

**Charity number: 1028175**  
**Company number: 02851794**  
**(England and Wales)**

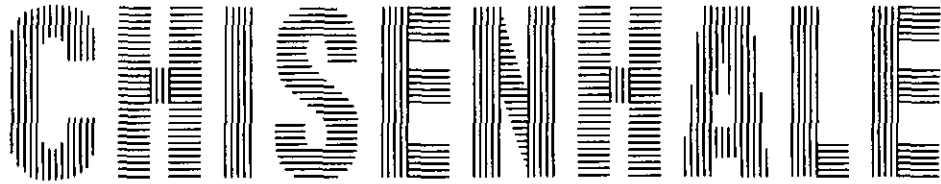
**Chisenhale Gallery**

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

**For the year ended 31 March 2021**

**Chisenhale Gallery**  
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**For the year ended 31 March 2021**

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## CHISENHALE GALLERY TRUSTEES ANNUAL REPORT 2020-21

### INTRODUCTION

Chisenhale Gallery was founded by artists. The same experimental vision and spirit of possibility that changed an empty veneer factory and brewery warehouse into an art gallery guides our work today. We commission and produce contemporary art, supporting international and UK-based artists to make their most ambitious work to date by pursuing new directions in their practices. We are committed to our audiences having access to the energy and ideas of an ever-expanding artist community.

Chisenhale Gallery has an award winning, 39-year history as one of London's most innovative forums for art. With a reputation for identifying new artistic talent, we believe in making cultural impact through working with artists and learning from our neighbours. We develop ideas with artists over a one- to two-year incubation period, from concept to completion.

Located in a dynamic and creative residential neighbourhood in the heart of London's East End, where many cultures converge, Chisenhale Gallery is an evolving space for experimentation, transformed by each artist's commission. This building is home to Chisenhale Gallery and our colleagues Chisenhale Dance Space and Chisenhale Studios.

Early exhibitions at Chisenhale Gallery included solo presentations by Chisenhale Studios artists and influential group shows including *Yellow Peril: New World Asians* and *Essential Black Art*, which featured artists Rasheed Araeen, Sonia Boyce and Mona Hatoum, among others. In the 1990s, the gallery produced the first solo exhibitions in the UK with Lubaina Himid, Rachel Whiteread, Cornelia Parker, and Wolfgang Tillmans. The gallery has commissioned major new works by artists including Faisal Abdu'Allah and David Adjaye, Anthea Hamilton, Hito Steyerl, Lynette Yiadom-Boakye, Ed Atkins, Helen Marten, and Camille Henrot. Most recently, Lawrence Abu Hamdan, Ima-Abasi Okon and Imran Perretta have all produced critically acclaimed commissions with Chisenhale Gallery.

*Building on this rich and varied history, we continue to place artists at the centre of our activities.* The 2021 programme comprises exciting exhibitions by Yu Ji, Abbas Akhavan and Rindon Johnson. Working with video, sculpture, painting and installation, the artists individually address urgent issues related to our natural and built environments, as well as changing political climates.

We care about sustaining relationships with fellow community-based organisations. As our locality's needs change, we look to develop ongoing projects and collaborations accordingly. Working in partnership with schools and community groups across Tower Hamlets and Hackney, we aim to uncover inspiring connections to everyday life through art.

Chisenhale Gallery is a registered charity, part of Arts Council England's National Portfolio. We fundraise for 100% of the artistic programme through trusts, foundations and individuals. All of our exhibitions are free.

For more information about current and forthcoming commissions, and to find out about Chisenhale Gallery's historic programme, please visit [www.chisenhale.org.uk](http://www.chisenhale.org.uk).

## **MISSION, VISION, VALUES**

### **Mission**

*To commission new works of art through supporting artists at every stage of project development, from concept to completion. As a non-profit organisation, Chisenhale Gallery champions the ambitious, the challenging and the innovative from living artists and collaborates locally, nationally and internationally to bring this work to wide audiences.*

### **Vision**

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

### **We are**

*Collaborative* - we share our expertise readily and recognise the skills others can contribute to our work

*Supportive* - we provide constructively critical friendship to artists, encouraging their practices to develop in exciting new ways

*Curious* - we ask ourselves and others what hasn't been done before and work to achieve it

*Inspiring* - we make space for artists who in turn inspire future artists

*Inclusive* - we care about being a welcoming place that can be shared by everyone

## **STRATEGIC AIMS AND OBJECTIVES**

The following seven Strategic Objectives underpin all of Chisenhale Gallery's activities and inform the set of activities and priorities outlined in the Gallery's Business Plan for 2022-23. Collectively they contribute to the goals of Chisenhale Gallery's core funder, Arts Council England, as set out in its strategy for 2020-30, 'Let's Create'.

