programmes for both artists within the *CDS Artist Community* and the broader artistic community which surrounds us. These fall broadly into three areas of activity, public programmes, partnership programmes and *CDS Artist Community* programmes.

PublicProgrammes:
24-25 saw us focus most of our energy on two new public programmes, in addition to supporting artists to put on their own classes and workshops and a line with our artist-led ethos. For ticketed public programmes events CDS also moved to a low-cost / free tickets model for the majority of its public events - encouraging more people to attend and try something new and having a positive impact on attendance and reach.

WTF Thursdays
In April 2023, we launched a new flagship programme, WTF Thursdays. This is a free weekly space for artist-led activity with a focus on hosting events that bring artists together, share practice and deepen

community connection. Across the year, we hosted 20 of these events which attracted 417 participants. Artists who led sessions included: Rachel Elderkin, Frances Morgan, Alice Tatge, Alisa Oleva, Rohanne Udall, Zjana Muraro, Claudia Palazzo, Mary Price O'Connor, Flora Wellesley-Wells, Noemi Gunea, Jay Yule, Su Young Park, Lene Volhardt & Dylan Reddish.

Cultivating Connections
In March 2024, we launched a new series of monthly events for marginalised artists in partnership with Poplar Union to develop their creativity and form a community. Each month will alternate between events for artists who experience racism and artists who experience ableism. We look forward to building this programme across 24-25.

Artist-led Classes & Workshops
With a new model, came a new approach to supporting artists to put on classes and workshops. Artists now hire space directly from CDS to run workshops and classes with additional marketing and mentoring support from CDS. We are committed to ensuring access to classes and workshops in our building still exists given the limited local dance provision in Bow. On average, around 200 workshops or classes took place in the building across the year.

Performance Nights
Although no new performance programme was launched in 23-24, work across the year took place to - including trialing a series of 'scratch' nights through our WTF offer. CDS hopes to bring back a formalised performance programme in 24-25.

Partner Programmes:
CDS identifies and works with partners which share its values and ambitions to offer support, resources and time to provide additional support for artists. These programmes are open to artists across the industry but often prioritise the inclusion of and the needs of the CDS Artist Community in their design.

ENB x CDS - Ideas Incubator
We developed an exciting new partnership with English National Ballet to host a paid incubator weekend for artists across CDS X ENB communities to come together. Its aim is to give time and studio space to Choreographers and Dance Artists interested in developing their practice and taking part in a creative exchange. The theme for the first residency in February 2024 was 'How to scale-up your work'. Another two are planned for 24-25.

Choreographers were Morgaine Ann de Leonardis (CDS Collaborator) and Tyrone Issac-Stuart who were mentored over the weekend by Malgorzata (Gosia) Dzerizon and Miguel Altunaga. 12 artists took part with a further 10 joining on the Sunday for an Artist Jam. CDS Artist Community artists that took part are Herbert-Christian Panduru, Blodwyn Jenkins, Rachel Elderkin, Kasia Kuzka and Mateusz Piekarsk.

WEGROW 360
Monthly digital and in-person events for dancers in our studio across 23-24 to upskill in areas of business and professional development and gain insight from industry professionals. Workshop leaders included: Kenrick Sandy MBE, Dr Lucie Clements, Ivan Michael Blackstock, Jade Hackett.

BABEL Infuse Residencies
We have supported BABEL theatre to launch and host several new artist support programmes with us. INFUSE offers low cost, professional training opportunities for artists who already have a good level of experience and find it difficult to receive high level training, as it would normally come at a high cost.

CDS Artist Community Programmes:
In collaboration with its artist community and in recognition of their commitment to CDS, the organisation actively resources, fundraises for, and facilitates a range of support programmes tailored specifically for the *CDS Artist Community*. In 2023–24, these programs included:

Greenhouse
An artist support programme specifically for 8 marginalised, esrlyc-areer Activators in the CDS Artist Community to help them get an idea / project off the ground. The cohort also co-programme a series of workshop (open to the wider CDS Artist Community) on subjects
CDS has supported 8 artists via Greenhouse: Valerie Ebuwa, Mary Price-O'Connor, Nya Bardouille, Zoe Tankard Bowkett, Lene Vollhardt, Ashley Lim, Sheyamali Sudesh, and Elizabeth Chan.

Reece McMahon hosted the first workshop on Arts Council Project Grant Funding and Ellie Sikorksi hosted the second on Artist Leadership. The programme will run into 24-25. A huge thank you to artists John Chan, Megan Peacock, Sean Murray and Francisco Zhan for their care in the selection process.

'Arts Counselling'
Monthly advice sessions led by CDS Staff for artists to have 1-2-1 time on a topic of their choosing including producing, fundraising, marketing, career trajectory, opportunities and more. 96 sessions were given across 23-24,

QMU Library Access
In partnership with Queen Mary University, artists in the CDS Artist Community have been able to access the QMU Library - a vital resource for learning and accessing workspace.

Mental Health First Aid Training
A funded programme which saw 13 artists and 2 staff be trained in Mental health First Aid across two days by a MHFA England trainer. Ths in the community as well as to invest in the 'well being; of the freelance dance sector. Artists trained include: Anna-Kay Gayle, Carolyn Roy, Posey Mehta, Adwoa Brown, Nimai Sham, Angela Andrew, Valerie Ebuwa, So'l Jelenke, Emilie Largier, Blodwyn Jenkins, Anders Duckworth, Ivy Tsui and Yoojin Lee.

4. **Influence, Advocate & Changemake**

CDS Artist Committee
The revisioning of CDS's artist community and activity this year has been guided by the newly formed Artist Committee, a paid group of artists identifying as Global Majority heritage and/or disabled or neurodiverse. Established following a successful working group trial, the committee has met monthly since November 2022 to advise on artist support, programming, and organisational development.

The committee represents their artist communities and collaborates with staff, trustees, and members, marking CDS's first step toward more equitable, inclusive, and artist-led governance. This year's committee members included Alice Tatge, Valerie Ebuwa, Zjana Muraro, Claudia Palazzo, and Jose Funnel (the latter two both served until January 2024). Max Percy and So'l Jelenke joined in January 2024 after a lottery selection process which had 10 applications from within the CDS Artist Community.

Key contributions in 2023–24:

- Developing new Artist Community roles, including 'Activators' and 'Collaborators.'
- Shaping recruitment and selection processes for the Artist Community and committee.
- Drafting CDS's commitments to anti-racism and anti-ableism.
- Creation of Artist Community Culture document.
- Evaluating and refining the Artist Committee's structure and processes.
- Creation of CDS Accountable Space Principles.
- Proposing new communication channels between staff, artists, trustees, and the committee.

CDS sees this initiative as foundational for equitable governance and aims to share insights to influence sector-wide change.

Ongoing Organisational Change
23-24 saw the beginnings of long overdue change at CDS. We continue to implement a suite of new policies, with a current set of interim policies in place. In Mar 2023, we launched the CDS

Accountable Space Principles which are in place to support the creation of a safe, inclusive and respectful environment within our building. To further support this work moving forwards, CDS is taking part in in two learning programmes:

'Transformational Governance Programme: Power Shift Cohort' - A programme that asks how organisations in the UK can meaningfully and intentionally transition what from traditional to more liberatory forms of governance, how these transitions can be supported in practice, and what is the most equitable and transformational way of holding that process/ those processes. Running until end of 2024.

peoplemakeitwork 'Creating Transformation' Programme - A programme that provides sustained and immersive support for arts and cultural organisations across the UK with learning, workshops, mentoring, action learning, tools, resources and personal development to re-model, re-shape, realign, refocus and reimagine their futures. Running through until early 2025.

These initiatives are providing a structured framework for CDS staff, trustees and the wider community to engage with during this period of change, and are indicative of the organisation's commitment to continuously implementing change and fueling our transformation longer term. As a 40-year-old organisation, CDS acknowledges the imperative to learn from individuals that have historically been excluded. A strategic shift towards anti-racist and anti-ableist values has been a focal point, with efforts to embed these principles at the core of CDS. This includes centering the voices of marginalised individuals, particularly disabled artists and those with Global Majority heritage, reflecting a commitment to fostering a more inclusive and equitable environment.

5. **Other key areas of organisational activity and operations:**

Local Engagement in Tower Hamlets
With funding from Action for Bow, we collaborated again with Chisenhale Studios and Chisenhale Gallery to deliver a community arts programme across our organisations and a festival at Chisenhale Primary School, which was our biggest and best yet - titled the 'Future Artists Festival'.

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 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 also with 9 artists across three weeks in July and August on a public programme, with CDS leading Kathak, Streetdance and Lindy Hop workshops, before a festival celebrating the artworks created over the summer on Saturday 16 September, with a workshop from breakdance group Raincrew and performance from Pagrav Dance. A special thanks to programme producer Sophie Thompson-Semple for leading on the delivery of this work.
In summary:

- 62% of attendees had not visited our institutions before – we were reaching people for the first time.
- 1178 people participated in the ' Future Artist Festival' which featured 25 artists, 1 exhibition celebrating local young people's work, and 1 arts festival bringing different communities together from across Bow with 500 attendees.
- 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.

Legacy / Archive
Rachael Davies continued her work as part of the Collaborative Doctoral Award PhD on CDS' archives, with Coventry University's Centre for Dance Research, using the CDS archive to create a detailed historical and cultural analysis of CDS's contribution to the dance sector. Rachael hosted two events

as part of our WTF Thursday series - which were in conversations with two founding members of CDS, Sue Maclennan and Mary Prestidge.

Staff

At the end of the year, the team consisted of Reece McMahon as Executive Director (0.8 FTE) Rachel Goodsall as General Manager (FT, Senior Staff) and Frances Morgan as Artist Community Producer (0.6 FTE, Senior Staff). In line with HM Revenue & Customs guidelines, core staff are employed on a PAYE basis. To reflect the sharp cost of living increase across the year, core staff were given pay rises which were implemented in October 2023, with Senior staff given a 7.15% increase and the Executive given a 4.85% increase. Staff appraisals and job description updates were held in January 2024.

CDS relies on freelance team members for project delivery and expansion. Regular freelance office team this year were, Michael Picknett on retainer as Lead Technician, and Noemi Gunea as Venue Assistant - who left in December 2023. In February 2024, we recruited Jasmine Andrews into the newly created, 1-year fixed-term role of Associate Artist Community Producer to support us with the delivery of the Cultivating Connection programme in 24-25.

Staff now participate in quarterly wellbeing check-ins, led by the Executive Director and shared with the board to facilitate a healthier working environment for a small team whose capacity can often be stretched. Each staff member has also been assigned a designated board buddy.

Governance

A significant period of recruitment in early 2023 saw an influx of new trustees who used the year 23-24 to embed themselves into the organisation. They bring a range of skills and experience: Georgia Clarke (Artist and Local Resident), Beatrice Perini (Artist / Health & Wellbeing Professional), Bakani Pick-Up (Artist / Choreographer), Sally Rose (Producer) and Naomi Taylor (Negotiations Executive). Clara Giraud and Steven Brett returned to sharing the role of co-chair until her departure from the board in Dec 2023 after serving as Chair since 2018. Steven Brett has consequently become interim co-chair, leading the search for new trustees to support CDS in its transformation moving forwards - with the organisation in conversation with several potential new trustees.

After an initial induction and skills audit, new working groups were also formed at board level that target specific areas of focus for the organisation moving forwards including finance / fundraising, governance, building / partners and recruitment. Trustees have also been reported as board buddies to help support each other.

Heather Doole (Production Manager) additionally joined the board in August 2024.

This year also saw the first implementation of new governance and decision-making structures that further incorporate the CDS Artist Committee- with a whole staff, trustee and committee away day held on 24 April 2023 and facilitated by cultural consultant Gregory Nash.

Although not trustees or people who have legal responsibility for the organisation, the CDS Artist Committee played a vital role in the governance and decision making at the organisation across the year, something which we want to keep exploring and formalising as we continue centering ‘artist leadership’ at CDS. This year, this included creation of conduit roles which see an Artist Committee member and a trustee partner each other and share information - attending meetings in an observer capacity where possible. We look forward to seeing how this impacts CDS across 24-25.

Now that our new model has launched, moving forward, CDS intends to formally review its governance structure, charitable objects and articles of association to ensure they are fit for purpose as the charity continues on its journey of change and transformation.

CAPT Governance

During 23-24, we continued to strengthen collaborative working with Chisenhale Studios and Chisenhale Gallery - the other entities that make up Chisenhale Art Place. The Future Artists 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 this

relationship, the Chairs and Executive Directors group from each entity meets regularly to update and progress matters that impact on all at Chisenhale Art Place, such as governance and the future of the building.

6. Financial Review

CDS had an income of £229,450 this year against an expenditure of £228,445 - a small operating surplus of £1,005. After a significant reimagining of both CDS's output and business model, this year has seen us slowly rebuild the organisation's finance model - increasing our focus on developing more sustainable and regular earned income strands, reducing organisational overheads and financial prudence whilst simultaneously identifying and building relationships with new funders. We end the year with £10,350 of restricted reserves towards activity on 24/25.

Unrestricted Reserves
The Trustees aim to hold three months' operating costs in reserve. Our Balance Sheet at the end of this year shows general reserves of £29,918 (including £3,888 of fixed assets) with an additional designation of unrestricted funds of £12,000 held for maintenance to our building, totalling £41,918, which is reduced from last years total of £47,363. This is due to the trustees investing some of the organisation reserves into the relaunch of the core 'CDS Artist Community Model' - a decision that was made to benefit the charity in the long run.

The current ongoing and overlapping unprecedented challenges that all arts organisations are facing mean the Trustees continue to prioritise and seek to increase, and if necessary further inflate, general cash reserves beyond our current set target of £44,000 (not including fixed assets) to ensure the organisation can sufficiently mitigate against any unexpected risks and particularly as the likelihood of needing to use the designated reserves increases as the building ages.

Income Generation and Fundraising
This year saw the organisation increase its turnover from £129,461 in 22-23 to £229,450 in 23-24. This is a £99,989 difference or a 78% increase. This is partly due to a reinvigorated model, increased activity and new funding relationships resourcing CDS.

Earned income (studio hire) totals 43% of turnover this year (down on last year due to increase in fundraising). We seek to strengthen and increase our levels of earned income as studio hire is a core charitable purpose trading for CDS.

CDS focussed on returning to a model which saw programme activity made possible through fundraising. Arts Council England and other trust and foundation grants contributed 50% of CDS' turnover this year. With a new vision and business model and building presence in the sector again, CDS hopes to build on its previous strong track record with funders, including ACE, to enable the creation of additional programmes for our artist community beyond our core studios-based offer.

We're also grateful to have begun several new funding relationships in 23-24 as well as received funding from previous funders who have supported CDS pre-covid, with grants this year from Leche Trust, Transformational Governance Programme, Fenton Arts Trust, Arts Council England (ACE), Action for Bow, LBTH (London Borough of Tower Hamlets), Backstage Trust & Abderrahim Crickmay Charitable Settlement.

As part of the organisation remodel and review in 22-23, we identified the need to begin building new relationships with funders, trusts & foundations as we look to resource our newly imagined artist community model and vision moving forwards. We have begun working with a freelance fundraiser on an ad hoc basis to support us with major applications. This year CDS applied for £228,583 of funds and have been successful in securing £111,083.80, which is 48% of what was requested. Reliance on fundraising in what is an increasingly challenging climate for arts organisations continues to be a risk the trustees consider.

Donations represented 4.5% of income this year, only slightly up from last year. This is mainly due to new artists joining the CDS Artist Community since each is asked for a nominal donation. Increasing CDS' philanthropic and individual giving strands is a key priority as part of the renewed business model moving forwards - with work well underway on this for 24/25 taking shape as a soon to be launched 'Advocates' strand.

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 any way the Trustees wish.

Public Benefit
The principal activities of the charity during the year continued to be supporting dance and movement based activities for professional artists and the local community. The Trustees are aware of the Charity Commission guidance on public benefit reporting as set out in Section 17 Charities Act 2011. The Trustees believe that the charity achieves a public benefit by providing these services as detailed in this report.

Small company exemptions
The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees / Directors on **Wednesday 11 December 2024** and signed on its behalf by:

Steven Brett
Co-Chair

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

INDEPENDENT EXAMINERS' REPORT

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as 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 examiner's statement

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:

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 accounting 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.

Anthony Epton

Anthony Epton BA FCA CTA FCIE
Goldwins
Chartered accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

15 December 2024

CHISENHALE DANCE SPACE

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2024

	Note	Unrestricted Funds £	Restricted Funds £	2024 Total Funds £	2023 Total Funds £
Income from:					
Donations and legacies	**3**	6,170	-	**6,170**	3,907
Charitable activities	**4**	106,337	116,943	**223,280**	125,554
Total income		**112,507**	**116,943**	**229,450**	129,461
Expenditure on:	**5**				
Charitable activities		117,952	110,493	**228,445**	237,632
Total expenditure		**117,952**	**110,493**	**228,445**	237,632
Net income / (expenditure) for the year	**6**	**(5,445)**	**6,450**	**1,005**	(108,171)
Transfers between funds		**-**	**-**	**-**	-
Net movement in funds		**(5,445)**	**6,450**	**1,005**	(108,171)
Reconciliation of funds:					
Total funds brought forward		47,363	3,900	51,263	159,434
Total funds carried forward		**41,918**	**10,350**	**52,268**	51,263

All of the above results are derived from continuing activities.

There were no other recognised gains or losses other than those stated above.

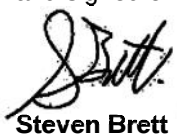
The attached notes form part of these financial statements.

