

CHISENHALE DANCE SPACE LIMITED

(A Company Limited by Guarantee)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

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	<u>Page</u>
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

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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.

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

- 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.

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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.

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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 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.

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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 Gatherings and '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. This included installing new circuits into the studios to accommodate more electric heaters and work on the critical 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.

Public Programmes:

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

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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:

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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-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. This 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

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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 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

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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.

CHISENHALE DANCE SPACE LIMITED
(A Company Limited by Guarantee)

FOR THE YEAR ENDED 31 MARCH 2024

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:

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

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**

			2024	2023
	Note	Unrestricted Funds £	Restricted Funds £	Total Funds £
Income from:				
Donations and legacies	3	6,170	-	6,170
Charitable activities	4	106,337	116,943	223,280
Total income		112,507	116,943	229,450
Expenditure on:	5			
Charitable activities		117,952	110,493	228,445
Total expenditure		117,952	110,493	228,445
Net income / (expenditure) for the year	6	(5,445)	6,450	1,005
Transfers between funds		-	-	-
Net movement in funds		(5,445)	6,450	1,005
Reconciliation of funds:				
Total funds brought forward		47,363	3,900	51,263
Total funds carried forward		41,918	10,350	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 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		<u>60,767</u>		<u>45,448</u>	
		72,434		57,812	
Liabilities:					
Creditors: amounts falling due within one year	10	<u>24,054</u>		<u>12,815</u>	
Net current assets			<u>48,380</u>		<u>44,997</u>
Total net assets			<u>52,268</u>		<u>51,263</u>
The funds of the charity:	11				
Restricted funds			10,350		3,900
Unrestricted funds:					
Designated funds		12,000		12,000	
General funds		<u>29,918</u>		<u>35,363</u>	
Total unrestricted funds			41,918		47,363
Total charity funds			<u>52,268</u>		<u>51,263</u>

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.

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2024

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 2024

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
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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 2024

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	<u>94,526</u>	<u>34,935</u>	<u>129,461</u>
Expenditure on:			
Charitable activities	86,869	150,763	237,632
Total expenditure	<u>86,869</u>	<u>150,763</u>	<u>237,632</u>
Net income / expenditure before gains / (losses) on investments	7,657	(115,828)	(108,171)
Net gains / (losses) on investments	-	-	-
Net income / expenditure	<u>7,657</u>	<u>(115,828)</u>	<u>(108,171)</u>
Transfers between funds	-	-	-
Net movement in funds	<u>7,657</u>	<u>(115,828)</u>	<u>(108,171)</u>
Total funds brought forward	39,706	119,728	159,434
Total funds carried forward	<u>47,363</u>	<u>3,900</u>	<u>51,263</u>

3 Income from donations and legacies

	Unrestricted Funds £	Restricted Funds £	2024 Total Funds £	2023 Total Funds £
Donations	<u>6,170</u>	-	<u>6,170</u>	3,907
	<u>6,170</u>	-	<u>6,170</u>	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	<u>106,337</u>	<u>116,943</u>	<u>223,280</u>	<u>125,554</u>

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2024

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 examiner fees	-	2,808	2,808	3,155
Amortisation	-	1,944	1,944	1,944
Depreciation	-	434	434	759
	<u>155,134</u>	<u>73,311</u>	<u>228,445</u>	<u>237,632</u>
Support costs	<u>73,311</u>	<u>(73,311)</u>	<u>-</u>	<u>-</u>
2024 total	<u>228,445</u>	<u>-</u>	<u>228,445</u>	<u>237,632</u>
	158,950	79,042		
Support costs	<u>79,042</u>	<u>(79,042)</u>		
2023 total	<u>237,992</u>	<u>-</u>		

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2024

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 examiner 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	<u>237,632</u>	<u>-</u>	<u>237,632</u>	<u>264,065</u>

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2024

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2024

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2024

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	<u>119,728</u>	<u>34,935</u>	<u>(150,763)</u>	<u>-</u>	<u>3,900</u>
Building costs	8,000	-	-	-	8,000
Organisation contingency	4,000	-	-	-	4,000
Total designated funds	<u>12,000</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>12,000</u>
General funds	27,706	94,526	(86,869)	-	35,363
Total unrestricted funds	<u>39,706</u>	<u>94,526</u>	<u>(86,869)</u>	<u>-</u>	<u>47,363</u>
Total funds	<u>159,434</u>	<u>129,461</u>	<u>(237,632)</u>	<u>-</u>	<u>51,263</u>

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).