1. To provide opportunities for artists to develop and produce new inspiring work, often giving them their first public platform within an institution in London.
2. To create varied opportunities for audiences to connect with artists through the Gallery's programmes, addressing key questions raised by artists' works and welcoming participants to express their own creativity.
3. To provide employment and professional development for artists and arts workers, enabling them to develop their practises.
4. To be a platform for artists from varied cultural and social backgrounds to produce new work and reach audiences from across the UK and abroad.
5. To inspire and reach audiences locally, nationally and internationally across a range of platforms, including providing relevant artist-led, community-focused programmes.
6. To show principled leadership, ensuring the Gallery has a highly skilled and supported staff and board that is fully representative of an inclusive society.
7. To sustain a resilient, ethical and environmentally responsible business model for Chisenhale Gallery to ensure resources match ambitions, and enable the Gallery to secure its accommodation for the long-term.

## COMMISSIONS PROGRAMME 2020-21

At the heart of Chisenhale Gallery's programme is a remit to commission and produce new work, supporting artists from project inception to realisation. Chisenhale Gallery produces up to four major commissions each year presented as exhibitions in the gallery and at partner venues, alongside intermittent offsite and online commissions.

The programme represents an inspiring and challenging range of voices and art forms, based on extensive research and strong curatorial vision. It explores myriad forms of exhibition making and artists are chosen for their desire to explore pioneering new forms and discourses.

In 2020-21, Chisenhale Gallery was closed to the public for the majority of the year due to the Covid-19 pandemic and the resulting periods of national lockdown. In response, exhibitions were delayed and the Gallery's work with artists pivoted online. Honouring our commitment to artists, all of the commissions in the 2020 programme were postponed to be realised in 2021 and no projects were cancelled.

Throughout the spring and summer of 2020, Chisenhale Gallery continued to engage with audiences and support artists through online channels, producing Online Commissions and a series of Reading Lists centred around the themes of Care, Resilience and Resistance, Sleep and Dreaming, Black Lives Matter and Fiction and Poetry, distributed via fortnightly newsletters, the Gallery's website and social media channels.

Additionally, Chisenhale Gallery was one of nine partners to support the artist run initiative TRANSMISSIONS. Programmed and founded by Anne Duffau, Hana Noorali and Tai Shani, TRANSMISSIONS is an online platform that commissions artists to share their work within a classic DIY TV show format. Season 2 comprised eight episodes with contributions from BBZ TV, Juliet Jacques, Ignota Books, Chisenhale alumnus Lawrence Abu Hamdan, Kat Anderson, Plastique Fantastique, and others.

Artworks distributed by Chisenhale Gallery online included:

- *Pataauw Stone* (2015) by artist Yu Ji, released in response to the postponement of her Chisenhale commission, *Wasted Mud*.
- Chisenhale Gallery alumna and trustee Helen Marten distributed her short story *Animal Hours* (2020) in a newsletter on Resilience, an excerpt and from Marten's novel *The Boiled in Between*, published in September 2020 by Prototype Publishing.
- 2018 Chisenhale programme participant, Lydia Ourahmane produced a playlist to encourage sleep, comprising field recordings made by the artist, alongside a selection of songs and sounds compiled by her.
- Maeve Brennan's 2017 Chisenhale commission, *The Drift* was streamed on Chisenhale's website and simultaneously on commissioning partner Spike Island's website.
- Octavia Poetry Collective for Womxn of Colour compiled a selection of poetry readings by three poets in the collective: Rachel Long, Momtaza Mehri and Chisenhale Gallery alumna, Raheela Suleman. Oriented towards the possibilities of freedoms, the three readings explore individual ways of being, knowing, remembering and dreaming.
- Chisenhale alumna Leah Clements presented a new text-based commission examining health and illness diagnoses.
- The Gallery screened *Mute Grain* (2019) by Thao Nguyen Phan, as an exclusive online precursor to her Autumn 2020 exhibition in the gallery, *Becoming Alluvium*.
- Chisenhale alumna Ayo Akingbade screened her 2018 film, *A is for Artist*, accompanied by a newly commissioned essay by artist and researcher Elijah Maja.
- Artist Wojciech Kosma produced an online sound project comprising conversations between himself and artist Sung Tieu.