CHISENHALE DANCE SPACE
Balance sheet
As at 31 March 2024

	Note	2024 £	2024 £	2023 £	2023 £
Fixed assets:					
Tangible assets	**8**		**3,888**		6,266
Current assets:					
Debtors	**9**	**11,667**		12,364	
Cash at bank and in hand		**60,767**		45,448	
		72,434		57,812	
Liabilities:					
Creditors: amounts falling due within one year	**10**	**24,054**		12,815	
Net current assets			**48,380**		44,997
Total net assets			**52,268**		51,263
The funds of the charity:	**11**				
Restricted funds			**10,350**		3,900
Unrestricted funds:					
Designated funds		**12,000**		12,000	
General funds		**29,918**		35,363	
Total unrestricted funds			**41,918**		47,363
Total charity funds			**52,268**		51,263

For the year ending 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 in accordance with section 476 of the Companies Act 2006.The directors acknowledge their responsibility for.complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the trustees on 11 December 2024.
and signed on their behalf by:



Steven Brett
Chair of Trustees

Company registration no. 1740641

The attached notes form part of the financial statements.

1 Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP FRS 102) and the Companies Act 2006.

Chisenhale Dance Space 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 or note.

b) Going concern

The trustees consider that there are no material uncertainties about Chisenhale Dance Space's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred. Income received in advance for the provision of specified service is deferred until the criteria for income recognition are met.

d) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

f) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1 Accounting policies (continued)

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of delivering services and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel and governance costs which support Chisenhale Dance Space's charitable activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 5.

i) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £200. Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

˜ Office equipment	25% straight line

k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and bank deposit or similar account.

m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

o) Pensions

The charity operate stake holder pension schemes.

2 Detailed comparatives for the statement of financial activities

	2023 Unrestricted Funds £	2023 Restricted Funds £	2023 Total Funds £
Income from:			
Donations and legacies	3,907	-	3,907
Charitable activities	90,619	34,935	125,554
Total income	94,526	34,935	129,461
Expenditure on:			
Charitable activities	86,869	150,763	237,632
Total expenditure	86,869	150,763	237,632
Net income / expenditure before gains / (losses) on investments	7,657	(115,828)	(108,171)
Net gains / (losses) on investments	-	-	-
Net income / expenditure	7,657	(115,828)	(108,171)
Transfers between funds	-	-	-
Net movement in funds	7,657	(115,828)	(108,171)
Total funds brought forward	39,706	119,728	159,434
Total funds carried forward	47,363	3,900	51,263

3 Income from donations and legacies

	Unrestricted Funds £	**Restricted Funds £**	**2024 Total Funds £**	2023 Total Funds £
Donations	**6,170**	**-**	**6,170**	3,907
	6,170	**-**	**6,170**	3,907

4 Income from charitable activities

	Unrestricted Funds £	**Restricted Funds £**	**2024 Total Funds £**	2023 Total Funds £
Arts Council England	**-**	**61,560**	**61,560**	13,000
London Borough Tower Hamlets	**-**	**1,188**	**1,188**	-
Backstage Trust	**-**	**20,000**	**20,000**	-
Action for Bow	**-**	**19,195**	**19,195**	14,435
Other grants	**-**	**15,000**	**15,000**	7,500
Other income				
Space hire	**96,125**	**-**	**96,125**	83,003
Children's classes	**-**	**-**	**-**	4,408
Others	**10,212**	**-**	**10,212**	3,208
Total income from charitable activities	**106,337**	**116,943**	**223,280**	125,554

5 Analysis of expenditure

	Charitable activities	Support costs	2024	2023
	£	£	£	£
Staff costs (Note 8)	**85,238**	**-**	**85,238**	83,338
Direct costs				
Freelance programme costs	**6,022**	**-**	**6,022**	8,797
Freelance admin costs	**7,425**	**-**	**7,425**	16,508
Technician costs	**3,172**	**-**	**3,172**	3,781
Other staff costs	**1,291**	**-**	**1,291**	9,324
Artists programme costs	**38,758**	**-**	**38,758**	20,094
Catering	**1,901**	**-**	**1,901**	1,239
Consultancy	**1,900**	**-**	**1,900**	15,450
Marketing & website	**7,816**		**7,816**	5,184
Others	**1,611**	**-**	**1,611**	2,368
Adjustment to prior year programme costs	**-**	**-**	**-**	(7,493)
Administration expenses				
Bank charges	**-**	**308**	**308**	257
Licence & Insurance	**-**	**3,801**	**3,801**	4,066
Cleaning & building maintenance	**-**	**11,031**	**11,031**	12,364
Printing, postage & stationery	**-**	**443**	**443**	1,248
Rent & utilities	**-**	**47,513**	**47,513**	48,772
Accountancy	**-**	**3,544**	**3,544**	4,938
Telephone & Internet	**-**	**547**	**547**	396
Legal & Professional fees	**-**	**13**	**13**	793
Trustee Expenses	**-**	**195**	**195**	-
IT expenses	**-**	**730**	**730**	350
Independent examniner fees	**-**	**2,808**	**2,808**	3,155
Amortisation	**-**	**1,944**	**1,944**	1,944
Depreciation	**-**	**434**	**434**	759
	155,134	**73,311**	**228,445**	237,632
Support costs	**73,311**	**(73,311)**	**-**	-
2024 total	**228,445**	**-**	**228,445**	237,632
	158,950	79,042		
Support costs	79,042	(79,042)		
2023 total	237,992	-		

Of the total expenditure, £117,952 was unrestricted (2023: £86,869) and £110,493 was restricted (2023: £150,763).

Analysis of expenditure- prior year

	Charitable activities £	Support costs £	2023 £	2022 £
Staff costs (Note 8)	83,338	-	83,338	82,428
Direct costs				
Freelance programme costs	8,797	-	8,797	12,962
Freelance admin costs	16,508	-	16,508	-
Technician costs	3,781	-	3,781	3,040
Other staff costs	9,324	-	9,324	7,870
Artists programme costs	20,094	-	20,094	48,972
Catering	1,239	-	1,239	283
Consultancy	15,450	-	15,450	7,180
Marketing & website	5,184		5,184	-
Others	2,368	-	2,368	12,189
Adjustment to prior year programme costs	(7,493)	-	(7,493)	-
Administration expenses				
Bank charges	-	257	257	209
Licence & Insurance	-	4,066	4,066	4,470
Cleaning & building maintenance	-	12,364	12,364	18,226
Printing, postage & stationery	-	1,248	1,248	2,902
Rent & utilities	-	48,772	48,772	45,413
Accountancy	-	4,938	4,938	4,737
Telephone & Internet	-	396	396	774
Bad debts	-	-	-	2,016
Legal & Professional fees	-	793	793	4,295
Trustee Expenses	-	-	-	10
IT expenses	-	350	350	2,330
Independent examniner fees	-	3,155	3,155	3,000
Amortisation	-	1,944	1,944	-
Depreciation	-	759	759	759
	158,590	79,042	237,632	264,065
Support costs	79,042	(79,042)	-	-
2023 total	237,632	-	237,632	264,065

6 Net income / (expenditure) for the year

This is stated after charging / (crediting):	**2024**	2023
	£	£
Depreciation	**434**	759
Independent examiner fee- Net of VAT	**2,500**	2,500

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2024	2023
	£	£
Salaries and wages including social security costs	**83,384**	**82,029**
Employer's contribution to defined contribution pension schemes	**1,855**	**1,309**
	85,239	83,338

No employee earned more than £60,000 during the year (2023: nil).

The total employee benefits including pension contributions of the key management personnel were £38,036 (2023: £30,551).

Charity trustee, Steven Brett, has been paid £59 for a train ticket. No other charity trustees were paid or received any other benefits from employment with the charity in the year (2023: £Nil) neither were they reimbursed expenses during the year (2023: £Nil).

Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2024	2023
	No.	**No.**
Direct charitable work	**3**	5
	3	5

8 Tangible fixed assets

	Website improvements	Fixtures & Fittings	Office equipment	**Total**
		£	£	**£**
Cost				
At the start of the year	7,776	636	2,398	**10,810**
Additions in year	-	-	-	**-**
Disposals in year	-	-	-	**-**
At the end of the year	7,776	636	2,398	**10,810**
Depreciation				
At the start of the year	1,944	636	1,964	**4,544**
Charge for the year	1,944	-	434	**2,378**
Eliminated on disposal	-	-	-	**-**
At the end of the year	3,888	636	2,398	**6,922**
Net book value				
At the end of the year	**3,888**	**-**	**-**	**3,888**
At the start of the year	5,832	-	434	6,266

All of the above assets are used for charitable purposes.

9 Debtors

	2024	2023
	£	£
Other debtors	**11,222**	12,364
Accrued income	**445**	-
	11,667	12,364

10 Creditors: amounts falling due within one year

	2024	2023
	£	£
Other creditors	**12,528**	4,513
Deferred income	**8,526**	5,302
Accruals	**3,000**	3,000
	24,054	12,815

Deferred income

	2024	2023
	£	£
Balance at the beginning of the year	**5,302**	-
Amount released to income in the year	**(5,302)**	-
Amount deferred in the year	**8,526**	5,302
Balance at the end of the year	**8,526**	5,302

Deferred income represents grants received for the purpose of expenditure in a future period.

11 Analysis of net assets between funds- Current year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	**£**	**£**	**£**
Tangible fixed assets	**3,888**	**-**	**-**	**3,888**
Net current assets	**26,030**	**12,000**	**10,350**	**48,380**
Net assets at the end of the year	**29,918**	**12,000**	**10,350**	**52,268**

Analysis of net assets between funds- Prior year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	£	£	£
Tangible fixed assets	6,266	-	-	6,266
Net current assets	29,097	12,000	3,900	44,997
Net assets at the end of the year	35,363	12,000	3,900	51,263

12 Movements in funds-Current year

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	**£**	**£**	**£**	**£**
Arts Council England	**-**	**61,560**	**(51,210)**	**-**	**10,350**
Huddlecraft	**-**	**6,000**	**(6,000)**	**-**	**-**
Leche Trust	**-**	**2,000**	**(2,000)**	**-**	**-**
Fenton Arts Trust	**-**	**5,000**	**(5,000)**	**-**	**-**
Clarion Futures	**-**	**-**		**-**	**-**
Backstage Trust	**-**	**20,000**	**(20,000)**	**-**	**-**
London Borough Tower Hamlets	**-**	**1,188**	**(1,188)**	**-**	**-**
Action for Bow	**-**	**19,195**	**(19,195)**	**-**	**-**
Abderrahim-Crickmay Charitable Settlement	**2,300**	**2,000**	**(4,300)**	**-**	**-**
Garrick Charitable Trust	**1,600**	**-**	**(1,600)**	**-**	**-**
Total restricted funds	**3,900**	**116,943**	**(110,493)**	**-**	**10,350**
Building costs	**8,000**	**-**	**-**	**-**	**8,000**
Organisation contingency	**4,000**	**-**	**-**	**-**	**4,000**
Total designated funds	**12,000**	**-**	**-**	**-**	**12,000**
General funds	**35,363**	**112,507**	**(117,952)**	**-**	**29,918**
Total unrestricted funds	**47,363**	**112,507**	**(117,952)**	**-**	**41,918**
Total funds	**51,263**	**229,450**	**(228,445)**	**-**	**52,268**

Movements in funds-Prior year

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	£	£	£	£
Arts Council England	85,249	13,000	(98,249)	-	-
Backstage Trust	12,345	-	(12,345)	-	-
London Borough Tower Hamlets	20,000	-	(20,000)	-	-
Action for Bow	2,134	14,435	(16,569)	-	-
Abderrahim-Crickmay Charitable Settlement	-	5,000	(2,700)	-	2,300
Garrick Charitable Trust	-	2,500	(900)	-	1,600
Total restricted funds	119,728	34,935	(150,763)	-	3,900
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
Total designated funds	12,000	-	-	-	12,000
General funds	27,706	94,526	(86,869)	-	35,363
Total unrestricted funds	39,706	94,526	(86,869)	-	47,363
Total funds	159,434	129,461	(237,632)	-	51,263

13 Operating lease commitments

The charity has no future payments under non-cancellable operating leases.

14 Related party transactions

Other than what has been disclosed in note 7, there are no related party transactions (2023: None).

CHISENHALE DANCE SPACE

England & Wales - Charity number 288149

Accounts

CHISENHALE DANCE SPACE LIMITED

(A Company Limited by Guarantee)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2023

	Page
Legal and Administrative details	3
Directors' Report	4-13
Independent examiner's report	14
Statement of Financial Activities	15
Balance Sheet	16
Notes to the Financial Statements	17-23

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2023

Directors & Trustees:	Julie Bouin (resigned April 2022) Steven Brett (Co-Chair) Clara Giraud (Co-Chair) Gabriela Matic (resigned January 2023) Janine Harrington (resigned April 2022) Reece McMahon (resigned August 2022) Florin Munteanu (resigned June 2022) Alisa Oleva Scarlett Perdereau Chinami Sakai (resigned January 2023) Georgia Clarke (appointed January 2023) Beatrice Perini (appointed January 2023) Bakani Pick-Up (appointed January 2023) Sally Rose (appointed February 2023) Naomi Taylor (appointed February 2023)
Director (staff) and Company Secretary:	Reece McMahon (appointed 30 August 2022) Ruth Holdsworth (resigned 30 August 2022)
Registered Office:	64-84 Chisenhale Road, London, E3 5QZ
Independent Examiner:	Anthony Epton Goldwins Limited, Chartered Accountants 75 Maygrove Road, West Hampstead, London, NW6 2EG
Bankers:	National Westminster Bank Plc, 403 Bethnal Green Road, London, E2 OAL
Charity registration number:	288149
Company registration number:	01740641

TRUSTEES / DIRECTORS' REPORT

The Trustees, who are also Directors of the charity for the purposes of the Companies Act, submit their annual report and the financial statements for the year ended 31st March 2023. The Trustees have undertaken the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in January 2015 in preparing the annual report and financial statements of the charity.

Trustees / 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 audit information of which the company's auditors are 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 auditors are aware of that information.

1. Structure, Governance and Management

Governance and Organisation

The company is called Chisenhale Dance Space. It was set up in 1980 and until 2017 was governed by a Memorandum and Articles of Association which was last amended on 19 July 1983. New Articles of Association were officially adopted in September 2017, following an organisational review and in line with best practice.

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 (288149).

A Board of Trustees / Directors is responsible for the Charitable Company's overall management and control. They employ an executive staff director to lead a staff team to carry out all functions of the organisation.

This year, Chisenhale Dance Space had an active 'Membership' of 88 artists who collectively lead the ethos of the organisation and the programme is made by, with and in response to. Membership is renewed annually and is not a constitutional entity. A revisioning of 'Membership' is currently taking

place and due to be launched in July 2023 under the new name 'CDS Artist Community' with the intention to increase membership for the year 23-24.

Recruitment and appointment of new Trustees

The Chisenhale Dance Space Board of Trustees / Directors meets formally four times a year, with additional meetings as necessary, and are actively involved between meetings. All new Trustees are identified and nominated by the Trustees and usually voted in at the Annual General Meeting. The Board is entitled to appoint further Trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

Trustees Induction and Training

All potential new Trustees who are new to the organisation are asked to submit a profile of the skills and experience they bring to the Board. They meet with members of the Board, staff and artist community before attending a board meeting as observers. Their induction consists of a meeting with the chair of the board to assess the current needs of the board and how they might contribute to it. They are also given the most recent Annual Report and Accounts and other information relevant to the Company.

As part of CDS's aim to be a anti-racist organisation, new Trustees are asked to engage in recorded online anti-racist training sessions developed specifically for the organisation. Trustees are asked to revisit these sessions yearly. No other formal training is undertaken except as it relates to particular functions such as being a bank signatory, however Board away days are hosted each year and board development opportunities actively sought out.

Related Parties

The Company has no subsidiaries. The company has a close working relationship with Chisenhale Art Place (CAPT), of which it is a Member organisation, and sub-leases its premises from.
The Company also has a close working relationship with Chisenhale Gallery, the other member organisation of Chisenhale Art Place (separately constituted).

Risk Management

Trustees actively review the major 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 provide sufficient resources in the event of adverse conditions. The Trustees have also examined other operational and business risks faced by the charity and confirm that they have established systems and plans to mitigate the significant risks.

Currently identified main areas of concern continue to be related to the building:

Physical condition:
The physical condition of the building and associated challenges of operating within it continue to persist and require regular maintenance:

- Many of the original Crittall metal framed casement windows need replacing.
- There are also significant weaknesses in the water-tightness of the space. Several leaks persist during heavy rain due to water pooling on the flat roof above the premises.
- There is a lack of adequate heating in the space, especially during winter months. This is further exacerbated by CDS existing primarily above a large, empty, derelict space.

Lease and rent:

- CAPT's current lease from London Borough of Tower Hamlets (LBTH) expires in 2031.
- In 2023, CDS renewed its 5-year sub-lease with landlord CAPT. With a long-term strong relationship, this is a low risk, but it is raised by its relationship to a 5-year rent-reviews between

LBTH and CAPT which is a high risk to our business model, particularly given that we are in the final 8 years of tenure under the current lease.

Access**:**

- CDS remains only accessible by 40 steps, without lift access, and this lack of access for wheelchair users and those with access needs limits our possibilities for hirers, audiences, programmes, partnership and potential future investment. We're committed to and are working with CAPT to secure the long term sustainability and viability of CDS on this site.

