

CHISENHALE DANCE SPACE
(A Company Limited by Guarantee)
DIRECTORS' REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

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

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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 2025. The Trustees have undertaken the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in January 2015 in preparing the annual report and financial statements of the charity.

Trustees / Directors' responsibilities

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

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

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

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

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

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

1. Structure, Governance and Management

Governance and Organisation

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

The company is limited by guarantee and has no share capital. The guarantees of individual members are limited to £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 historically was through a 'membership' model, which has not been a constitutional entity since 2017. CDS now facilitates the 'CDS Artist Community' which this year was formed of 230 artists. These artists form the artistic leadership of CDS, guide the organisation's direction, and understand it as a hub and a model to advocate for change within the arts sector. 5 artists are selected each year to take on a role in the 'CDS

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

Recruitment and appointment of new Trustees

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

Trustees Induction and Training

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

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

Related Parties

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

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

As of July 2025, the company's Executive Director and Company Secretary, Reece McMahon, has additionally undertaken the role of Interim Executive Director of Chisenhale Art Place for a fixed period of six months. The Board has implemented appropriate governance arrangements to identify and manage any actual or perceived conflicts of interest arising from this concurrent appointment, in line with the charity's conflict of interest policy and the Charity Commission's guidance on trustee and senior management conduct.

Risk Management

Trustees actively review the major risks which the charity faces and believe that maintaining financial reserves at current levels, combined with an annual review of the controls over financial systems, will provide sufficient resources in the event of adverse conditions. The Trustees have also examined other operational and business risks faced by the charity and confirm that they have established systems and plans to mitigate the significant risks.

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

Lease and rent:

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

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

Physical condition:

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

Access:

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

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

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

2. Principal Activity and Charitable Objective

Objectives

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

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

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

CDS & the CDS Artist Community

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

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

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

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

Community Culture

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

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

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

CDS Impact Strands

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

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

Annual Review and Successes

1. Community Building

CDS Artist Community

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

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

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

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

Artist Community Events

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

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

Performance Party & Community Fair

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

Performers: Alya Al-Sultani, Bambi Jordan Philips, Lizzy Tan, Francisco Zhan, Yuki Nishimura

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

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

Artist Recruitment

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

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

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

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

Select feedback from the CDS Artist Community:

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

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

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

2. Access to Affordable Space:

Studio Hire

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

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

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

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

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

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

Investment in Studio Spaces

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

3. Artist Support

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

Public Programmes:

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

WTF Thursdays

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

Cultivating Connections

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

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Meetup Mornings

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

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

Artist-led Classes & Workshops

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

Partner Programmes:

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

ENB x CDS - Ideas Incubator

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

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

Goethe-Institut: 'Feminist Battlegrounds' Symposium

CDS partnered with Goethe-Institut to offer a performance opportunity for two artists. The one-day symposium, Feminist Battlegrounds, provided a forum for examining past and current feminist movements worldwide, and the possibility of solidarity in times of rising right-wing populism.

CDS artists Timna Krenn and Valerie Ebuwa performed their new work, 'Sisterhood', exploring what a truly inclusive feminist movement could look like.

Finnish Institute of UK & Ireland Residency

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

BABEL INFUSE Residencies

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

CDS Artist Community Programmes:

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

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

Greenhouse

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

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

'Arts Counselling'

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

QMU Library Access

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

4. Influence, Advocate & Changemake

CDS Artist Committee

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

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

Key contributions in 2024–25:

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

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

REWRITE

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

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

Anti-racism and anti-ableism training webinars

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

Ongoing Organisational Change

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

5. Other key areas of organisational activity and operations:

Local Engagement in Tower Hamlets

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

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

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

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

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

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

Legacy / Archive

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

Staff

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

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

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

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

Governance

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

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

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

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

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

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

CAP Governance

During 24-25, we continued to strengthen collaborative working with Chisenhale Studios and Chisenhale Gallery - the other entities that make up Chisenhale Art Place. The Future Artists programme is a great example of the impact we can collectively make through shared fundraising and delivery of programmes of activity in our local area of Bow, Tower Hamlets. To further strengthen this relationship, the Chairs and Executive Directors group from each entity meets regularly to update and progress matters that impact on all at Chisenhale Art Place, such as governance and the future of the building.

6. Financial Review

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

Unrestricted Reserves

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

Income Generation and Fundraising

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

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

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

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

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

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

Investment Powers

The charity has no significant investments other than cash on deposit. Under the articles and memorandum, the Trustees have the power to invest in any way the Trustees wish.

Public Benefit

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

Small company exemptions

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

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



Sally Rose
Interim Co-Chair

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FOR THE YEAR ENDED 31 MARCH 2025

INDEPENDENT EXAMINERS' REPORT

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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



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

27/11/2025

CHISENHALE DANCE SPACE**Statement of financial activities (incorporating an income and expenditure account)****For the year ended 31 March 2025**

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

All of the above results are derived from continuing activities.

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

The attached notes form part of these financial statements.

CHISENHALE DANCE SPACE

Balance sheet

As at 31 March 2025

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

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

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



Steven Brett
Chair of Trustees

Company registration no. 1740641

The attached notes form part of the financial statements.

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2025

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 2025

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 2025

2 Detailed comparatives for the statement of financial activities

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

3 Income from donations and legacies

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

4 Income from charitable activities

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2025

5 Analysis of expenditure

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

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2025

Analysis of expenditure- prior year

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2025

6 Net income / (expenditure) for the year

This is stated after charging / (crediting):

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

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

Staff costs were as follows:

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

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

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

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

Staff numbers

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

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

8 Tangible fixed assets

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

All of the above assets are used for charitable purposes.

9 Debtors

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2025

10 Creditors: amounts falling due within one year

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

Deferred income

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

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

11 Analysis of net assets between funds- Current year

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

Analysis of net assets between funds- Prior year

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

12 Movements in funds-Current year

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

CHISENHALE DANCE SPACE
Notes to the financial statements
For the year ended 31 March 2025

Movements in funds-Prior year

	At the start of the year	Incoming resources & gains	Outgoing resources & losses	Transfers	At the end of the year
	£	£	£	£	£
Arts Council England	-	61,560	(51,210)	-	10,350
Huddlecraff	-	6,000	(6,000)	-	-
Leche Trust	-	2,000	(2,000)	-	-
Fenton Arts Trust	-	5,000	(5,000)	-	-
Backstage Trust	-	20,000	(20,000)	-	-
London Borough Tower Hamlets	-	1,188	(1,188)	-	-
Action for Bow	-	19,195	(19,195)	-	-
Abderrahim-Crickmay Charitable Settlement	2,300	2,000	(4,300)	-	-
Garrick Charitable Trust	1,600	-	(1,600)	-	-
Total restricted funds	<u>3,900</u>	<u>116,943</u>	<u>(110,493)</u>	<u>-</u>	<u>10,350</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	<u>35,363</u>	<u>112,507</u>	<u>(117,952)</u>	<u>-</u>	<u>29,918</u>
Total unrestricted funds	<u>47,363</u>	<u>112,507</u>	<u>(117,952)</u>	<u>-</u>	<u>41,918</u>
Total funds	<u>51,263</u>	<u>229,450</u>	<u>(228,445)</u>	<u>-</u>	<u>52,268</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 (2024: None).