- London-based artist and Chisenhale alumnus, Jos Bitelli's presented a digital comic strip *The Earth is a Common Treasury for all to Love and Enjoy*, Part 1 of a new graphic novel, *24 Thousand Skies*

In the Autumn of 2020, Chisenhale Gallery reopened with an exhibition by artist Thao Nguyen Phan, open to the public for 32 days before the escalation of the pandemic forced the second closure of museums and galleries from December 2020 until late May 2021.

**Thao Nguyen Phan: *Becoming Alluvium***  
September – December 2020

## **SCHOOLS' PROGRAMME**

### **Chisenhale Primary School x Artis**

In 2020, responding to the needs of the Gallery's hyper local community and recognising the impossibility of bringing students out of school to visit our exhibitions even from just across the road, Chisenhale allocated its Schools Programme resources to embed an artist within Chisenhale Primary School.

Artist Julia Couto worked within the school for the whole of the 2020-21 school year, through a collaboration with peer charity Artis Foundation whose mission is to transform young lives through the arts by creating magical, high quality learning opportunities to help children flourish. Julia led weekly workshops with all of the children in Key Stage 2, embedding creativity across the school curriculum. While schools were closed in the spring of 2021 due to the pandemic, the programme moved online as part of the school's home learning provision.

## **YOUNG PEOPLE'S PROGRAMME**

### ***For they let in the light***

Throughout 2020-21 Chisenhale Gallery established a new partnership with the Coborn Centre for Adolescent Mental Health at Newham University Hospital, London, working with artist James Leadbitter (the vacuum cleaner) on a collaborative, process-led, project for young people titled, *For they let in the light*. Comprising a short film made with the staff and inpatients at The Coborn Centre the project is informed by James's own experience as an adolescent receiving mental health care in a similar facility 20 years ago.

In a series of workshops in March 2021, James worked with the young people at the Coborn Centre to ask why they think British society is experiencing a sharp rise in the need for mental health services for young people, especially in relation to Covid-19. The workshops invited the young people to establish their own boundaries, to test different ideas and to imagine different ways of making. Following these workshops, the young people were encouraged to respond in the form of a piece of writing, a diagram, an expression of movement or sound that might represent their thoughts or feelings. The staff at the centre re-enacted the responses in front of the camera, with the young people leading as directors of the resulting film. The resulting work will be presented at Chisenhale Gallery in Summer 2022, in an exhibition format, also involving live elements.

### ***New Creatives***

Chisenhale Gallery is one of seven production partners including the ICA, Kingston School of Art, NTS Radio, SPACE, Dazed Media and Workflow delivering *New Creatives*, a commissioning opportunities for young artists aged 16-30, supported by BBC Arts. In the second year of the programme, Chisenhale Gallery worked with artist Felix Taylor to produce an audio work, *a black mass - in instance no. 4*. Building on Taylor's ongoing research, the work comprises a series of recorded conversations conducted by the artist with his family and friends, alongside field recordings

and ambient music. These samples are combined through a custom-built computer programme made by Taylor, titled *a black mass*, which uses algorithms to arrange audio fragments into a rich, multi-layered sonic tapestry. The resulting piece is a unique audio collage that invites the listener to meditate on love, joy, friendship and resilience in the Black diaspora. The work was presented on BBC Sounds.

## **COMMUNITY PARTNERSHIPS**

### **Chisenhale Learn + Play + Create**

Responding to the challenges of Covid restrictions, in 2020 parents and teachers at Chisenhale Primary School secured agreement from Tower Hamlets Council to temporarily turn parts of the streets adjacent to the school and the Gallery into a shared community space, used initially as a pop-up playground to allow the children at Chisenhale School to have longer playtimes in their 'covid-secure' year group bubbles; as well as an outdoor classroom where children have PE lessons and gardening club; space for safer drop offs and pickups; a pocket-park for the community to use outside of school hours; and an outdoor venue for a programme of art and dance workshops.

The initiative was crowd-funded by the school through the School's PTA, as well as receiving support from Tower Hamlets Council. Chisenhale Art Place, Chisenhale Gallery and Chisenhale Dance Space are partners on the project and subsequently over July and August 2021 delivered a pilot series of creative events, that utilised the space for community arts activities under the banner of *Chisenhale Summer of Art*, funded by a grant from Action for Bow.