2. Principal Activity and Charitable Objective

Objectives

The principal activity of the company during the year continued to be supporting dance and movement based activities for professional artists and the local community. Its objectives are to promote, maintain, improve and advance education, particularly by the production and performance of dance and similar choreographic arts.

The year 2022 - 2023 saw the beginning of a period of transformation for CDS as we began to rebuild the organisation post-covid, implement long overdue change to future proof the charity and better serve the needs of artists today by enabling our vision of being an 'artist-led' organisation.

CDS ended the previous year and carried forward funding from a successful application to the Arts Council England Emergency Response Fund for a total of £130,000 which supported CDS with core costs, an internal revisioning process and to support the organisation to a 'new' normal model post-covid. CDS turnover this year (£129,461) was 95.3% lower than the previous year due to significantly less grant income connected to project activity coming in as the organisation focused on remodelling and rebuilding.

The year primarily centred around an organisational remodel including a staffing restructure, a new business plan and development of a reimagined 'membership model' (due to be launched in July 2023) with the intention of new artists joining the organisation from September 2023 onwards. This will coincide with updated and refreshed vision, mission, and values, with the below versions acting as an interim:

CDS Vision is:

To enrich the lives of individuals and communities through the exploration and experience of dance and to support dance/movement/live artists in the development of their creative practices.

CDS Mission Statement is:

Chisenhale Dance Space (CDS) has been making space for artists to lead, experiment and create for over 40 years. Situated in the heart of Tower Hamlets, the organisation is responsive to the needs of our community: our immediate local community and our artistic community of dance and movement artists whose influence and presence have been and continue to be crucial to the wider dance ecology, as part of British contemporary and community dance history. As a home for artists it is a unique space, a community which facilitates and engenders a creative environment. This ethos continues into the outreach programme where Chisenhale Dance Space encourages artists to respond imaginatively to the needs of those who live locally. True to its roots Chisenhale Dance Space continues to challenge perceptions and understandings of what dance, performance and community can be and mean.

Annual Review and Successes

1. Studio Space

Affordable Studio hire for independent artists, bookable online and in person for one-off hires or longer term rehearsals, continues to be at the core of both CDS' charitable aims, financial model and operations.

22-23 saw us implement a new strategy in this area, beginning to build on and grow the model developed in the pandemic; utilising the access system to allow hirers flexibility in booking the studios across 7 days a week. This remodelling included:

- A focus on simplicity: we streamlined rates and based them on 'who you are' rather than what activity you are doing, making the booking process easier and more inclusive / accessible for everyone as well as encouraging more people to book online.
- A price increase: rates had been frozen since 2016, we increased them slightly to help support our earned income whilst maintaining our commitment to remaining one of London's most affordable dance and performance studios.
- Increased opening hours & greater flexibility: we increased our opening hours back to 72 hours per week (pre-covid levels) and implemented flexible usage of 4 and 2 hour slots.
- A new strategy: a new working space hire strategy was created identifying areas to increase hires and build on the overall increase on space hire income, with a focus on increasing our visibility to reach new, and more, artists alongside investing in the aesthetics and functioning of the space to make our studios as friendly and welcoming as possible.

CDS was open on 350 days of the year, for an average of 10.4 hours per day. Approximately 9,900 people visited our spaces, with 265 unique hirers booking time in the studios and an estimated 1800 participants attending the Saturday morning children's classes across the year.

Our studios were used by artists for 4,687 hours this year across 1071 bookings. Of this, 179 bookings were made by artist members at their reduced, subsidised rate and an additional 47 bookings were offered for free to our members through last minute availability. 288 free studio hours were given to members, including 170 hrs for summer residencies (an 103% increase from the 91 free hours given in 21-22)

All of this also saw us increase our space hire earned income to £83,003, accounting for 64% of our turnover and up by 32.3% from last year's take. This is an area we are looking to grow over the coming years as the organisation seeks to create a stronger foundation of earned income to ensure better organisational sustainability.

2. Membership / Artist Community

This year primarily was used to complete the ongoing membership review (started in 2019) to better understand how CDS can best serve artists and enable its "artist-led vision– with a reimagined 'Artist Community' model due to be announced in July 2023.

This revisioning has been led in collaboration with our newly formed Artist Committee, a group of paid artists who form a key decision making group for CDS and who all identify as either global majority heritage and/or disabled / neurodiverse. This was developed in response to action learning through the successful trial of the working group.

Since November 2022 the committee has met for a full day each month, advising on artist support, programming and the organisation's ongoing development. The five artists work alongside staff, trustees, and members as representatives of their artist communities. We see the group as CDS' first step towards more equitable, creative, inclusive and artist-led governance. As we continue to invest in this project's future, we'll seek to share our learning and influence broader change in the sector. The artists serving this year are: Alice Tatge, Claudia Palazzo, Jose Funnell, Valerie Ebuwa and Zjana Muraro.

The primary work in 22-23 has been action learning from the ongoing membership revisioning, which has been an ongoing process since CDS changed its governance structure to no longer require 'members' to take on legal responsibility for the organisation in 2017. Over the last few years, members' feedback has repeatedly suggested that changes need to be made to our artist community model - to both support their changing needs, to feel empowered to make things happen at CDS and to enable CDS to be a truly 'artist led space' in line with its foundation and roots.

As part of the process, we have identified the following four key aims:

- We will clarify the responsibilities, benefits, and ways of taking part for artist members
- We will expand the participation of Global Majority, disabled and neurodivergent artists in our community.
- We will create a structure to share our resources more fairly and sustainably.
- We will continue developing functional decision-making processes that put artists at the centre

We hosted our annual artists AGM on 29th March 2023 which was once again a blended in-person and live streamed event and saw 56 people attend. A proposed reimagined 'Artist Community' model was presented and feedback was given. Over the coming months, we will clarify and refine this model - with it due to be launched in July 2023 and up to 200 new artists joining CDS from September 2023 onwards.

We are grateful for the 88 members of the artist community who have been involved in various ways to support this revisioning period. We are particularly grateful to Timothy Trimingham-Lee, Eleanor Sikorski, Petra Haller, Rohanne Udell, Ghost Chan, Paul Paschal, Gillie Kleiman and Valerie Ebuwa who formed small voluntary working groups in areas including marketing, fundraising and communications to support CDS to continue to deliver during this time.

3. Artist-led activity and programmes

Artist Support

We hosted 4 artist-led Coffee mornings, led by artists Rachel Elderkin, Ghost and John, Stefan Jovanovic, and Jay Yule, on topics varying from consent, community, trauma, and future thinking.These are a way in which performance makers and doers can talk about the relationships between issues of production, public policy and the politics of the artwork that they are making and doing.

For the third year running CDS offered a group of artists a paid one-week residency in our studios. This year we received 18 applications for 4 residencies. Artists in residence across August were Angela Andrews, John Chan, Josephine Dyer and Owen Ridley DeMonick.

In March 2023, we launched a new programme, WTF Thursdays, a free weekly space for artist-led activity with a focus on hosting events that bring artists together, share practice and deepen community connection. The first event is due to be held in April 2023 and we look forward to seeing what artists make possible in the space.

We also launched a more regular 'Chisenmail' newsletter to stay better connected with artists during this period of change.

We are excited to be developing, in conversation with artists directly, a new set of artist support programs which are due to be launched and announced to coincide with the newly imagined Artist Community in July 2023.

Classes, workshops and performance programme

Due to the need to remodel and streamline the organisation and staff capacity post-covid, the difficult decision was made to cease running our own classes and workshops in-house from Jul 22 onwards and not reopen a full public performance programme for the foreseeable. This has allowed us to focus on core operations and management during this period of revisioning as well as to begin imagining and implementing new ways of working moving forwards, which we began to see the start of in Spring 2023.

However, this shift has not seen a decrease in classes / workshops or participation - with more artists using the space and hosting events, classes and workshops than last year, akin to pre-covid levels. On average, around 400 workshops or classes took place in the building across the year. Artists now hire

space directly from CDS to run workshops and classes with additional marketing and mentoring support from CDS. We are committed to ensuring access to classes and workshops in our building still exists given the limited local dance provision in Bow.

Local Engagement in Tower Hamlets

Chisenhale Summer of Art 2022 spanned five weeks, from July 4th to August 6th, at the Chisenhale Learn Play Create playground on Chisenhale Road E35. In collaboration with Chisenhale Dance Space, Chisenhale Studios, and Chisenhale Gallery (CAP), the program expanded its community-focused offerings following the success of last year.

The initiative delivered 29 impactful arts sessions in various local settings with partners Chisenhale Primary School, St Agnes Primary School, Old Ford Primary School, Trapped in Zone One, Roman Road Adventure Playground & Bromley by Bow Centre with sessions including flag making, bamboo sculpture, painting, installation art, street dance, and mental health workshops. The program continued with a free outdoor workshop series starting on July 23rd, leading to a community festival on August 6th.

Chisenhale Art Place hosted a total of 18 creative arts workshops and 2 spectacular live performances including screen printing, crafts, diverse dance workshops, art and play sessions and a terrarium and bird feeder workshop. The grand finale - Chisenhale Summer of Art Festival - took place on 6th Aug 2022 from 12pm - 5pm. This celebratory event invited families and local Bow residents to take part in a Eco Ocean accessory workshop with artist Camilla Brendon, learn creative indian dance led by Beeja Dance Company and create an animated map with artist Isabel Castro.
The Orang Collectif: Arthur Astier & Natalie Wong hosted a durational activity which invited participants to create their own musical instruments out of recycled and repurposed items and we posted 2 performances including Beeja Dance Companies piece ‘Utsav’, a show of exhilarating and vibrant dances inspired by Bollywood cinema, folk and classical dances from India and ‘The Tree of Objects’ performed by The Orang Collectif, a devised music and theatrical adventure celebrating diversity and how together, we can overcome adversity to preserve Earth by recycling and prolonging the shelf life of objects.

In total, 1,256 local Bow residents participated in Chisenhale Summer of Art 2022, emphasising the program's positive impact and the potential for future sustainable collaborations.

4. Organisational Change

Significant transformations in all areas of the organisation have been underway at CDS across 22-23. Funding from Arts Council England’s ERF fund played a pivotal role in reshaping the organisational model, with support from consultant Jon Singleton. This work included a staffing restructure, a comprehensive overhaul of CDS’s financial management system in collaboration with consultant Meghan Vaughn and ongoing support from new bookkeeper, Black Dot Ltd from Jan 2023 onwards and the development of a new fundraising strategy, with support from consultant Celine Gagnon.

We also commissioned a newly designed website, launched in Nov 2022 with the assistance of HDK and consultant Sam McAuley. This included refreshing the CDS homepage and global templates, simplifying navigation, and redesigning our classes / whats on landing page, overall information, and online space hire booking system - feeding into our work of remodelling our overall space hire optimising accessibility and usability.

We continue to implement a suite of new policies, with a current set of interim policies in place. In Mar 2023, we launched the CDS Accountable Space Principles which are in place to support the creation of a safe, inclusive and respectful environment within our building.

Longer term work, including the commissioning of a feasibility study, has begun in partnership with Chisenhale Art Place (CAP) to secure the future of CDS on its existing site on Chisenhale Road.

To support this work moving forwards, CDS has been accepted into two learning programmes:

'Transformational Governance Programme: Power Shift Cohort': a programme that asks how organisations in the UK can meaningfully and intentionally transition what from traditional to more liberatory forms of governance, how these transitions can be supported in practice, and what is the most equitable and transformational way of holding that process/ those processes. Running until 2024.

peoplemakeitwork 'Creating Transformation' Programme - a programme that provides sustained and immersive support for arts and cultural organisations across the UK with learning, workshops, mentoring, action learning, tools, resources and personal development to re-model, re-shape, realign, refocus and reimagine their futures. Running through until 2025.

These initiatives provide a structured framework for CDS staff, trustees and the wider community to engage with during this period of change are indicative of the organisation's commitment to continuously implementing change and fueling our transformation longer term. As a 40-year-old organisation, CDS acknowledges the imperative to learn from individuals with lived experiences that have historically been excluded. A strategic shift towards anti-racist and anti-ableist values has been a focal point, with efforts to embed these principles at the core of CDS. This includes centering the voices of marginalised individuals, particularly disabled artists and those with Global Majority heritage, reflecting a commitment to fostering a more inclusive and equitable environment.

5. Legacy / Archive

During CDS's 40th anniversary year, Rachael Davies continued her work as part of the Collaborative Doctoral Award PhD on CDS' archives, with Coventry University's Centre for Dance Research, using the CDS archive to create a detailed historical and cultural analysis of CDS's contribution to the dance sector.

Rachael facilitated the launch of 'Listening to Chisenhale Dance Space', an oral history that invited those involved with Chisenhale Dance Space during the 1980s to share their experiences and describe what Chisenhale was to them, with a series of conversations with Chisenhale's founders, members, staff, artists, audiences and Tower Hamlets council workers.

We hope to share more insights, learnings and the culmination of Rachael's research in 23-24 as she comes to the end of this project and hope to be able to fully celebrate our 40th anniversary and our newly imagined future simultaneously in a year where we were limited due to the resource and capacity.

6. Staff

This year saw a significant change of leadership and personnel within the staff team, with the appointment of Reece McMahon (former Trustee) as Executive Director. This was following the departure of Interim Chief Executive Ruth Holdsworth in August 2022.

The challenges of operating post-covid also meant difficult decisions were made, with the core staff team needing to be reduced from five staff to three to create a more sustainable, streamlined model moving forwards. This saw us not being able to renew two fixed term contracts, as well as restructuring the organisation to form a new role of General Manager, replacing the previously held joint roles of Operations Manager and Participation Manager.

At the end of the year, the team consisted of Reece McMahon as Executive Director (0.8 FTE permanent, started Aug 2022), Rachel Goodsall as General Manager (FT, permanent, started Jan 2023) and Frances Morgan as Producer: Membership (0.6 FTE). In line with HM Revenue & Customs guidelines, core staff are employed on a PAYE basis.

We are grateful to Ruth Holdsworth, Jessica Richards (left Nov 2022), Renée Bellamy and Sam Burkett (both left Sep 2022) for their work as part of the core staff team.

CDS relies on freelance team members for project delivery and expansion. Regular freelance office team this year were, Michael Picknett on retainer as Lead Technician, and Noemi Gunea as Venue Assistant.

Our organisational review and remodelling has also been informed and shaped in conversation with the significant work being undertaken to ensure staff wellbeing and care is embedded into the organisations model moving forwards after a particularly challenging few years during covid which put a strain on staff capacity and operations.

7. Governance / Board

22-23 saw CDS continue to further diversify and attract new skills to its board in a period of significant change. The board currently comprises 9 trustees.

Florin Munteanu, Janine Harrington and Julie Bouin left the board in 22-23 due to work / personal commitments, with Chinami Sakai and Gabi Matic both leaving at the end of their terms. Reece McMahon stepped down from his board role ahead of successfully applying for the Executive Director role in Aug 2022 through an open and fair recruitment process.

A significant period of recruitment saw the induction of 5 new trustees in Spring 2023 who bring with them a range of skills and experience: Georgia Clarke (Artist and Local Resident), Beatrice Perini (Artist / Health & Wellbeing Professional), Bakani Pick-Up (Artist / Choreographer), Sally Rose (Producer) and Naomi Taylor (Negotiations Executive). Clara Giraud and Steven Brett returned to sharing the role of co-chair.

After an initial induction and skills audit, new working groups were also formed at board level that target specific areas of focus for the organisation moving forwards including finance / fundraising, membership revisioning, governance, building / partners and recruitment.

This year also saw the beginning of a period of learning and reflection to better understand how our organisational transformation extends to the governance and decision-making structures that currently exist which we hope to begin to implement in 23-24. Although not trustees or people who have legal responsibility for the organisation, the successful trial of the CDS Artist Committee and the artists who made it up played a vital role in the governance and decision making at the organisation across the year, something which we want to keep exploring as we continue centering ‘artist leadership’ at CDS.

Financial Review

CDS ended 21-22 with a successful application to the Arts Council England Emergency Response Fund (ERF) for a total of £130,000 which was carried forward to support CDS with core costs, an internal revisioning process and to slowly return to a 'new' normal model post-covid in 22-23.

At the beginning of April 2022, CDS started the year with £39,706 in unrestricted funds, inclusive of our reserves and under our target of £44,000. Like many other arts charities that rely heavily on a mixture of earned income and grants, the impact of covid on our organisation was immeasurable. This year has seen us slowly rebuild the organisation's finance model - increasing our focus on developing more sustainable and regular earned income strands whilst simultaneously identifying and building relationships with new funders.

Reserves

The Trustees aim to hold three months' operating costs in reserve. Due to the impact of COVID-19 and provision of emergency funding which allowed us to increase reserves, our Balance Sheet at the end of this year shows general reserves of £35,363 (including £6,266 of fixed assets) with an additional designation of unrestricted funds of £12,000 held for maintenance to our building, totalling £47,363, which is just under three months of cash operating costs at current levels. The current ongoing and overlapping unprecedented challenges all organisations currently face mean the Trustees seek increase, and if necessary further inflate general cash reserves beyond our current set target of £44,000 to ensure the organisation can sufficiently mitigate against any unexpected risks. Our target policy will be reviewed and amended accordingly n 23/24.

Income Generation and Fundraising

Income Generation

This year saw the organisation decrease its turnover from £365,245 in 21-22 to £129,461 in 22-23. This is a £235,784 difference or a 95% decrease. This is the lowest turnover CDS has had in several years, with the organisation seeing a steady increase of turnover year on year from 2017 onwards. This sharp decrease is mainly due to the organisations stripping back of its operations and activity to focus on its organisational remodelling and development, a necessary step to take to ensure CDS is a better future proofed as an organisation. This has also been heightened by CDS receiving multiple large post-covid grants in its 21-22 turnover.

