

**CHISENHALE DANCE SPACE LIMITED**  
**(A Company Limited by Guarantee)**  
**DIRECTORS' REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021**

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<b>Directors &amp; Trustees:</b>	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)
<b>Director (staff) and Company Secretary:</b>	Daniel Pitt (succeeded by Interim Chief Executive Ruth Holdworth July 2021)
<b>Registered Office:</b>	64-84 Chisenhale Road, London, E3 5QZ
<b>Independent Examiner:</b>	Goldwins Limited, Chartered Accountants 75 Maygrove Road, West Hampstead, London, NW6 2EG
<b>Bankers:</b>	National Westminster Bank Plc, 403 Bethnal Green Road, London, E2 OAL
<b>Charity registration number:</b>	288149
<b>Company registration number:</b>	01740641

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**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.

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**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”*

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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

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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 earned 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



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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).

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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 wing and 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. Chisenhale 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.

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**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, administered 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.

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**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 Quarterly 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.

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**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.

**CHISENHALE DANCE SPACE LIMITED**  
**(A Company Limited by Guarantee)**

**FOR THE YEAR ENDED 31 MARCH 2021**

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:

A handwritten signature in black ink, appearing to read 'S. Brett', with a small vertical line to its right.

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 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**

		Unrestricted Funds	Restricted Funds	2021 Total Funds	2020 Total Funds
	Note	£	£	£	£
<b>Income from:</b>					
Donations and legacies	3	10,840	-	10,840	7,858
Charitable activities	4	93,905	103,070	196,975	219,694
<b>Total income</b>		104,745	103,070	207,815	227,552
<b>Expenditure on:</b>	5				
Raising funds		-	-	-	-
Charitable activities		80,168	117,113	197,281	237,395
<b>Total expenditure</b>		80,168	117,113	197,281	237,395
<b>Net income / (expenditure) for the year</b>	6	24,577	(14,043)	10,534	(9,843)
Transfers between funds		-	-	-	-
<b>Net movement in funds</b>		24,577	(14,043)	10,534	(9,843)
<b>Reconciliation of funds:</b>					
Total funds brought forward		33,677	14,043	47,720	57,563
<b>Total funds carried forward</b>		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 £
<b>Fixed assets:</b>					
Tangible assets	8		1,952		761
<b>Current assets:</b>					
Debtors	9	7,863		7,211	
Cash at bank and in hand		<u>79,442</u>		<u>44,483</u>	
		<b>87,305</b>		51,694	
<b>Liabilities:</b>					
Creditors: amounts falling due within one year	10	<u>31,003</u>		<u>4,735</u>	
<b>Net current assets</b>			<u><b>56,302</b></u>		<u>46,959</u>
<b>Total net assets</b>			<u><u><b>58,254</b></u></u>		<u><u>47,720</u></u>
<b>The funds of the charity:</b>	11				
Restricted funds			-		14,043
Unrestricted funds:					
Designated funds		12,000		12,000	
General funds		<u>46,254</u>		<u>21,677</u>	
Total unrestricted funds			<u><b>58,254</b></u>		<u>33,677</u>
<b>Total charity funds</b>			<u><u><b>58,254</b></u></u>		<u><u>47,720</u></u>

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 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 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.

**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

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**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.

**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

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**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
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**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.

**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

**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	<u>144,129</u>	<u>83,423</u>	<u>227,552</u>
Expenditure on:			
Charitable activities	158,625	78,770	237,395
Total expenditure	<u>158,625</u>	<u>78,770</u>	<u>237,395</u>
Net income / expenditure before gains / (losses) on investments	(14,496)	4,653	(9,843)
Net gains / (losses) on investments	-	-	-
Net income / expenditure	<u>(14,496)</u>	<u>4,653</u>	<u>(9,843)</u>
Transfers between funds	-	-	-
Net movement in funds	<u>(14,496)</u>	<u>4,653</u>	<u>(9,843)</u>
Total funds brought forward	48,173	9,390	57,563
Total funds carried forward	<u>33,677</u>	<u>14,043</u>	<u>47,720</u>

**3 Income from donations and legacies**

	Unrestricted Funds £	Restricted Funds £	2021 Total Funds £	2020 Total Funds £
Donations	10,840	-	10,840	7,858
	<u>10,840</u>	<u>-</u>	<u>10,840</u>	<u>7,858</u>

**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	-
<b>Other incomes</b>				
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	<u>93,905</u>	<u>103,070</u>	<u>196,975</u>	<u>204,722</u>

**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

**5 Analysis of expenditure**

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

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).

**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

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
<b>Administration expenses</b>				
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 examiner fees	-	2,352	2,352	2,352
Depreciation	-	607	607	448
	<u>166,878</u>	<u>70,517</u>	<u>237,395</u>	<u>175,777</u>
Support costs	70,517	(70,517)	-	-
2020 total	<u>237,395</u>	<u>-</u>	<u>237,395</u>	<u>175,777</u>
	105,570	70,207		
Support costs	70,207	(70,207)		
2019 total	<u>175,777</u>	<u>-</u>		

**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

**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
	£	£	£
<b>Cost</b>			
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
<b>Depreciation</b>			
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
<b>Net book value</b>			
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

**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

**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
	<b>31,003</b>	<b>4,735</b>

**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	<b>24,005</b>	<b>-</b>

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
<b>Net assets at the end of the year</b>	<b>46,254</b>	<b>12,000</b>	<b>-</b>	<b>58,254</b>

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
<b>Net assets at the end of the year</b>	<b>21,677</b>	<b>12,000</b>	<b>14,043</b>	<b>47,720</b>

**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)	-	-
<b>Total restricted funds</b>	<b>14,043</b>	<b>103,070</b>	<b>(117,113)</b>	<b>-</b>	<b>-</b>
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
<b>Total designated funds</b>	<b>12,000</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>12,000</b>
<b>General funds</b>	<b>21,677</b>	<b>104,745</b>	<b>(80,168)</b>	<b>-</b>	<b>46,254</b>
<b>Total unrestricted funds</b>	<b>33,677</b>	<b>104,745</b>	<b>(80,168)</b>	<b>-</b>	<b>58,254</b>
<b>Total funds</b>	<b>47,720</b>	<b>207,815</b>	<b>(197,281)</b>	<b>-</b>	<b>58,254</b>



**CHISENHALE DANCE SPACE**  
**Notes to the financial statements**  
**For the year ended 31 March 2021**

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).