## **CURATORIAL FELLOWSHIPS**

During 2020-21 Chisenhale Gallery secured major funding for three new fellowship opportunities that between them support emerging and mid-career curators to develop their practice, create pathways into employment and unique training opportunities and address stark racial disparities within the sector. These three distinct opportunities will also enable the Gallery to develop and realise new work across its commissions, community-focused and online programmes across 2021 and 2022.

### **Frieze x Deutsche Bank Curatorial Fellowship**

In Autumn 2020 Chisenhale Gallery secured the support of Frieze and Deutsche Bank, as the first recipient of their *Emerging Curators Fellowship Programme*. The resulting 18-month Fellowship at Chisenhale Gallery provides outstanding training, professional development and structured mentoring for an emerging curator working across the Gallery's programmes and building on the gallery's previous successful curatorial traineeships.

The position is targeted for an individual identifying as Black, Asian or ethnically diverse, in recognition of stark racial disparities in the UK visual arts sector. Deutsche Bank's and Frieze Foundation's support for this new initiative allows Chisenhale to develop the professional capacity of a young arts professional at a formative point in their early career, at a time when systemic change and equal representation are being rightfully demanded of our cultural sector. During the course of the 18-month placement the Curatorial Fellow will assist with the planning and delivery of no fewer than three major solo commissions, as well as having the opportunity to research and develop discrete aspects of public-facing programming over which they will have responsibility for implementation.

### **Asymmetry Curatorial Writing Fellowship**

Also in 2020, Chisenhale Gallery secured a partnership with Asymmetry Art Foundation, to deliver two six-month curatorial residencies at Chisenhale Gallery in 2021-22, focused on writing as a practice. These opportunities are targeted towards mid-career curators of Chinese heritage. In March 2020, Curator and Royal College of Art PhD candidate, Hang Li, began her six month fellowship.

### **Kingston School of Art x Chisenhale Gallery Collaborative Doctoral Award**

During 2020-21 the Gallery began working in partnership with Kingston School of Art on an AHRC-funded Collaborative Doctoral Partnership studentship: *Making, Unmaking and Remaking History: Exhibition Programming at Chisenhale Gallery in the late 1980s*. This opportunity is centred on research into Chisenhale Gallery's archive and offered under the TECHNE Doctoral Training Partnership Scheme. In October 2021 artist Edwin Mingard will begin his PhD, jointly supervised by Dan Kidner, Senior Lecturer in Fine Art at Kingston University and Chisenhale Gallery Director, Zoé Whitley.

## **PARTNERSHIPS, AUDIENCES & PARTICIPANTS**

Audience figures for Chisenhale Gallery commissions are collected from national and international presentations of the works at other venues, footfall at the gallery while the works are shown there, as well as audiences that engage with online works on digital platforms, and participants in the Gallery's events and community activities. Total audience figures during 2020-21 (1 April 2020 – 31 March 2021) across all these platforms were: **68,588**.

### **Exhibitions**

During the financial year, Thao Nguyen Phan's exhibition was the only work presented onsite in the gallery. Taking into the account a period of lockdown between 5 November and 2 December 2020, the exhibition was open for a total of 32 days and was visited by 1,465 people, an average of 46 visitors each day – a good result given that Covid-related restrictions were in place throughout, preventing an opening event and limiting visitors to 10 people per screening. The average number of visitors per day in the previous financial year was 54.

### **Online Commissions, Talks & Schools' Programme**

Online commissions presented on the Gallery's website, Vimeo and Soundcloud were a principal format for engaging with audiences throughout the pandemic. During the 2020-21 year, Chisenhale Gallery's online commissions and programmes were read / viewed / listened to a total of 11,106 times. Additionally, public programme events were presented on Zoom. A total of 232 people attended these live Zoom events.

The Gallery's partnership with Chisenhale Primary School saw total participation figures of 2,880: 120 children engaging weekly, over 24 weeks during the autumn 2020 and spring 2021 school terms.

### **Partnerships**

Partnerships are central to Chisenhale Gallery's activities, enabling the production of ambitious projects, extending the reach of the works commissioned and providing opportunities for artists to show their works in new contexts and to reach wide audiences.

In 2020-21, Chisenhale Gallery's partners included:

Spike Island, Bristol; Baltic Centre for Contemporary Art, Gateshead; The Whitworth, University of Manchester; Han Nefkens Foundation; Joan Miró Foundation, Barcelona; WIELS Contemporary Art Centre, Brussels; The Institute of Contemporary Arts (ICA); Kingston School of Art; NTS Radio; SPACE; Dazed Media; Werkflow; and BBC Arts; The Coborn Centre for Adolescent Mental Health, Newham; Artis; Chisenhale Primary School; Chisenhale Studios; Chisenhale Dance Space; and MUBI.