Earned income (including studio hire, classes, box office, catering) totals 72% of turnover this year (up 52% on last year), with studio hire contributing 66% (down by 50% last year). We seek to strengthen and increase our levels of earned income as studio hire and educational classes are core charitable purpose trading for CDS.

Fundraising

CDS was successful in securing an ERF grant (£130,000) at the end of the 21-22 year, the majority of which was spent in this year. Arts Council England and other trust and foundation grants contributed 27% of CDS' turnover this year. With a new vision and business model, CDS hopes to build on its previous strong track record with funders, including ACE, to enable the building of additional programmes for our artist community beyond our core studios-based offer.

We're also grateful to have begun a new funding relationship in 22-23, with additional funds awarded from Abderrahim-Crickmay Charitable Settlement and Garrick Charitable Trust to support activity to kickstart our new artist community model when launched later in 2023.

As part of the organisation remodel and review, we have identified that CDS needs to begin building new relationships with funders, trusts & foundations as it looks to resource its newly imagined artist community model and vision moving forwards.

Relatedly, we are continuing consultancy with Chisenhale Gallery and Chisenhale Art Place on inter-organisational governance, working together in partnership to deliver more activity for the local community and securing a future development of our shared building. Collectively, we have a growing relationship with the local community development fund, Action for Bow, which we hope to be able to sustain and grow over the coming years. We are grateful once again for their support this year.

Donations represented 3% of income this year, only slightly up from last year. This is mainly due to us running no major campaigns, having significant activity happening or any new artists joining our community. Increasing CDS' philanthropic and individual giving strands is a key priority as part of the renewed business model moving forwards.

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 any way the Trustees wish.

Public Benefit
The principal activities of the charity during the year continued to be supporting dance and movement based activities for professional artists and the local community. The Trustees are aware of the Charity Commission guidance on public benefit reporting as set out in Section 17 Charities Act 2011. The Trustees believe that the charity achieves a public benefit by providing these services as detailed in this report.

Small company exemptions
The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees / Directors on **Tuesday 12 December 2023** and signed on its behalf by:

Steven Brett
Co-Chair

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2023

INDEPENDENT EXAMINERS' REPORT

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2023.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as 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 examiner's statement

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:

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 accounting 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.

Anthony Epton

Anthony Epton BA FCA CTA FCIE
Goldwins
Chartered accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

17/12/2023

CHISENHALE DANCE SPACE

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2023

	Note	Unrestricted Funds £	Restricted Funds £	2023 Total Funds £	2022 Total Funds £
Income from:					
Donations and legacies	3	3,907	-	3,907	1,228
Charitable activities	4	90,619	34,935	125,554	364,017
Total income		94,526	34,935	129,461	365,245
Expenditure on:	5				
Charitable activities		86,869	150,763	237,632	264,065
Total expenditure		86,869	150,763	237,632	264,065
Net income / (expenditure) for the year	6	7,657	(115,828)	(108,171)	101,180
Transfers between funds		-	-	-	-
Net movement in funds		7,657	(115,828)	(108,171)	101,180
Reconciliation of funds:					
Total funds brought forward		39,706	119,728	159,434	58,254
Total funds carried forward		47,363	3,900	51,263	159,434

All of the above results are derived from continuing activities.

There were no other recognised gains or losses other than those stated above.

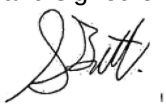
The attached notes form part of these financial statements.

CHISENHALE DANCE SPACE
Balance sheet
As at 31 March 2023

	Note	2023 £	2023 £	2022 £	2022 £
Fixed assets:					
Tangible assets	**8**		**6,266**		1,193
Current assets:					
Debtors	**9**	**12,364**		818	
Cash at bank and in hand		**45,448**		171,971	
		57,812		172,789	
Liabilities:					
Creditors: amounts falling due within one year	**10**	**12,815**		14,548	
Net current assets			**44,997**		158,241
Total net assets			**51,263**		159,434
The funds of the charity:	**11**				
Restricted funds			**3,900**		119,728
Unrestricted funds:					
Designated funds		**12,000**		12,000	
General funds		**35,363**		27,706	
Total unrestricted funds			**47,363**		39,706
Total charity funds			**51,263**		159,434

For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.The directors acknowledge their responsibility for.complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the trustees on 12/12/2023.
and signed on their behalf by:



Steven Brett
Chair of Trustees

Company registration no. 1740641

The attached notes form part of the financial statements.

1 Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP FRS 102) and the Companies Act 2006.

Chisenhale Dance Space 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 or note.

b) Going concern

The trustees consider that there are no material uncertainties about Chisenhale Dance Space's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred. Income received in advance for the provision of specified service is deferred until the criteria for income recognition are met.

d) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

f) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1 Accounting policies (continued)

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of delivering services and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel and governance costs which support Chisenhale Dance Space's charitable activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 5.

i) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £200. Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Office equipment	25% straight line

k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and bank deposit or similar account.

m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

o) Pensions

The charity operate stake holder pension schemes.

2 Detailed comparatives for the statement of financial activities

	2022 Unrestricted Funds £	2022 Restricted Funds £	2022 Total Funds £
Income from:			
Donations and legacies	1,228	-	1,228
Charitable activities	91,704	272,313	364,017
Total income	92,932	272,313	365,245
Expenditure on:			
Charitable activities	111,480	152,585	264,065
Total expenditure	111,480	152,585	264,065
Net income / expenditure before gains / (losses) on investments	(18,548)	119,728	101,180
Net gains / (losses) on investments	-	-	-
Net income / expenditure	(18,548)	119,728	101,180
Transfers between funds	-	-	-
Net movement in funds	(18,548)	119,728	101,180
Total funds brought forward	58,254	-	58,254
Total funds carried forward	39,706	119,728	159,434

3 Income from donations and legacies

	Unrestricted Funds £	**Restricted Funds £**	**2023 Total Funds £**	2022 Total Funds £
Donations	**3,907**	**-**	**3,907**	1,228
	3,907	**-**	**3,907**	1,228

4 Income from charitable activities

	Unrestricted Funds £	**Restricted Funds £**	**2023 Total Funds £**	2022 Total Funds £
Arts Council England		**13,000**	**13,000**	208,396
London Borough Tower Hamlets	**-**	**-**	**-**	20,000
Backstage Trust	**-**	**-**	**-**	19,950
Action for Bow	**-**	**14,435**	**14,435**	23,967
Other grants	**-**	**7,500**	**7,500**	3,395
Other income				
Space hire	**83,003**	**-**	**83,003**	59,894
Children's classes	**4,408**	**-**	**4,408**	19,656
Others	**3,208**	**-**	**3,208**	8,759
Total income from charitable activities	**90,619**	**34,935**	**125,554**	364,017

5 Analysis of expenditure

	Charitable activities	Support costs	2023	2022
	£	£	£	£
Staff costs (Note 8)	**83,338**	**-**	**83,338**	82,428
Direct costs				
Freelance programme costs	**8,797**	**-**	**8,797**	12,962
Freelance admin costs	**16,508**	**-**	**16,508**	-
Technician costs	**3,781**	**-**	**3,781**	3,040
Other staff costs	**9,324**	**-**	**9,324**	7,870
Artists programme costs	**20,094**	**-**	**20,094**	48,972
Catering	**1,239**	**-**	**1,239**	283
Consultancy	**15,450**	**-**	**15,450**	7,180
Marketing & website	**5,184**		**5,184**	-
Others	**2,368**	**-**	**2,368**	12,189
Adjustment to prior year programme costs	**(7,493)**	**-**	**(7,493)**	-
Administration expenses				
Bank charges	**-**	**257**	**257**	209
Licence & Insurance	**-**	**4,066**	**4,066**	4,470
Cleaning & building maintenance	**-**	**12,364**	**12,364**	18,226
Printing, postage & stationery	**-**	**1,248**	**1,248**	2,902
Rent & utilities	**-**	**48,772**	**48,772**	45,413
Accountancy	**-**	**4,938**	**4,938**	4,737
Telephone & Internet	**-**	**396**	**396**	774
Bad debts	**-**	**-**	**-**	2,016
Legal & Professional fees	**-**	**793**	**793**	4,295
Trustee Expenses	**-**	**-**	**-**	10
IT expenses	**-**	**350**	**350**	2,330
Independent examniner fees	**-**	**3,155**	**3,155**	3,000
Amortisation	**-**	**1,944**	**1,944**	-
Depreciation	**-**	**759**	**759**	759
	158,590	**79,042**	**237,632**	264,065
Support costs	**79,042**	**(79,042)**	**-**	-
2023 total	**237,632**	**-**	**237,632**	264,065
	174,924	89,141		
Support costs	89,141	(89,141)		
2022 total	264,065	-		

Of the total expenditure, £86,869 was unrestricted (2022: £111,480) and £150,763 was restricted (2022: £152,585).

Analysis of expenditure- prior year

	Charitable activities £	Support costs £	2022 £	2021 £
Staff costs (Note 8)	82,428	-	82,428	80,015
Direct costs				
Freelance programme costs	12,962	-	12,962	6,265
Freelance admin costs	-	-	-	6,175
Technician costs	3,040	-	3,040	2,210
Other staff costs	7,870	-	7,870	4,327
Artists programme costs	48,972	-	48,972	11,755
Catering	283	-	283	150
Consultancy	7,180	-	7,180	3,900
Others	12,189	-	12,189	9,983
Administration expenses			-	
Fundraising Strategy Development	-	-	-	-
Bank charges	-	209	209	594
Licence & Insurance	-	4,470	4,470	2,148
Cleaning & building maintenance	-	18,226	18,226	21,589
Printing, postage & stationery	-	2,902	2,902	2,891
Rent & utilities	-	45,413	45,413	34,056
Accountancy	-	4,737	4,737	3,616
Telephone & Internet	-	774	774	1,926
Bad debts	-	2,016	2,016	-
Legal & Professional fees	-	4,295	4,295	-
Trustee Expenses	-	10	10	-
IT expenses	-	2,330	2,330	1,901
Independent examniner fees	-	3,000	3,000	2,572
Depreciation	-	759	759	1,208
	174,924	89,141	264,065	197,281
Support costs	89,141	(89,141)	-	-
2022 total	264,065	-	264,065	197,281

6 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2023	2022
	£	£
Depreciation	**759**	759
Independent examiner fee- Net of VAT	**2,500**	2,500

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023	2022
	£	£
Salaries and wages including social security costs	**82,029**	**81,054**
Employer's contribution to defined contribution pension schemes	**1,309**	**1,374**
	83,338	82,428

No employee earned more than £60,000 during the year (2022: nil).

The total employee benefits including pension contributions of the key management personnel were £30,551 (2022: £48,398).

Charity trustee, Alisa Oleva, has been paid £419 for delivering a workshop. Charity trustee, Scarlett Perdereau, has been paid £50 for a meeting that fell outside of trustee duties. No other charity trustees were paid or received any other benefits from employment with the charity in the year (2022: £Nil) neither were they reimbursed expenses during the year (2022: £Nil).

Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2023	2022
	No.	**No.**
Direct charitable work	**5**	5
	5	5

8 Tangible fixed assets

	Website improvements	Fixtures & Fittings	Office equipment	**Total**
		£	£	**£**
Cost				
At the start of the year	-	636	4,190	**4,826**
Additions in year	7,776	-	-	**7,776**
Disposals in year	-	-	(1,792)	**(1,792)**
At the end of the year	7,776	636	2,398	**10,810**
Depreciation				
At the start of the year	-	477	3,156	**3,633**
Charge for the year	1,944	159	600	**2,703**
Eliminated on disposal	-	-	(1,792)	**(1,792)**
At the end of the year	1,944	636	1,964	**4,544**
Net book value				
At the end of the year	**5,832**	**-**	**434**	**6,266**
At the start of the year	-	159	1,034	1,193

All of the above assets are used for charitable purposes.

9 Debtors

	2023	2022
	£	£
Other debtors	**12,364**	818
	12,364	818

10 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other creditors	4,513	4,063
Deferred income	5,302	-
Accruals	3,000	10,485
	12,815	14,548

Deferred income

	2023	2022
	£	£
Balance at the beginning of the year	-	24,005
Amount released to income in the year	-	(24,005)
Amount deferred in the year	5,302	-
Balance at the end of the year	5,302	-

Deferred income represents grants received for the purpose of expenditure in a future period.

11 Analysis of net assets between funds- Current year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	£	£	£
Tangible fixed assets	6,266	-	-	6,266
Net current assets	29,097	12,000	3,900	44,997
Net assets at the end of the year	35,363	12,000	3,900	51,263

Analysis of net assets between funds- Prior year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	£	£	£
Tangible fixed assets	1,193	-	-	1,193
Net current assets	26,513	12,000	119,728	158,241
Net assets at the end of the year	27,706	12,000	119,728	159,434

12 Movements in funds-Current year

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	£	£	£	£
Arts Council England	85,249	13,000	(98,249)	-	-
Backstage Trust	12,345	-	(12,345)	-	-
London Borough Tower Hamlets	20,000	-	(20,000)	-	-
Action for Bow	2,134	14,435	(16,569)	-	-
Abderrahim-Crickmay Charitable Settlement	-	5,000	(2,700)		2,300
Garrick Charitable Trust	-	2,500	(900)		1,600
Total restricted funds	119,728	34,935	(150,763)	-	3,900
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
Total designated funds	12,000	-	-	-	12,000
General funds	27,706	94,526	(86,869)	-	35,363
Total unrestricted funds	39,706	94,526	(86,869)	-	47,363
Total funds	159,434	129,461	(237,632)	-	51,263

Movements in funds-Prior year

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of the year £
Arts Council England	-	208,396	(123,147)	-	85,249
Backstage Trust	-	19,950	(7,605)	-	12,345
London Borough Tower Hamlets	-	20,000	-	-	
Action for Bow	-	23,967	(21,833)	-	2,134
Total restricted funds	-	272,313	(152,585)	-	119,728
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
Total designated funds	12,000	-	-	-	12,000
General funds	46,254	92,932	(111,480)	-	27,706
Total unrestricted funds	58,254	92,932	(111,480)	-	39,706
Total funds	58,254	365,245	(264,065)	-	159,434

13 Operating lease commitments

The charity has no future payments under non-cancellable operating leases.

14 Related party transactions

Other than what has been disclosed in note 7, there are no related party transactions (2022: None).

CHISENHALE DANCE SPACE

England & Wales - Charity number 288149

Accounts

CHISENHALE DANCE SPACE LIMITED

(A Company Limited by Guarantee)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2022

	Page
Legal and Administrative details	3
Directors' Report	4 - 11
Independent examiner's report	12
Statement of Financial Activities	13
Balance Sheet	14
Notes to the Financial Statements	15 - 22

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2022

Directors & Trustees:	Elaine Uzochi Amuamuzia Abili (appointed October 2021, resigned February 2022) Julie Bouin (resigned April 2022) Steven Brett (Co-Chair) Clara Giraud (Co-Chair) Janine Harrington (resigned April 2022) Gabriela Matic Reece McMahon (appointed October 2021, resigned August 2022) Florin Munteanu (appointed October 2021, resigned June 2022) Alisa Oleva (appointed October 2021) Scarlett Perdereau (appointed October 2021) Chinami Sakai
Company Secretary:	Reece McMahon (appointed 30 August 2022) Ruth Holdsworth (resigned 30 August 2022)
Registered Office:	64-84 Chisenhale Road, London, E3 5QZ
Independent Examiner:	Goldwins Limited, Chartered Accountants 75 Maygrove Road, West Hampstead, London, NW6 2EG
Bankers:	National Westminster Bank Plc, 403 Bethnal Green Road, London, E2 OAL
Charity registration number:	288149
Company registration number:	01740641

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2022

TRUSTEES / DIRECTORS' REPORT

The Trustees, who are also Directors of the charity for the purposes of the Companies Act, submit their annual report and the financial statements for the year ended 31st March 2022. The Trustees have undertaken the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in January 2015 in preparing the annual report and financial statements of the charity.

Trustees / 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 audit information of which the company's auditors are 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 auditors are aware of that information.

1. Structure, Governance and Management

Governance and Organisation

The company is called Chisenhale Dance Space. It was set up in 1980 and until 2017 was governed by a Memorandum and Articles of Association which was last amended on 19 July 1983. New Articles of Association were officially adopted in September 2017, following an organisational review and in line with best practice.

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 (288149).

A Board of Trustees / Directors is responsible for the Charitable Company's overall management and control. They employ an executive staff Director to lead a staff team to carry out all functions of the organisation.

This year, Chisenhale Dance Space had an active Membership of 155 artists who collectively lead the ethos of the organisation and the programme is made by, with and in response to. Membership is renewed annually and is not a constitutional entity.

Recruitment and appointment of new Trustees

The Chisenhale Dance Space Board of Trustees / Directors meets formally four times a year, with additional meetings as necessary, and are actively involved between meetings. All new Trustees are identified and nominated by the Trustees and usually voted in at the Annual General Meeting. The Board is entitled to appoint further Trustees after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

Trustees Induction and Training

All potential new Trustees who are new to the organisation are asked to submit a profile of the skills and experience they bring to the Board. They meet with members of the Board before attending a board meeting as observers. Their induction consists of a meeting with the chair of the board to assess the current needs of the board and how they might contribute to it. They are also given the most recent Annual Report and Accounts and other information relevant to the Company.

No formal training is undertaken except as it relates to particular functions such as being a bank signatory, however Board away days are hosted each year and board development opportunities actively sought out.

Related Parties

The Company has no subsidiaries. The company has a close working relationship with Chisenhale Art Place (CAP), of which it is a Member organisation, and sub-leases its premises from.
The Company also has a close working relationship with Chisenhale Gallery, the other member organisation of Chisenhale Art Place (separately constituted).

Risk Management

Trustees actively review the major 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 provide sufficient resources in the event of adverse conditions. The Trustees have also examined other operational and business risks faced by the charity and confirm that they have established systems and plans to mitigate the significant risks.

Currently identified main areas of concern continue to be related to the building:

Physical condition:

- Many of the original Crittall metal framed casement windows need replacing. (high risk - out of current funding arrangements as dealt with by Lease holder).
- There are also significant weaknesses in the water-tightness of the space.
- There is a lack of adequate heating in the space, especially during winter months.

Lease and rent:

- CAPT's current lease from London Borough of Tower Hamlets (LBTH) expires in 2031.
- In 2018, CDS renewed its 5-year sub-lease with landlord CAPT. With a long-term strong relationship, this is a low risk, but it is raised by its relationship to a 5-year rent-reviews between LBTH and CAPT which is a high risk to our business model.

Access**:**

- CDS remains only accessible by 40 steps, without lift access, and this lack of access for wheelchair users limits our possibilities for hirers, audiences, programmes, partnership and potential future investment.

2. Principal Activity and Charitable Objective

Objectives

The principal activity of the company during the year continued to be supporting dance and movement based activities for professional artists and the local community. Its objectives are to promote, maintain, improve and advance education, particularly by the production and performance of dance and similar choreographic arts.

CDS Vision is:

To enrich the lives of individuals and communities through the exploration and experience of dance and to support dance/movement/live artists in the development of their creative practices.

CDS Mission Statement is:

Chisenhale Dance Space is a home for experimentation in dance and performance. Situated in the heart of Tower Hamlets for nearly 40 years, the organisation is responsive to the needs of our community: our immediate local community and our community of dance and movement artists whose influence and presence have been and continue to be crucial to the wider dance ecology, as part of British contemporary and community dance history. As a home for artists it is a unique space, a community which facilitates and engenders a creative environment. This ethos continues into the outreach programme where Chisenhale Dance Space encourages artists to respond imaginatively to the needs of those who live locally. True to its roots Chisenhale Dance Space continues to challenge perceptions and understandings of what dance and performance can be.

CDS Values are:

Venturous - *Adj. "willing to take risks or embark on difficult or unusual courses of action"*

Our team, programmes and structure encourage risk-taking, experimentation, learning by doing, and trusting in new people and new ideas. We have a 'DIY', 'yes, and' attitude to programmes and taking the lead in the way we want our organisation, and society, to be. We prioritise the alternative and the road-less-travelled as part of our organisational identity, and prioritise artists and audiences with identities that are marginalised by our society.

We want our artist Members, staff, Trustees, audiences, participants, local communities, funders and other stakeholders to develop a healthy attitude to new experiences and ideas, and aim to create the contexts where this can be done safely and supportively. With anti-racist action, we will venture to make the bold, structural changes and affirmative action that is required for trust to rebuild, facilitate reparation and long-term change.

Communal - *Adj. "shared by all members of a community; for common use"*

Our studios on Chisenhale Road are a shared resource for communities that want to dance: professional and non-professional, local and beyond, regardless of dance form, heritage or training, priced affordably. We're based in the Roman Road area of Bow and aim to be both part of, and for, the local community, focussing our participation projects in our immediate locale.

Founded as a collective, and a Member organisation of the Chisenhale Art Place community, we retain that ethos. Our programmes, ethos and values are artistically led by a morphous community of artist members, and informed by the wider independent artistic community that we're a hub and meeting place for. We know that the community which cares for our charity and space is wider than the Membership, and that the Membership has historically been an exclusive structure. We seek to actively dismantle the structures that have perpetuated this.

Physical - *Adj. "relating to the body; to things perceived through the senses; tangible or concrete"*

CDS' work is an embodiment of creativity of our human bodies, inspiration in sensation, and of gathering

together in a space. We are a dance organisation, however, in the spirit of venture and experimentation, we take the broadest possible view of dance and its related body-centred and choreographic forms.

At our core, as the organisation has evolved, we have always been a physical studio space for people to explore the potential of their physical bodies. Our Performance Studio, with its historic floor and wall, has forged a place in UK dance history through the people that have used it. We are committed to occupying a space, making it available to artists at affordable prices, and for securing a viable and affordable future for dance on Chisenhale Road.

Our programmes prioritise the sensation and communal benefits of physicality and liveness: the sharing of in-person dance experiences, through performance, classes, workshops and more. Though we embrace the digital world, we ask how it can enhance our physical sensation, rather than reduce or replace it.

Annual Review and Successes

The year 2021 – 2022 was a year that saw great challenge and change for CDS, as we began to fully understand the impact of the pandemic on the organisation.

At the start of the new financial year, CDS was successful in an Arts Council England CRF 2 application of £83,764 to support recovery from Covid-19 and to build organisational reserves. CDS also received grants from the Government Additional Restrictions Grants, Backstage Trust, Clarion Futures and Action for Bow. CDS ended the year with a successful application to the Arts Council England Emergency Response Fund for a total of £130,000 which will support CDS with core costs, an internal revisioning process and to slowly return to a 'new' normal model post-covid.

CDS turnover this year (£365,245) was significantly higher than previous due to receiving large emergency grants at the start and end of the year, with a large portion of this sitting as restricted funds ready to be spent in 2022-2023.

1. **Studio hire**

Affordable studio hire for independent artists, bookable online by-the-hour or for longer term residencies, continues to be at the core of both CDS' charitable aims, financial model and operations.

21-22 saw a phased reopening of studio spaces with covid restrictions in place, with CDS gradually seeing a return to pre-covid level of activities in certain months and an overall increase on space hire income. CDS implemented new ways of operating the building safely to keep the organisation open. These included changing the locks to an individual timed-entry key code system to minimise staff on site, working remotely, installing security cameras, establishing new health and safety protocols and adapting our space hire booking system/processes.

CDS was open on 364 days of the year, usually for 9 hours per day (up 149% on 20/21 due to lifting of national COVID-19 'lockdown' restrictions) and we had over 9,000 estimated visitors and users of our space.

Our studios were used by artists for 4237 hours this year, of which 1135 hours were hired to our Members at their reduced, subsidised rate. We offered 75 hours of free studio space to our Members through last minute availability.

We are one of London's most affordable dance and performance studios and we regularly earn between 15-20% of our annual income providing this resource.

2. Classes for children and adults

Thanks to the generosity of funder Action for Bow, CDS reinstated the Children's Classes Programme. Access to these services are crucial given the limited local dance provision. CDS has increased the number of classes to 7, including 312 children participating over 3852 times this year. We offered 12 free places and 16 bursaries to creative movement sessions for children and their guardians and Street Dance and provided a 50% concessionary rate to widen access and remove financial barriers.

Due to the continuing impact of the pandemic we were unable to run any adult classes, with us currently looking at the possibility of resuming these for 22/23.

3. Membership and artist development programmes

This year saw the beginning of a membership review to better understand how CDS can best serve it's 100+ strong artistic membership – this included a membership questionnaire to gather feedback, monthly membership meetings and a paid members working group (consisting of Joseph Funnell, Rachel Gomme, Claudia Palazzo, and Joseph Morgan Schofield) who have begun the process of understanding what artist leadership at CDS looks like moving forwards. This is an area of work we are committed to continue exploring, funding and actioning in 22-23.

We hosted our first AGM since 2019 on Tuesday 21st March 2022 which was a blended in-person and live streamed event, co-facilitated by Es Morgan and Lyndsay Burtonshaw, with 35 attendees.

CDS offered ten member artists a paid one-week residency in the dance studios. Nine artists were chosen for summer residencies through a trial of a modified random selection process to ensure fairer representation of disabled artists and artists from the global majority. Members selected were: Alisa Oleva, Colleen Bartley, Jaivant Patel, Joseph Funnell, Katsura Isobe, Rukeya, Sarah Poekert, Valeria Tello Giusti and Yumino Seki. Flora Wellesley Wesley was also selected through an open call for the Summer of Art residency.

We also hosted anti-racism training with Season Butler, with 40 people per session taking part across 4 sessions. These are also developing into a permanent online webinar series, which we are pursuing licensing for use with other organisations and to share more widely.

4. Performance programme

CDS was unable to reopen a full public performance programme this year, continuing to pause delivery to allow more focus on core operations and management, as well as to allow more internal reflection through phase one of the membership revisioning. During 21-22, the live streaming capabilities of CDS have been enhanced by technician Mike Picknett. We are keen to test this possibility soon.

We successfully ran our second edition of Encounter Bow, a day of free outdoor arts for the local community. Curated by artist member Moi Tran, the event explored community care and the importance of sharing and collecting stories and saw approx 1,200 attend across the day. This included work by Ghost and John, Anna Sulan Masing, Caro Gervay & Lily Ly, Eelyn Lee, Jason Singh, Kimvi and Quang Kien Van.

5. Outreach and education projects in Tower Hamlets

CDS forged a partnership with Chisenhale Gallery and Chisenhale Studios to deliver a series of creative art workshops for the local community in the next-door Chisenhale Learn, Play, Create Space from July - September 2021. The three organisations collaborated with Chisenhale Primary School PTA, the V&A Museum of Childhood, and the local community to host 27 creative arts workshops, a CDS Member Commission for Flora Wellesley Wesley, 2 Performances by Feet off the Ground and a festival, which was attended by over 800 local children, families and residents.
We also delivered several school projects throughout 2021-22 via the THAMES Dance Consortium. Schools included Chisenhale Primary School and Bigland Green Primary School. We also delivered dance workshops at All Points East In the Neighbourhood Festival in Victoria Park in September 2021.

6. Organisational Change

This has been a year of reduced programme activity for CDS as we continue to recover from the pandemic and understand the impact of it on our organisation and operational models. Board and Staff have continued working on As a 40-year-old organisation, we recognise the need to learn from people with lived experiences & ways of being in the world that have historically been excluded by us & by the sector.

We've been building up to this moment over the last few years, by centering the voices of marginalised people to ensure our programmes are as inclusive as possible. We know we can do better to understand how to embed the anti-racist & anti-ableist values & practices that now sit at the core of CDS. CDS has always been a space for marginal artists to make experimental work on the edges of form & process but now believe we should be an organisation that takes action against systemic inequalities & empowers marginalised people to take the lead, particularly disabled artists & those with Global Majority heritage. This work has manifested through the development and use of:

- CDS's Code of Conduct, to be used by staff and trustees, as part of a process to better understand the impacts of intersecting privilege and oppression as they are expressed in our organisation and wider field.
- CDS's Feedback and Complaints policy, for the use of key stakeholders including Members, Board members, freelancers, hirers and the general public.
- CDS's Child Protection and Safeguarding Policy, setting out CDS's approach to safeguarding and promoting the welfare of children, young people and vulnerable adults.

7. Archive

Rachael Davies continued her work as part of the Collaborative Doctoral Award PhD on CDS' archives, with Coventry University's Centre for Dance Research, using the CDS archive to create a detailed historical and cultural analysis of CDS's contribution to the dance sector. We hope to share much of this research across our 40th anniversary year beginning at the end of 22-23.

8. Staff Development

At the end of the year, the team consisted of Ruth Holdsworth as Director (0.8 FTE permanent), Jessica Richards as Operations Manager and Participation Producer (FT, permanent) and Es Morgan as Producer: Membership (0.5 FTE), with Renée Bellamy as Operations Coordinator and Sam Burkett as Classes Coordinator (both fixed term). We are also grateful to Ruby Embley and Amelia Zhou (both left December 2021) for their work this year as part of the core staff team.

CDS relies on freelance team members for project delivery and expansion. Regular freelance office team this year, Michael Picknett on a retainer as Lead Technician, and Noemi Gunea as Venue Assistant.

In line with HM Revenue & Customs guidelines, core staff are employed on a PAYE basis.

9. Trustee Development

21-22 saw CDS recruit new board members, with the following board members joining in October 2021: Reece McMahon, Scarlett Perdereau (Member), Alisa Oleva (Member) and Elaine Abili (gave their resignation in Feb 2022 due to conflicting work commitments) and Florin Munteanu (gave their resignation in June 2022 due to work commitments).

Previous chair, Clara Giraud, stepped down from her duties during a period of maternity leave. Steven Brett (previous co-chair) held the co-chair position alongside Gabi Matic until Clara's return to position, which now see's her share the role with Steven again.

Julie Bouin and Janine Harrington both left the board in April 2022 after coming to the end of their tenures.

Interim Director, Ruth Holdsworth, left her position in August 2022 and after a recruitment process, Reece McMahon took on the role of Director from August 2022, stepping down as a trustee in the process.

The roles/ areas of contribution for the new Board Members will evolve across 22-23, once they have settled into their Trustee roles and are able to identify with the board and staff the best skills match with specific areas of CDS' activity.

Financial Review

At the start of the new financial year, CDS was successful in an Arts Council England CRF 2 application of £83,764 to support recovery from Covid-19 and to build organisational reserves. CDS also received grants from the Government Additional Restrictions Grants, Backstage Trust, Clarion Futures and Action for Bow. CDS ended the year with a successful application to the Arts Council England Emergency Response Fund for a total of £130,000 which will support CDS with core costs, an internal revisioning process and to slowly return to a 'new' normal model post-covid.

At the beginning of April 2021, CDS started the year with £58,254 in unrestricted funds, inclusive of our reserves. Although the organisation saw a slow increase to pre-pandemic levels of monthly space hire income and an overall increase in other areas of earned income, the impact of Covid on our operating model was challenging.

Reserves

The Trustees aim to hold three months' operating costs in reserve. Due to the impact of COVID-19 and provision of emergency funding which allowed us to increase reserves, our Balance Sheet at the end of this year shows general reserves of £27,706 with an additional designation of unrestricted funds of £12,000 held for maintenance to our building, totalling £39,706, which is just under three months of operating costs at current levels. The pandemic has caused unprecedented uncertainties for many charities and Trustees seek to inflate reserves back to our target of £44,000.

Income Generation and Fundraising

Income Generation

This year saw the organisation increase its turnover from £207,815 in 20-21 to £365,245 in 21-22 . This is a £157,420 difference, which is a 75% increase in comparison to the previous year. A large portion of this increase is his sitting as restricted funds (£119,728) ready to be spent in 2022-2023. Earned income (including studio hire, classes, box office, catering) totals 20% of turnover this year (down 9% on last year), with studio hire contributing 15.5% (down by 4.5% last year), but this is due to a large proportion of our income (58%) coming from emergency grants at the start at end of the year, as outlined above. Studio hire and educational classes are core charitable purpose trading for CDS.

Fundraising

CDS was successful in securing a CRF2 Grant (£83,764) at the start of the year and ERS grant (£130,000) at the end of the year. These grants have been crucial in supporting CDS weather the impact of the Covid-19 pandemic on our business model. Arts Council England grants contributed 58% of CDS' turnover this year, up by 15% in the previous year. CDS has a strong track record with ACE which enables the building of additional programmes beyond our core studios-based offer.

Relatedly, we are continuing consultancy with Chisenhale Gallery and Art Place on inter-organisational governance and securing a future development of our shared building.

For CDS's survival in 2021-2022, we're also immensely thankful for additional funds awarded from Government Additional Restrictions Grants, Backstage Trust, Clarion Futures and Action for Bow and thankful to all individual donors large and small. We have identified that CDS needs to begin building new relationships with funders, trusts & foundations as it looks to secure the future of the organisation.

We have a significant fundraising target moving forwards to ensure we have enough in reserve to cover 3 months of contractual expenditure.

We have a growing relationship with local community development fund, Action for Bow, which we hope to be able to sustain and grow over the coming years, chiming perfectly with our organisational intent to focus activities in the immediate Bow community.

Donations represented 0.3% of income this year, down by 4% from last year, mainly due to us running no significant campaigns and increased funding. Increasing CDS' philanthropic and individual giving strand is a key priority moving forwards.

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 any way the Trustees wish.

Public Benefit
The principal activities of the charity during the year continued to be supporting dance and movement based activities for professional artists and the local community. The Trustees are aware of the Charity Commission guidance on public benefit reporting as set out in Section 17 Charities Act 2011. The Trustees believe that the charity achieves a public benefit by providing these services as detailed in this report.

Small company exemptions
The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees / Directors on **Tuesday 15 November 2022** and signed on its behalf by:

Steven Brett
Co-Chair

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2022

INDEPENDENT EXAMINERS' REPORT

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as 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 examiner's statement

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:

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 accounting 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.

Anthony Epton

Anthony Epton BA FCA CTA FCIE
Goldwins
Chartered accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

05/12/2022

CHISENHALE DANCE SPACE

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2022

	Note	Unrestricted Funds £	Restricted Funds £	2022 Total Funds £	2021 Total Funds £
Income from:					
Donations and legacies	**3**	**1,228**	**-**	**1,228**	10,840
Charitable activities	**4**	**91,704**	**272,313**	**364,017**	196,975
Total income		**92,932**	**272,313**	**365,245**	207,815
Expenditure on:	**5**				
Charitable activities		**111,480**	**152,585**	**264,065**	197,281
Total expenditure		**111,480**	**152,585**	**264,065**	197,281
Net income / (expenditure) for the year	**6**	**(18,548)**	**119,728**	**101,180**	10,534
Transfers between funds		**-**	**-**	**-**	-
Net movement in funds		**(18,548)**	**119,728**	**101,180**	10,534
Reconciliation of funds:					
Total funds brought forward		**58,254**	**-**	58,254	47,720
Total funds carried forward		**39,706**	**119,728**	**159,434**	58,254

All of the above results are derived from continuing activities.