Audience figures are also collected when Chisenhale Gallery commissions are shown at partnership venues and when works commissioned by Chisenhale are subsequently shown at other exhibitions in the future. These figures in 2020-21 included:

- Thao Nguyen Phan's presentation of *Becoming Alluvium* at WIELS, Brussels: 24,517

- Thao Nguyen Phan's presentation of *Becoming Alluvium* at Liverpool Biennial's online film programme: 1,064
- *Becoming Alluvium* also screened online via MUBI, achieving 944 plays
- Imran Perretta's presentation of *the destructors* at Baltic Centre for Contemporary Art: 3,802
- Online screening of *the destructors* on Baltic's website during the lockdown closure in spring 2020: 2,400
- 19,178 visitors to Lynette Yiadom Boakye's exhibition *Fly In League with the Night* at Tate, which included painting commissioned for her Chisenhale exhibition in 2012.

## STAFF AND GOVERNANCE

Chisenhale Gallery has a committed and dynamic board of trustees, chaired by Alice Rawsthorn OBE, which supports the staff, steers the organisation and advocates for the Gallery's activities.

On 30 March 2020 Zoé Whitley took up her post as Chisenhale Gallery's new director. Previously a Senior Curator at the Hayward Gallery, Zoé has 16 years' experience of creating and delivering innovative and inclusive exhibition programming in some of the UK's leading museums and galleries. From 2013 to 2019, she held curatorial roles at Tate Britain and Tate Modern, where she co-authored Tate's Africa Acquisitions strategy and co-curated the critically acclaimed exhibition *Soul of a Nation: Art in the Age of Black Power*. In 2019 she was selected by the British Council to curate the British Pavilion at the 58th Venice Biennale, presenting a new body of work by artist Cathy Wilkes. In 2013, Zoé co-curated *The Shadows Took Shape* at Studio Museum Harlem, an interdisciplinary show exploring contemporary art through the lens of Afrofuturist aesthetics.

During 2020-21, Chisenhale Gallery employed a team of 24 people, including ten salaried employees in full or part time roles, eight hourly-paid roles within front of house and events, and six freelancers within exhibition installation and bookkeeping.

### Senior staff 2020-21:

Director – Zoé Whitley  
 Deputy Director – Isabelle Hancock  
 Development Manager – Ioanna Nitsou  
 Operations Manager – Petra Schtirba  
 Senior Curator – Ellen Greig  
 Curator: Engagement – Emma Moore

## NETWORKS

In 2020-21 Chisenhale Gallery continued to be a member of Plus Tate. The network was launched in 2010 with an aim to share collections and expertise and build a network that would use Tate's resources to strengthen the contemporary visual arts ecology in the UK. Chisenhale Gallery joined in January 2015 when the network expanded adding a further 16 partners to the original cohort of 18.

Chisenhale is also a founding member of Common Practice, London, an advocacy group working for the recognition and fostering of the small-scale contemporary visual arts sector in London. The group aims to promote the value of the sector and its activities, act as a knowledge base and resource for members and affiliated organisations, and develop a dialogue with other visual art organisations on a local, national and international level.

## **EQUALITY, DIVERSITY & INCLUSION**

In June 2020, in response to the murder of George Floyd in Minneapolis, Chisenhale Gallery made a public anti-racism pledge. This pledge is underpinned by a number of ongoing actions to support the creation of an actively anti-racist space. This continuing work is central to the Gallery's ethics and is discussed openly and regularly by the staff and with Trustees.

In 2020-21, Chisenhale Gallery made progress in a number of areas in fulfilment of the actions it pledged to undertake. The Gallery made unconscious bias training mandatory for all employees and Trustees. In August and September 2020, all core staff members and casual front of house team members took part in this training. Facilitated by the Black Training and Enterprise Group and delivered together with colleagues from Common Practice organisations, the day-long session provided a space to reflect on organisational practices. Exercises explored ways to productively challenge and change personal and institutional behaviours. Through generative and open conversation, participants brainstormed solutions and actions to interrupt bias and tackle microaggressions along with ways to dismantle structural racism and hierarchical structures within small non-profit organisations. Chisenhale Gallery's Trustees undertook this training in January 2021. Additionally, in March 2021 Chisenhale Gallery staff took part in training led by Gendered Intelligence on Trans Awareness.