There were no other recognised gains or losses other than those stated above.

The attached notes form part of these financial statements.

CHISENHALE DANCE SPACE
Balance sheet
As at 31 March 2022

	Note	2022 £	2022 £	2021 £	2021 £
Fixed assets:					
Tangible assets	**8**		**1,193**		1,952
Current assets:					
Debtors	**9**	**818**		7,863	
Cash at bank and in hand		**171,971**		79,442	
		172,789		87,305	
Liabilities:					
Creditors: amounts falling due within one year	**10**	**14,548**		31,003	
Net current assets			**158,241**		56,302
Total net assets			**159,434**		58,254
The funds of the charity:	**11**				
Restricted funds			**119,728**		-
Unrestricted funds:					
Designated funds		**12,000**		12,000	
General funds		**27,706**		46,254	
Total unrestricted funds			**39,706**		58,254
Total charity funds			**159,434**		58,254

For the year ending 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.The directors acknowledge their responsibility for.complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the trustees on 15/11/2022.
and signed on their behalf by:

Steven Brett
Chair of Trustees

Company registration no. 1740641

The attached notes form part of the financial statements.

1 Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP FRS 102) and the Companies Act 2006.

Chisenhale Dance Space 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 or note.

b) Going concern

The trustees consider that there are no material uncertainties about Chisenhale Dance Space's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred. Income received in advance for the provision of specified service is deferred until the criteria for income recognition are met.

d) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

f) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1 Accounting policies (continued)

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of delivering services and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel and governance costs which support Chisenhale Dance Space's charitable activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 6.

i) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £200. Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

˜ Office equipment	25% straight line

k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and bank deposit or similar account.

m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

o) Pensions

The charity operate stake holder pension schemes.

2 Detailed comparatives for the statement of financial activities

	2021 Unrestricted Funds £	2021 Restricted Funds £	2021 Total Funds £
Income from:			
Donations and legacies	10,840	-	10,840
Charitable activities	93,905	103,070	196,975
Total income	104,745	103,070	207,815
Expenditure on:			
Charitable activities	80,168	117,113	197,281
Total expenditure	80,168	117,113	197,281
Net income / expenditure before gains / (losses) on investments	24,577	(14,043)	10,534
Net gains / (losses) on investments	-	-	-
Net income / expenditure	24,577	(14,043)	10,534
Transfers between funds	-	-	-
Net movement in funds	24,577	(14,043)	10,534
Total funds brought forward	33,677	14,043	47,720
Total funds carried forward	58,254	-	58,254

3 Income from donations and legacies

	Unrestricted Funds £	**Restricted Funds £**	**2022 Total Funds £**	2021 Total Funds £
Donations	**1,228**	**-**	**1,228**	10,840
	1,228	**-**	**1,228**	10,840

4 Income from charitable activities

	Unrestricted Funds £	**Restricted Funds £**	**2022 Total Funds £**	2021 Total Funds £
Arts Council England		**208,396**	**208,396**	89,295
London Borough Tower Hamlets	**-**	**20,000**	**20,000**	-
Backstage Trust	**-**	**19,950**	**19,950**	10,000
Action for Bow	**-**	**23,967**	**23,967**	7,275
Creative Land Trust	**-**	**-**	**-**	6,500
Other grants	**3,395**	**-**	**3,395**	16,619
Other income				
Space hire	**59,894**	**-**	**59,894**	43,118
Children's classes	**19,656**	**-**	**19,656**	6,556
Others	**8,759**	**-**	**8,759**	17,612
Total income from charitable activities	**91,704**	**272,313**	**364,017**	196,975

5 Analysis of expenditure

	Charitable activities	Support costs	2022	2021
	£	£	**£**	£
Staff costs (Note 8)	**82,428**	**-**	**82,428**	80,015
Direct costs				
Freelance programme costs	**12,962**	**-**	**12,962**	6,265
Freelance admin costs	**-**	**-**	**-**	6,175
Technician costs	**3,040**	**-**	**3,040**	2,210
Other staff costs	**7,870**	**-**	**7,870**	4,327
Artists programme costs	**48,972**	**-**	**48,972**	11,755
Catering	**283**	**-**	**283**	150
Consultancy	**7,180**	**-**	**7,180**	3,900
Others	**12,189**	**-**	**12,189**	9,983
Administration expenses				
Bank charges	**-**	**209**	**209**	594
Licence & Insurance	**-**	**4,470**	**4,470**	2,148
Cleaning & building maintenance	**-**	**18,226**	**18,226**	21,589
Printing, postage & stationery	**-**	**2,902**	**2,902**	2,891
Rent & utilities	**-**	**45,413**	**45,413**	34,056
Accountancy	**-**	**4,737**	**4,737**	3,616
Telephone & Internet	**-**	**774**	**774**	1,926
Bad debts	**-**	**2,016**	**2,016**	-
Legal & Professional fees	**-**	**4,295**	**4,295**	-
Trustee Expenses	**-**	**10**	**10**	-
IT expenses	**-**	**2,330**	**2,330**	1,901
Independent examniner fees	**-**	**3,000**	**3,000**	2,572
Depreciation	**-**	**759**	**759**	1,208
	174,924	**89,141**	**264,065**	197,281
Support costs	**89,141**	**(89,141)**	**-**	-
2022 total	**264,065**	**-**	**264,065**	197,281
	124,780	72,501		
Support costs	72,501	(72,501)		
2021 total	197,281	-		

Of the total expenditure, £111,480 was unrestricted (2021: £80,168) and £152,585 was restricted (2021: £117,113).

Analysis of expenditure

	Charitable activities £	Support costs £	2021 £	2020 £
Staff costs (Note 8)	80,015	-	80,015	73,605
Fundraising costs	-	-	-	104
Direct costs				
Freelance programme costs	6,265	-	6,265	29,643
Freelance admin costs	6,175	-	6,175	6,865
Technician costs	2,210	-	2,210	3,210
Other staff costs	8,227	-	8,227	3,800
Artists programme costs	11,755	-	11,755	41,139
Catering	150	-	150	1,393
Others	9,983	-	9,983	7,118
Administration expenses				
Fundraising Strategy Development	-	-	-	-
Bank charges	-	594	594	2,145
IT expenses	-		-	-
Licence & Insurance	-	2,148	2,148	3,172
Cleaning & building maintenance	-	21,589	21,589	9,394
Printing, postage & stationery	-	2,891	2,891	3,298
Rent & utilities	-	34,056	34,056	43,784
Accountancy	-	3,616	3,616	3,240
Telephone & Internet	-	1,926	1,926	768
Legal & Professional fees	-	-	-	-
Trustee Expenses	-	-	-	89
IT expenses	-	1,901	1,901	1,669
Independent examniner fees	-	2,572	2,572	2,352
Depreciation	-	1,208	1,208	607
	124,780	72,501	197,281	237,395
Support costs	72,501	(72,501)	-	-
2021 total	197,281	-	197,281	237,395
	166,878	70,517		
Support costs	70,517	(70,517)		
2020 total	237,395	-		

6 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2022	2021
	£	£
Depreciation	**759**	1,208
Independent examiner fee	**3,000**	2,572

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2021	2020
	£	£
Salaries and wages including social security costs	**81,054**	78,536
Employer's contribution to defined contribution pension schemes	**1,374**	1,479
	82,428	80,015

No employee earned more than £60,000 during the year (2021: nil).

The total employee benefits including pension contributions of the key management personnel were £48,398 (2021: £31,438).

One charity trustee, Janine Harrington, has been paid £800 for a consultancy service on a code of conduct. No other charity trustees were paid or received any other benefits from employment with the charity in the year (2021: £Nil) neither were they reimbursed expenses during the year (2021: £Nil).

Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2022	2021
	No.	**No.**
Direct charitable work	**5**	4
	5	4

8 Tangible fixed assets

	Fixtures & Fittings	Office equipment	**Total**
	£	£	**£**
Cost			
At the start of the year	636	4,190	**4,826**
Additions in year	-		**-**
At the end of the year	636	4,190	**4,826**
Depreciation			
At the start of the year	318	2,556	**2,874**
Charge for the year	159	600	**759**
At the end of the year	477	3,156	**3,633**
Net book value			
At the end of the year	**159**	**1,033**	**1,193**
At the start of the year	318	1,634	1,952

All of the above assets are used for charitable purposes.

9 Debtors

	2022	2021
	£	£
Other debtors	**818**	7,863
	818	7,863

10 Creditors: amounts falling due within one year

	2022	2021
	£	£
Other creditors	**4,063**	4,198
Deferred income	**-**	24,005
Accruals	**10,485**	2,800
	14,548	31,003

Deferred income

	2022	2021
	£	£
Balance at the beginning of the year	**24,005**	-
Amount released to income in the year	**(24,005)**	-
Amount deferred in the year	**-**	24,005
Balance at the end of the year	**-**	24,005

Deferred income represents grants received for the purpose of expenditure in a future period.

11 Analysis of net assets between funds- Current year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	**£**	**£**	**£**
Tangible fixed assets	**1,193**	**-**	**-**	**1,193**
Net current assets	**26,513**	**12,000**	**119,728**	**158,241**
Net assets at the end of the year	**27,706**	**12,000**	**119,728**	**159,434**

Analysis of net assets between funds- Prior year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	£	£	£
Tangible fixed assets	1,952	-	-	1,952
Net current assets	20,916	12,000	14,043	46,959
Net assets at the end of the year	22,868	12,000	14,043	48,911

12 Movements in funds-Current year

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	**£**	**£**	**£**	**£**
Arts Council England	**-**	**208,396**	**(123,147)**	**-**	**85,249**
Backstage Trust	**-**	**19,950**	**(7,605)**	**-**	**12,345**
London Borough Tower Hamlets	**-**	**20,000**	**-**	**-**	**20,000**
Action for Bow	**-**	**23,967**	**(21,833)**	**-**	**2,134**
Total restricted funds	**-**	**272,313**	**(152,585)**	**-**	**119,728**
Building costs	**8,000**	**-**	**-**	**-**	**8,000**
Organisation contingency	**4,000**	**-**	**-**	**-**	**4,000**
Total designated funds	**12,000**	**-**	**-**	**-**	**12,000**
General funds	**46,254**	**92,932**	**(111,480)**	**-**	**27,706**
Total unrestricted funds	**58,254**	**92,932**	**(111,480)**	**-**	**39,706**
Total funds	**58,254**	**365,245**	**(264,065)**	**-**	**159,434**

Movements in funds-Prior year

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of the year £
Arts Council England	11,235	89,295	(100,530)	-	-
Clarion Futures	2,808	-	(2,808)	-	-
Creative Land Trust	-	6,500	(6,500)	-	-
Action for Bow	-	7,275	(7,275)	-	-
Total restricted funds	14,043	103,070	(117,113)	-	-
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
Total designated funds	12,000	-	-	-	12,000
General funds	21,677	104,745	(80,168)	-	46,254
Total unrestricted funds	33,677	104,745	(80,168)	-	58,254
Total funds	47,720	207,815	(197,281)	-	58,254

13 Operating lease commitments

The charity has no future payments under non-cancellable operating leases.

14 Related party transactions

Other than what has been disclosed in note 7, there are no related party transactions (2021: None).

CHISENHALE DANCE SPACE

England & Wales - Charity number 288149

Accounts

CHISENHALE DANCE SPACE LIMITED

(A Company Limited by Guarantee)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2021

	Page
Legal and Administrative details	3
Directors' Report	4- 14
Independent examiner's report	15
Statement of Financial Activities	16
Balance Sheet	17
Notes to the Financial Statements	18-26

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2021

Directors & Trustees:	Julie Bouin Steven Brett Sara Dos Santos (Appointed October 2019, resigned March 2021) Simon Ellis (resigned April 2020) Clara Giraud (Chair, previously Co-Chair) Janine Harrington (Appointed February 2020) Alexandrina Hemsley (resigned March 2021) Naomi Jones (Resigned February 2020) Gabriela Matic (Appointed October 2019) Malik Nashad Sharpe (Appointed February 2020, resigned February 2021) Chinami Sakai (Appointed October 2019) Francesca Turner (resigned August 2020)
Director (staff) and Company Secretary:	Daniel Pitt (succeeded by Interim Chief Executive Ruth Holdworth July 2021)
Registered Office:	64-84 Chisenhale Road, London, E3 5QZ
Independent Examier:	Goldwins Limited, Chartered Accountants 75 Maygrove Road, West Hampstead, London, NW6 2EG
Bankers:	National Westminster Bank Plc, 403 Bethnal Green Road, London, E2 OAL
Charity registration number:	288149
Company registration number:	01740641

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2021

TRUSTEES / DIRECTORS' REPORT

The Trustees, who are also Directors of the charity for the purposes of the Companies Act, submit their annual report and the financial statements for the year ended 31st March 2021. The Trustees have undertaken the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in January 2015 in preparing the annual report and financial statements of the charity.

Trustees / 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 audit information of which the company's auditors are 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 auditors are aware of that information.

1. Structure, Governance and Management

Governance and Organisation

The company is called Chisenhale Dance Space. It was set up in 1980 and until 2017 was governed by a Memorandum and Articles of Association which was last amended on 19 July 1983. New Articles of Association were officially adopted in September 2017, following an organisational review and in line with best practice.

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 (288149).

A Board of Trustees / Directors is responsible for the Charitable Company's overall management and control. They employ an executive staff Director to lead a staff team to carry out all functions of the organisation.

This year, Chisenhale Dance Space had an active Membership of 161 artists who collectively lead the ethos of the organisation and the programme is made by, with and in response to. Membership is renewed annually and is not a constitutional entity.

Recruitment and appointment of new Trustees

The Chisenhale Dance Space Board of Trustees / Directors meets formally four times a year, with additional meetings as necessary, and are actively involved between meetings. All new Trustees are identified and nominated by the Trustees and usually voted in at the Annual General Meeting. The Board is entitled to appoint further Trustees in after discussion at Board meetings and in accordance with the Memorandum and Articles of Association.

Trustees Induction and Training

All potential new Trustees who are new to the organisation are asked to submit a profile of the skills and experience they bring to the Board. They meet with members of the Board before attending a board meeting as observers. Their induction consists of a meeting with the chair of the board to assess the current needs of the board and how they might contribute to it. They are also given the most recent Annual Report and Accounts and other information relevant to the Company.

No formal training is undertaken except as it relates to particular functions such as being a bank signatory, however Board away days are hosted each year and board development opportunities actively sought out.

This year, Trustee induction processes have been identified as an area for development.

Related Parties

The Company has no subsidiaries. The company has a close working relationship with Chisenhale Art Place (CAPT), of which it is a Member organisation, and sub-leases its premises from.
The Company also has a close working relationship with Chisenhale Gallery, the other member organisation of Chisenhale Art Place (separately constituted).

Risk Management

Trustees actively review the major 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 provide sufficient resources in the event of adverse conditions. The Trustees have also examined other operational and business risks faced by the charity and confirm that they have established systems and plans to mitigate the significant risks.

Currently identified main areas of concern continue to be related to the building:

Physical condition:

- Many of the original Crittall metal framed casement windows need replacing. (high risk - out of current funding arrangements as dealt with by Lease holder).
- There are also significant weaknesses in the water-tightness of the space
- There is a lack of adequate heating in the space, especially during winter months

Lease and rent:

- CAPT's current lease from London Borough of Tower Hamlets (LBTH) expires in 2031.
- In 2018, CDS renewed its 5-year sub-lease with landlord CAPT. With a long-term strong relationship, this is a low risk, but it is raised by its relationship to a 5-year rent-reviews between LBTH and CAPT which is a high risk to our business model. A rent review is due in December 2021.

Access**:**

- CDS remains only accessible by 40 steps, without lift access, and this lack of access for wheelchair users limits our possibilities for hirers, audiences, programmes, partnership and potential future investment.

2. Principal Activity and Charitable Objective

Objectives

The principal activity of the company during the year continued to be supporting dance and movement based activities for professional artists and the local community. Its objectives are to promote, maintain, improve and advance education, particularly by the production and performance of dance and similar choreographic arts.

CDS Vision is: To enrich the lives of individuals and communities through the exploration and experience of dance and to support dance/movement/live artists in the development of their creative practices.

CDS Mission Statement is: Chisenhale Dance Space is a home for experimentation in dance and performance. Situated in the heart of Tower Hamlets for over 35 years, the organisation is responsive to the needs of our community: our immediate local community and our community of dance and movement artists whose influence and presence have been and continue to be crucial to the wider dance ecology, as part of British contemporary and community dance history. As a home for artists it is a unique space, a community which facilitates and engenders a creative environment. This ethos continues into the outreach programme where Chisenhale Dance Space encourages artists to respond imaginatively to the needs of those who live locally. True to its roots Chisenhale Dance Space continues to challenge perceptions and understandings of what dance and performance can be.

A formal refreshing of Vision and Mission statements began, in tandem with business planning, but resolution and formal adoption was delayed by the impact of the COVID-19 pandemic on the organization. Through conversations in October 2020, taking into account the responses and contributions of Members at previous times, the staff and Trustees of CDS proposed these as the three key CDS values:

Venturous *- Adj. "willing to take risks or embark on difficult or unusual courses of action"*

Our team, programmes and structure encourage risk-taking, experimentation, learning by doing, and trusting in new people and new ideas. We have a 'DIY', 'yes, and' attitude to programmes and taking the lead in the way we want our organisation, and society, to be. We prioritise the alternative and the road-less-travelled as part of our organisational identity, and prioritise artists and audiences with identities that are marginalised by our society.

We want our artist Members, staff, Trustees, audiences, participants, local communities, funders and other stakeholders to develop a healthy attitude to new experiences and ideas, and aim to create the contexts where this can be done safely and supportively. With anti-racist action, we will venture to make the bold, structural changes and affirmative action that is required for trust to rebuild, facilitate reparation and long-term change.

Communal - *Adj. "shared by all members of a community; for common use"*

Our studios on Chisenhale Road are a shared resource for communities that want to dance: professional and non-professional, local and beyond, regardless of dance form, heritage or training, priced affordably. We're based in the Roman Road area of Bow and aim to be both part of, and for, the local community, focussing our participation projects in our immediate locale.

Founded as a collective, and a Member organisation of the Chisenhale Art Place community, we retain that ethos. Our programmes, ethos and values are artistically led by a morphous community of artist Members, and informed by the wider independent artistic community that we're a hub and meeting place for. We know that the community which cares for our charity and space is wider than the Membership, and that the Membership has historically been an exclusive structure. We seek to actively dismantle the structures that have perpetuated this.

Physical - *Adj. "relating to the body; to things perceived through the senses; tangible or concrete"*

CDS' work is an embodiment of creativity of our human bodies, inspiration in sensation, and of gathering together in a space. We are a dance organisation, however, in the spirit of venture and experimentation, we take the broadest possible view of dance and its related body-centred and choreographic forms.

At our core, as the organisation has evolved, we have always been a physical studio space for people to explore the potential of their physical bodies. Our Performance Studio, with its historic floor and wall, has forged a place in UK dance history through the people that have used it. We are committed to occupying a space, making it available to artists at affordable prices, and for securing a viable and affordable future for dance on Chisenhale Road.

Our programmes prioritise the sensation and communal benefits of physicality and liveness: the sharing of in-person dance experiences, through performance, classes, workshops and more. Though we embrace the digital world, we ask how it can enhance our physical sensation, rather than reduce or replace it.

Annual Review and Successes

At the end of the financial year 19/20 the Mayor of London's Culture at Risk confirmed that they would financially support a consultancy to work with Chisenhale Art Place, Chisenhale Gallery and Chisenhale Dance Space to review inter-organisational governance, vision and business planning to help secure an arts future for the building after 2031.

CDS' continued expansion was planned for 2020-21, anticipating a turnover of £280k. As a result of the pandemic, however, turnover for 2020-21 was £208k. Mar-Sept 20, CDS utilised the Job Retention Scheme for 3/4 staff, with Director Daniel Pitt working with Trustees on fundraising. During this period, CDS received grants from The Backstage Trust, ACE Emergency Response, Mayor of London (MoL)'s Culture at Risk Business Support / Creative Land Trust, Sylvia Waddilove Foundation, and £12k from 144 individuals through crowdfunding and MoL's Back to Business Fund. Local trust Action for Bow provided two grants for return of children's dance classes. CRF1 from Arts Council England/ DCMS ensured core team and operations could resume.

We adapted where possible early to the potentials of re-opening, working towards a full emergence as a more resilient and relevant organisation. CRF1 enabled a 'partial reopening' and organisational review support since Sept 2020:

- Studio hire operations resumed under new restrictions: after summer Member-only studio hire, we re-opened for public rehearsal hire on 1st Sept.
- Invested in hardware for operational changes including remote key-code access locks to enable a low-contact model.
- Reduced capacity, in-person children's classes (currently online)
- An organisational review, incorporating anti-racism and intersectional inclusivity into review of our business model, programmes and democracy
- Bursaries awarded using Member-led experiments in social justice decision making
- Partnering with The Place, with a Member Bakani Pick-up co-curating an online festival in February
- The second edition of outdoor festival Encounter Bow was postponed from Sept, but work has now resumed for June 2021 and is being curated to avoid large gatherings
- A collaborative a PhD on CDS' archives, with Coventry University's Centre for Dance Research, began
- MoL Culture At Risk-funded consultancy with Chisenhale Gallery and Art Place on inter-organisational governance and securing a future for our shared building

Planned for community consultation was postponed to CRF 2 funding 21/22, as reaching new community partners in a tangible way became difficult. With the professional performing arts industry decimated, our core earned income from studio hire was impacted, and will be slow to recover. Social distancing restrictions make most of our programmes undeliverable, and others become financially unviable. Safety and hygiene have created a significantly increased operational workload for less

income. CDS is reliant on income from a healthy dance sector for our recovery, which is unlikely to come back until 2022.

The organisation has been working under the intended remit of being "East London's champion of experimentation in dance and performance" and its programme has five distinct but inter-related strands. Our programme is made by, with, and in response to our artist Members, and consists of:

1. subsidised-cost rehearsal space for making
2. classes for children and adults
3. artist development programmes
4. a boundary-pushing performance programme in our venue and beyond
5. outreach and education projects in Tower Hamlets

Subsidised-cost rehearsal space for making

Affordable studio hire for independent artists, bookable online by-the-hour or for longer term residencies, continues to be at the core of both CDS' charitable aims, financial model and operations.

CDS was open on 139 days of the year, usually for 9 hours per day (down 49% on 19/20 due to national COVID-19 'lockdown' restrictions). Our studios were used by artists for 2066 hours this year, of which 392 hours were hired to our Members at their reduced, subsidised rate. We offered 91 hours of free studio space to our Members through last minute availability, plus 91 hours of studio space to our Venue Assistants through the Work Exchange system.

We are one of London's most affordable dance and performance studios and we earnt 21% of our annual income providing this resource.

Adapting early to the potentials of re-opening post-Covid, we invested in hardware for operational changes including remote key-code access locks, cameras and IT changes to enable a low-contact model. This enabled us to continue legally and safely through November lockdown and is now a core part of our future operations. With reduced capacities and increased cleaning, and the incomes of artists and arts companies still low, we were unable to raise our prices.

After summer Member-only studio hire, we re-opened for public rehearsal hire on 1st Sept and took a major block hire from Guildhall School of Music & Drama, which has continued for 3 terms. This is alongside many individual artists booking studios for between 4 hours and a week. While other venues remained closed we found that there was healthy demand in Autumn 2020.

Between Christmas and February we remained closed, and due to adverse weather conditions, the roof of CDS' ex-warehouse space began seriously leaking and caused extensive interior damage. It therefore became necessary to divert significant funds to their repair to enable a safe reopening.

Classes for children and adults

CDS delivered 52.5 hours of in-house produced classes in our studios this year and this contributed 3.1% of turnover to the organisation. Classes provided work for freelance dance artists, and held the building in the local community's mind post-Covid, despite classes delivery being down 90%.

Of our established and popular Saturday morning children's dance classes, Leaps and Stride, Mini Movers and Creative Contemporary resumed from September 2020. A total of 159 children participated in these classes 1460 times over the year, which is a huge reduction on the previous year's participation. Through our relationships with local young participants, reaching out to local partners and implementing a targeted recruitment strategy, we were able to recruit 70% of participants from immediate Bow communities (E3 2 & E3 5 postcodes) and 30% from neighbouring East London communities (E2, E8 & E9), providing a reduced, but vital provision for children and families in the local community.

Local trust and one of our regular funders, Action for Bow awarded two separate grants for children's classes to resume in Autumn and Spring 2021. This was a previously profitable programme that

required financial support under COVID regulations. They began in-person, and then continued online with varying success, but the continuity has provided an increased interest in our classes now that they have resumed in-person.

Due to the impact of the pandemic we were unable to run any adult classes, and CDS will look again at the possibility of resuming these post-Covid for 21/22.

Artist development programmes

We crowdfunded approx £6k of bursaries, with donations from 141 individuals, which leveraged a £5k core grant from the Mayor of London. These happened ahead of this grant period, in the end. These bursaries of studio space and cash to Chisenhale Dance Space Members was used to create an Artist Support Fund, to support Members who had been gravely affected by COVID-19. This is in response to an acute need within the Membership; 1/2 of artists had lost 75% or more of their wage and many were affected in multiple compounding ways along lines of societal inequality.

18 Members applied to receive the fund and 14 agreed to meet with external facilitator Ali Tamlit (Resist + Renew) to decide how to split the funds through a consensus decision making process. A consensus was reached that there would be three levels of support, inspired by social justice models: an average amount, 20% more support, or 20% less support. This would be self-identified by each applicant and without justification.

In December 2020 all applicants were awarded an average £305 bursary or 3.5 days space. 28% asked to receive 20% more support and 22% asked to receive 20% less. In a survey answered by 16 of the 18 recipients, 14 thought the process was fair and 15 were interested in being part of other artist-led decision making processes at CDS in the future.

Community consultation was not delivered due to the impact of restrictions, and the Membership review element was postponed into CRF2 2021/22 so that it could be done in a more full and resourced manner, following further anti-racism training for our Membership.

As planned, a Collaborative Doctoral Award PhD on CDS' archives, with Coventry University's Centre for Dance Research, in October 2020 and continues.

Our community programme Encounter Bow was postponed twice, and planning continued, ready for June 2021 delivery.

A boundary-pushing performance programme in our venue and beyond

Between January and March 2020, we launched the call-out for Members' proposals for the Future Fridays season, assembled a diverse selection panel of artist Members to curate the season with the staff team, programmed them and prepared the marketing materials. We launched the programme in early March online, with the first shows scheduled for the end of March. Distribution of the printed programmes was just beginning, and then COVID-19 lockdown came and we cancelled the first shows, and then the full programme. This included both performances and Coffee Mornings. The programme was due to feature new, first-look work by anthologyofamess, Gaby Agis, Yumino Seki, Vanessa Mackaulay, Owen Ridley-DeMonick, Joseph Funnell, Alisa Oleva, illyr and Dominique Baron-Bonarjee.

Alongside this, The Work Room managed their artist Member callout for an artist to take on the paid residency and show as at CDS in June. The artist selected for this opportunity was Glasgow-based thinker, movement artist, researcher and producer of Mollucan-Javanese diaspora, Claricia Parinussa. The June residency was postponed and the residency was re-scheduled to take place in April 2021 (without a performance showcase).

CDS took the policy of paying all fees for artists and freelance workers for which CDS had received the funds, which meant that we paid the fee guarantees (but not box office splits) to all artists in the programme, as well as technicians and photographers etc.

As the pandemic progressed, conversations continued between CDS and The Place on whether the 'takeover' could happen, and then, due to their decisions on the shape and viability of their programme, CDS was invited to morph the partnership into a collaboratively programmed festival as part of their winter-spring 2021 season. The financial arrangements were altered to be all artistic fees covered by The Place (and with them retaining income), with CDS offering in-kind support on programme, marketing and artistic community, covered by this grant. CDS recruited artist Member Bakani Pick-up as a guest curator. The works were selected from an open call and the panel comprised of Amy Bell (Artist Development Producer, The Place), Bakani Pick-Up, Es Morgan (CDS), and Jessica Greer (Theatre Programme Producer, The Place).

This programme invited audiences to reflect on felt, sensate experiences – asking, when distance is a necessity, how can dance and performance remind us of what makes us feel alive? The programme included a mixed bill of film works, including audio works, short films, recorded performances, live online performances and a panel discussion. These works offer a range of different lived experiences of touch, sight, sound, attention and movement, whether situated in the current moment or from our recent history. Including work by CDS Member artists, Alexandrina Hemsley, Janine Harrington, and Susanna Dye, alongside Tim Spooner, Rhiannon Armstrong, Chisato Minamimura, Tobi Adebajo, and Bridget Fiske / Joseph Lau / Stelios Manousakis / Stephanie Pan. All projects were online and charged-for, with 7 online works and 1 panel discussion, involving 14 artists and with 1389 individual views, listens and streams of the works.

Work continued on a postponed section edition of Encounter Bow outdoor festival, also funded by Action for Bow, which is planned to take place June 12th 2021.

Outreach and education projects in Tower Hamlets

CDS's outreach and education projects were suspended for the majority of 20/21 due to the COVID-19 pandemic and government restrictions. This included pausing previous community projects Roman Road X Young Creative, The Community Ambassadors Programme funded by Clarion Future, Clarion Housing's grant-making wingand THAMES Dance Consortium School projects.

Development of the CDS's Participation Programme continued through this time including planning of the delivery of local school projects with Chisenhale Primary School, St Peter's London Docks Primary School and Bigland Green Primary School. These projects will be delivered between April – July 2021, in collaboration with THAMES Dance Consortium (co-funded by THAMES and the participating schools).

Conversations began between Chisenhale Art Place partners; Chisenhale Dance Space, Chisenhale Studios and Chisenhale Gallery about a collaborative summer arts activity programme for the local community in the newly established outdoor Chisenhale Learn + Play + Space. Initiated by parents of children attending Chisenhale Primary School, and established with support from London Borough of Tower Hamlets council following a successful Spacehive crowdfunding campaign for the build costs, Chisenhale Learn + Play + Create Space on Chisenhale Road E3 5 is "a temporary space for play, meeting, chatting, making and taking a breather" The project is a truly resident, community-led project, responding to the needs that have arisen as a result of COVID-19 restrictions. The enclosed play spaces on Chisenhale Road E3 5 are used by Chisenhale Primary School during the week but are open for community activities at the weekends and during holiday times. Chisnehale Art Place acknowledged that due to COVID-19 travel restrictions this summer, families will be needing to access free local recreational and leisure activities more than ever before and in turn the responsibility for our organisations to deliver these essential services.

Membership

- With all staff apart from Daniel Pitt furloughed between April and end of August, communication with Members was less frequent in this period
- Daniel Pitt and several Trustees hosted Members meetings initially fortnightly during the uncertain periods, reducing to a less frequent basis. CDS encouraged Members to take the lead on connecting socially and enabled Member-led support networks.
- 'Pods' were established – small groups of CDS Members who would check in regularly with each other by Zoom
- CDS provided a login for our Zoom pro account to Members during the closure as a shared resource
- During the closure space was offered on an ad-hoc basis to CDS Members, administrated by Daniel Pitt.

Organisational Change

- Meetings to address racism
- Trustees leaving the board
- Working on Feedback and Complaints procedures (Jess and Gabi).
- HR external consultancy
- Child Protection and Safeguarding Policy
- Clara working on trustee onboarding process.

Following an incident of racism in the summer 2019 which necessitated the resignation of a board member, the Board and Staff began mediation and anti-racism training with Amanda Parker of Inc Arts, to begin to address all forms of racism that exist within the structures of our organisation and to develop strategies and policies to mitigate against further future such incidents. During this process three Trustees stepped back from Board duties for a 3 month period while continuing to meet with Amanda as mediator. All have since, individually, decided to permanently leave their roles as Trustees of CDS. This was a deeply regrettable situation. Necessarily CDS has since instigated a major organisational review, which continues. Following Director Daniel Pitt's resignation in April 2020 an interim period has been planned to cover this process.

Janine Harrington (trustee) and Es Morgan (Marketing and Programme Coordinator) have worked to develop a Code of Conduct to be used by staff and trustees, as part of a process to better understand the impacts of intersecting privilege and oppression as they are expressed in our organisation and wider field. The interim version of this document will be signed off by staff and trustees by June 2021. It seeks to set out the values and culture that CDS Staff and Trustees want to nurture at CDS and a roadmap to making these changes operational. It lays out the commitments that individuals make when engaging within the organisation and is the primary way the they can be accountable for their actions and behaviours.

Jessica Richards (Operations and Education Manager) and Gabriela Matic (trustee) began to develop a Feedback and Complaints policy and procedures for the use of key stakeholders including Members, Board members, freelancers, hirers and the general public. This document sets out the approach to how Chisenhale Dance Space (CDS) manages feedback and complaints and covers both *Informal Feedback* (positive and negative) and *Formal Complaints.* The interim version of this policy and procedures will be signed off by staff and trustees by June 2021.

CDS's Child Protection and Safeguarding Policy was revised in October 2020 by Jessica Richards (Operations and Education Manager) and Chinami Sakai (trustee), This policy sets out CDS's approach to safeguarding and promoting the welfare of children and young people. This policy and procedures document includes a statement, series of action plans, code of conduct document for Education Facilitators (freelance teachers) and detailed reporting procedure. CDS's Child Protection and Safeguarding Policy was approved and signed off by the Board on Monday 26th October 2020.

Archive

As planned, a Collaborative Doctoral Award PhD on CDS' archives, with Coventry University's Centre for Dance Research, in October 2020 and continued. The PhD student will work with the CDS archive to create a detailed historical and cultural analysis of CDS's contribution to the dance sector. The PhD is academically supervised by current Trustee and Member Simon Ellis, with former Trustee and Member Rosemary Lee, and with Director Daniel Pitt as non-academic supervisor.

Partnerships

CDS continue to develop partnerships with local, national and international organisations including with Glasgow's The Work Room, Birmingham's Fierce Festival, London's Stratford Circus Arts Centre and The Place, and Bow's All Points East In the Neighbourhood Festival, Spotlight, Roman Road Adventure Playground, Clarion Futures and the Roman Road Trust.

Staff Development

At the end of the year, the team consisted of Daniel Pitt as Director (0.8 FTE permanent), Jessica Richards as Operations and Education Manager (FT, permanent) and Es Morgan as Marketing and Programme Co-ordinator (0.5 FTE), with Ruby Embley as Studios Administrator (fixed term).

CDS relies on freelance team members for project delivery and expansion. Regular freelance office team this year, Eve Veglio-White as Project Producer: Encounter Bow, Michael Picknett on a retainer as Lead Technician, and Flora Wellesley-Wesley as Interim Studios Manager.

The organisation depends on its Work-Exchange Venue Assistant programme to deliver its mission through cooperative staff support.

In line with HM Revenue & Customs guidelines, core staff are employed on a PAYE basis.

Trustee Development

The year began with Steven Brett and Clara Giraud as Co-Chairs, as was the previous year's transition continuity strategy, however in October 2019 Steven Brett stepped aside from the Co-Chair position, leaving Clara as standalone Chair. The necessity for a supporting or sharing Co- or Vice- role remains a priority for capacity sharing in order to best support both the Chief Executive roles and the staff of CDS.

As previously reported, we identified the need for further Trustee recruitment, which began in Summer 2019 with an open call for expressions of interest advertised, alongside strategically solicited invitations to apply. Key skill-sets for recruitment included artist representation, education and community engagement expertise, marketing and business development, alongside intent to increase cultural and ethnic diversity at Trustee level. Interest was high and recruitment was successful with dance artists Janine Harrington, Malik Nashad Sharpe and Sara Dos Santos, start-up business development programme director Gabriela Matic and Chinami Sakai, Senior Producer: Informal Learning at V&A Museum of Childhood all joining during the year. We choose to enlist Trustees to the board at appropriate Quartlerly meetings, rather than waiting for the AGM.

As mentioned above four board members resigned as Trustees during this year and as such a new recruitment drive was planned.

4. Financial Review

At the beginning of March 2020, CDS was anticipating a small unrestricted profit (c. £4,000), following a healthy year of earned income (with studio hire at that time taking more than £100,000) and well managed projects. However, the year ended with the forced closure and cancellation of CDS' operations due to COVID-19 pandemic. Bookings were cancelled and/or refunds required for most (already invoiced) space hire bookings between March and August 2020 and this caused a significant variance to our forecast.

Reserves

The Trustees aim to hold three months' operating costs in reserve. Due to the impact of COVID-19 and provision of emergency funding which allowed us to increase reserves, our Balance Sheet at the end of this year shows general reserves of £46,254 with an additional designation of unrestricted funds of £12,000 held for maintenance to our building, totalling £58,254, which is over three months of operating costs at current levels. The pandemic has caused unprecedented uncertainties for many charities.

Income Generation and Fundraising

Income Generation

This year saw the organisation decrease its turnover from £227,552 in 19/20 to £207,815. This was a decrease of £19,737, which is a 9% decrease in comparison to the previous year. This decrease was due to the pandemic, but lessened in impact through cultural recovery fund money from Arts Council England and the job retention scheme.

Earned income (including studio hire, classes, box office, catering) totals 29% of turnover this year (down 32% on last year), with studio hire contributing 21% (down by 17% last year).

Studio hire and educational classes are core charitable purpose trading for CDS.

Fundraising

Grants have all supported the current year, and with small margins, repayable finance is not viable. Closure refunds and cancellations impacted a year-end loss of £-14,496 leaving our unrestricted reserves at just £21,677, but these have been inflated to 3 months of contractual expenditure by CRF1 - £38k. It remains to be seen how these will be impacted in 21-22 as the effects of Covid continue to impact our business model. We have a significant fundraising target moving forwards to ensure we have enough in reserve to cover 3 months of contractual expenditure.

The Culture Recovery Fund grant saved CDS's existence in the present, and sured it up for the next stage of its future. It enabled 2 out of 4 core staff to return to work from furlough, and the final PAYE staff member later returned flexi-furloughed and in the end there were no redundancies required for CDS. The funds enabled the studios to open for professional rehearsals, providing vital space for independent dance artists to resume their practice. Arts Council England grants contributed 43% of CDS' turnover this year, up from 16% in the previous year. CDS has a strong track record with ACE which enables the building of additional programmes beyond our core studios-based offer.

Relatedly, we continued MoL Culture At Risk-funded consultancy with Chisenhale Gallery and Art Place on inter-organisational governance and securing a future development of our shared building.

For CDS's survival in 2020, we're also immensely thankful for additional funds awarded from Arts Council England's initial Emergency Response Fund; The Backstage Trust; the Mayor of London's Culture at Risk Business Support Fund and the Creative Land Trust; Action for Bow; the Sylvia Waddilove Foundation; and especially thankful to all 144 individual donors large and small, plus the Mayor of London's Back to Business Fund, who together brought our crowdfunding campaign total to £12,000 – for our artist Members to use our studios.

We have a growing relationship with local community development fund, Action for Bow, which we hope to be able to sustain and grow over the coming years, chiming perfectly with our organisational intent to focus activities in the immediate Bow community.

Donations represent 5.2% of income this year.

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 any way the Trustees wish.

Public Benefit
The principal activities of the charity during the year continued to be supporting dance and movement based activities for professional artists and the local community. The Trustees are aware of the Charity Commission guidance on public benefit reporting as set out in Section 17 Charities Act 2011. The Trustees believe that the charity achieves a public benefit by providing these services as detailed in this report.

Small company exemptions
The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees / Directors on 25 January 2022 and signed on its behalf by:

Steven Brett
Co-Chair

CHISENHALE DANCE SPACE LIMITED
(A COMPANY LIMITED BY GUARANTEE)

INDEPENDENT EXAMINERS' REPORT
FOR THE YEAR ENDED 31 MARCH 2018

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as 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 examiner's statement

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:

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 accounting 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.

Anthony Epton

Anthony Epton BA FCA CTA FCIE
Goldwins
Chartered accountants
75 Maygrove Road
West Hampstead
London NW6 2EG

Date: 25/01/2022

CHISENHALE DANCE SPACE

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

	Note	Unrestricted Funds £	Restricted Funds £	**2021 Total Funds £**	2020 Total Funds £
Income from:					
Donations and legacies	**3**	10,840	-	**10,840**	7,858
Charitable activities	**4**	93,905	103,070	**196,975**	219,694
Total income		104,745	103,070	**207,815**	227,552
Expenditure on:	**5**				
Raising funds		-	-	**-**	-
Charitable activities		80,168	117,113	**197,281**	237,395
Total expenditure		80,168	117,113	**197,281**	237,395
Net income / (expenditure) for the year	**6**	24,577	(14,043)	**10,534**	(9,843)
Transfers between funds		-	-	**-**	-
Net movement in funds		24,577	(14,043)	**10,534**	(9,843)
Reconciliation of funds:					
Total funds brought forward		33,677	14,043	47,720	57,563
Total funds carried forward		**58,254**	**-**	**58,254**	47,720

All of the above results are derived from continuing activities.

There were no other recognised gains or losses other than those stated above.

The attached notes form part of these financial statements.

CHISENHALE DANCE SPACE
Balance sheet
As at 31 March 2021

	Note	2021 £	2021 £	2020 £	2020 £
Fixed assets:					
Tangible assets	**8**		**1,952**		761
Current assets:					
Debtors	**9**	**7,863**		7,211	
Cash at bank and in hand		**79,442**		44,483	
		87,305		51,694	
Liabilities:					
Creditors: amounts falling due within one year	**10**	**31,003**		4,735	
Net current assets			**56,302**		46,959
Total net assets			**58,254**		47,720
The funds of the charity:	**11**				
Restricted funds			**-**		14,043
Unrestricted funds:					
Designated funds		**12,000**		12,000	
General funds		**46,254**		21,677	
Total unrestricted funds			**58,254**		33,677
Total charity funds			**58,254**		47,720

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.The directors acknowledge their responsibility for.complying with the requirements of the Act withrespect to accounting records and for the preparation of accounts.These accounts have been prepared in accordance with the provisions applicable to companiessubject to the small companies regime.

Approved by the trustees on 25 January 2022.
and signed on their behalf by:

Clara Giraud
Chair of Trustees

Company registration no. 1740641

The attached notes form part of the financial statements.

1 Accounting policies

a) Basis of preparation

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP FRS 102) and the Companies Act 2006.

Chisenhale Dance Space 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 or note.

b) Going concern

The trustees consider that there are no material uncertainties about Chisenhale Dance Space's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred. Income received in advance for the provision of specified service is deferred until the criteria for income recognition are met.

d) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

f) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1 Accounting policies (continued)

g) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise of trading costs and the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of delivering services and other activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel and governance costs which support Chisenhale Dance Space's charitable activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated are set out in note 6.

i) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

j) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £200. Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

˜ Office equipment	25% straight line

k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and bank deposit or similar account.

m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

n) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

o) Pensions

The charity operate stake holder pension schemes.

2 Detailed comparatives for the statement of financial activities

	2020 Unrestricted Funds £	2020 Restricted Funds £	2020 Total Funds £
Income from:			
Donations and legacies	7,823	-	7,823
Charitable activities	136,271	83,423	219,694
Other trading activities	35	-	35
Total income	144,129	83,423	227,552
Expenditure on:			
Charitable activities	158,625	78,770	237,395
Total expenditure	158,625	78,770	237,395
Net income / expenditure before gains / (losses) on investments	(14,496)	4,653	(9,843)
Net gains / (losses) on investments	-	-	-
Net income / expenditure	(14,496)	4,653	(9,843)
Transfers between funds	-	-	-
Net movement in funds	(14,496)	4,653	(9,843)
Total funds brought forward	48,173	9,390	57,563
Total funds carried forward	33,677	14,043	47,720

3 Income from donations and legacies

	Unrestricted Funds £	Restricted Funds £	**2021 Total Funds £**	2020 Total Funds £
Donations	10,840	-	**10,840**	7,858
	10,840	-	**10,840**	7,858

4 Income from charitable activities

	Unrestricted Funds £	Restricted Funds £	**2021 Total Funds £**	2020 Total Funds £
Arts Council England	-	89,295	**89,295**	64,223
Backstage Trust	10,000	-	**10,000**	8,500
Action for Bow	-	7,275	**7,275**	6,721
Clarion Futures		-	**-**	3,979
Creative Land Trust	-	6,500	**6,500**	-
Other grants	16,619	-	**16,619**	-
Other incomes				
Space hire	43,118	-	**43,118**	85,826
Children's classes	6,556	-	**6,556**	19,046
Others	17,612	-	**17,612**	16,427
Facilities hire	-	-	**-**	560
Adult Classes	-	-	**-**	14,412
Total income from charitable activities	93,905	103,070	**196,975**	204,722

5 Analysis of expenditure

	Charitable activities	Support costs	**2021**	2020
	£	£	**£**	£
Staff costs (Note 8)	80,015	-	**80,015**	73,605
Fundraising costs	-	-	**-**	104
Direct costs				
Freelance programme costs	6,265	-	**6,265**	29,643
Freelance admin costs	6,175	-	**6,175**	6,865
Technician costs	2,210	-	**2,210**	3,210
Other staff costs	8,227	-	**8,227**	3,800
Artists programme costs	11,755	-	**11,755**	41,139
Catering	150	-	**150**	1,393
Others	9,983	-	**9,983**	7,118
Administration expenses				
Bank charges	-	594	**594**	2,145
Licence & Insurance	-	2,148	**2,148**	3,172
Cleaning & building maintenance	-	21,589	**21,589**	9,394
Printing, postage & stationery	-	2,891	**2,891**	3,298
Rent & utilities	-	34,056	**34,056**	43,784
Accountancy	-	3,616	**3,616**	3,240
Telephone & Internet	-	1,926	**1,926**	768
Trustee Expenses	-	-	**-**	89
IT expenses	-	1,901	**1,901**	1,669
Independent examniner fees	-	2,572	**2,572**	2,352
Depreciation	-	1,208	**1,208**	607
	124,780	72,501	**197,281**	237,395
Support costs	72,501	(72,501)	**-**	-
2021 total	**197,281**	**-**	**197,281**	237,395
	166,878	70,517		
Support costs	70,517	(70,517)		
2020 total	237,395	-		

Support and governance costs were allocated pro rata to total direct costs.
Of the total expenditure, £80,168 was unrestricted (2020: £158,625) and £117,113 was restricted (2020: £78,770).

Analysis of expenditure

	Charitable activities £	Support costs £	2020 £	2019 £
Staff costs (Note 8)	73,605	-	73,605	61,191
Fundraising costs	104	-	104	-
Direct costs				
Freelance programme costs	29,643		29,643	11,090
Freelance admin costs	6,865		6,865	3,272
Technician costs	3,210	-	3,210	1,673
Other staff costs	3,800	-	3,800	2,790
Artists programme costs	41,139	-	41,139	28,636
Catering	1,393	-	1,393	1,606
Others	7,118	-	7,118	6,402
Administration expenses				
Bank charges	-	2,145	2,145	3,034
Licence & Insurance	-	3,172	3,172	2,717
Cleaning & building maintenance	-	9,394	9,394	5,357
Printing, postage & stationery	-	3,298	3,298	2,533
Rent & utilities	-	43,784	43,784	36,821
Accountancy	-	3,240	3,240	3,240
Telephone & Internet	-	767	767	745
Legal & Professional fees	-		-	480
Trustee Expenses	-	89	89	99
IT expenses	-	1,669	1,669	1,291
Independent examniner fees	-	2,352	2,352	2,352
Depreciation	-	607	607	448
	166,878	70,517	237,395	175,777
Support costs	70,517	(70,517)	-	-
2020 total	237,395	-	237,395	175,777
	105,570	70,207		
Support costs	70,207	(70,207)		
2019 total	175,777	-		

6 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2021	2020
	£	£
Depreciation	**1,208**	607
Independent examiner fee	**2,572**	2,352

7 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2021	2020
	£	£
Salaries and wages including social security costs	**78,536**	72,245
Employer's contribution to defined contribution pension schemes	**1,479**	1,360
	80,015	73,605

No employee earned more than £60,000 during the year (2020: nil).

The total employee benefits including pension contributions of the key management personnel were £31,438 (2020: £28,887).

One charity trustee, Janine Harrington has been paid £800 for a consultancy service on a code of conduct. No other charity trustees were paid or received any other benefits from employment with the charity in the year (2020: £Nil) neither were they reimbursed expenses during the year (2020: £Nil).

Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2021	2020
	No.	**No.**
Direct charitable work	**4**	4
	4	4

8 Tangible fixed assets

	Fixtures & Fittings	Office equipment	**Total**
	£	£	**£**
Cost			
At the start of the year	636	1,792	**2,428**
Additions in year	-	2,398	**2,398**
At the end of the year	636	4,190	**4,826**
Depreciation			
At the start of the year	159	1,508	**1,667**
Charge for the year	159	1,048	**1,207**
At the end of the year	318	2,556	**2,874**
Net book value			
At the end of the year	**318**	**1,634**	**1,952**
At the start of the year	477	284	761

All of the above assets are used for charitable purposes.

9 Debtors

	2021	2020
	£	£
Other debtors	**7,863**	2,228
Accrued income	**-**	4,983
	7,863	7,211

10 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other creditors	**4,198**	2,383
Deferred income	**24,005**	-
Accruals	**2,800**	2,352
	31,003	4,735

Deferred income

	2021	2020
	£	£
Balance at the beginning of the year	**-**	28,319
Amount released to income in the year	**-**	(28,319)
Amount deferred in the year	**24,005**	-
Balance at the end of the year	**24,005**	-

Deferred income represents grants received for the purpose of expenditure in a future period.

11 Analysis of net assets between funds- Current year

	General Unrestricted Funds	Designated Funds	Restricted Funds	**Total funds**
	£	£	£	**£**
Tangible fixed assets	1,952	-	-	**1,952**
Net current assets	44,303	12,000	-	**56,303**
Net assets at the end of the year	46,254	12,000	-	**58,254**

Analysis of net assets between funds- Prior year

	General Unrestricted Funds	Designated Funds	Restricted Funds	Total funds
	£	£	£	£
Tangible fixed assets	761	-	-	761
Net current assets	20,916	12,000	14,043	46,959
Net assets at the end of the year	21,677	12,000	14,043	47,720

12 Movements in funds-Current year

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	**At the end of the year**
	£	£	£	£	**£**
Arts Council England	11,235	89,295	(100,530)	-	**-**
Clarion Futures	2,808	-	(2,808)	-	**-**
Creative Land Trust	-	6,500	(6,500)		**-**
Action for Bow	-	7,275	(7,275)	-	**-**
Total restricted funds	**14,043**	**103,070**	**(117,113)**	-	**-**
Building costs	8,000	-	-	-	**8,000**
Organisation contingency	4,000	-	-	-	**4,000**
Total designated funds	**12,000**	-	-	-	**12,000**
General funds	21,677	104,745	(80,168)	-	**46,254**
Total unrestricted funds	**33,677**	**104,745**	**(80,168)**	-	**58,254**
Total funds	**47,720**	**207,815**	**(197,281)**	**-**	**58,254**

Movements in funds-Prior year

	At the start of the year £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At the end of the year £
Arts Council England	-	64,223	(52,988)	-	11,235
Clarion Futures	-	3,979	(1,171)	-	2,808
Backstage Trust	-	8,500	(8,500)	-	-
Action for Bow	9,390	6,721	(16,111)	-	-
Total restricted funds	9,390	83,423	(78,770)	-	14,043
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
Total designated funds	12,000	-	-	-	12,000
General funds	36,173	144,129	(158,625)	-	21,677
Total unrestricted funds	48,173	144,129	(158,625)	-	33,677
Total funds	57,563	227,552	(237,395)	-	47,720

13 Operating lease commitments

The charity has no future payments under non-cancellable operating leases.

14 Related party transactions

Other than what has been disclosed in note 7, there are no related party transactions (2020: None).