All staff job descriptions were amended to include time in every role to engage in anti-racist learning and professional development, as agreed with line managers. This ongoing work includes sharing resources such as links to reading material, films and conferences between team members.

In July 2020 Chisenhale's Ethics Policy was updated to make the organisation's anti-racism position more explicit.

Chisenhale continues to carefully consider how to support the work of anti-racism charities that support the mental, physical and cultural wellbeing of Black people, on an institutional level in line with its own governance. In the summer of 2020 for a two-month period, the Gallery redistributed 100% of the income raised from the sales of three Chisenhale Editions to three organisations: The Black Curriculum, Black Land & Spatial Justice Fund and Black LGBTQIA+ Therapy Fund.

In October 2020 the Gallery launched the Curatorial Fellowship initiative in collaboration with Frieze and Deutsche Bank which aims to address racial disparities in the visual arts, by supporting a UK-based emerging curator identifying as Black, Asian or ethnically diverse to undertake an 18-month paid Fellowship at Chisenhale. The Fellow took up their role in May 2021 and will be trained and based at Chisenhale Gallery full time until November 2022.

## **2020-21 FINANCIAL REVIEW**

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Resource sharing is central to all activities and Chisenhale Gallery collaborates with other organisations to co-produce the majority of projects, enabling the production of ambitious commissions. Over the past decade, Chisenhale Gallery has steadily decreased its dependence on funding from Arts Council England and very significantly grown the income generated from individuals and earned income streams.

Chisenhale Gallery was in a strong position in March 2020, having secured funding for the majority of the planned programme for the forthcoming year and these costs are accrued in the accounts. Previous fundraising success had also enabled the Gallery to ringfence unrestricted funds for a planned capital project. The onset of the global Coronavirus pandemic, however, significantly affected the Gallery's ability to raise funds through previously successful methods. Income generated through the Friends and Patrons' programme and sales of editions reduced by 30% and 50% respectively. Plans for capital development were placed

on hold indefinitely and Trustees released funds ringfenced for the project to instead provide a safety net to support the organisation through the crisis.

In October 2020, Chisenhale Gallery was successful in securing a grant from the Culture Recovery Fund through ACE, which stabilised the organisation's finances in 2020-21, however, the long-term financial outlook necessitated a reduction in core salary costs and exposed an over-reliance on individual giving in the Gallery's fundraising model. In 2020-21 total support from ACE accounted for 42% of overall income, compared with 25% in 2019-20. During the year the Gallery's staff costs were supported with grants totalling £56,515 from the Coronavirus Job Retention Scheme.

While significantly reduced compared to pre-pandemic years, donations from individuals continued to be a vital source of funding in 2020-21. Chisenhale Gallery's Friends and Patrons' Programme raised unrestricted income of £92,911.

The Gallery also continued to raise funds from individuals via the Commissions Fund – a major donor initiative that engages donors for at least a two-year commitment with a donation of £10,000 per year. Funds received via the Commissions Fund are carried forward to support the Commissions and associated Curatorial staff costs in the following financial year. This strategic initiative allows Chisenhale Gallery to raise funds a year in advance and to allocate income across the forthcoming year's commissions where it is needed most, allowing ambitious and 'hard to fund' projects to take place. In 2020-21 £78,919 was raised through the Commissions Fund.

Despite the challenging fundraising landscape, in 2020-21 Chisenhale Gallery also successfully secured major donations from Frieze Foundation x Deutsche Bank and the Asymmetry Art Foundation, which enabled the development of two externally funded, fixed term, Curatorial Fellowships. Received in quarter four of 2020-21, this income is deferred to 2021-22 to support fees and project costs of the two respective Fellowships.

Chisenhale Gallery continues to operate with a team of two dedicated fundraising staff, a Development Manager and Development Coordinator, and all other senior staff including the Director are closely engaged in fundraising activities.

## **RESERVES POLICY**

At 31 March 2021 the gallery had unrestricted funds of £256,911. The purpose of these funds is to provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

From these funds, the Trustees have agreed to hold a designated 'Reserve Fund' equivalent to three months of basic operating costs. Currently £109,700 is designated for this purpose.

From the remaining funds, £8,000 is designated for the repayment of rent which was deferred during the pandemic. A further £16,000 is designated for the production of Chisenhale Editions that were delayed and now fall within the 2021-22 financial year. £123,211 remains unrestricted and undesignated.

## **RISK**

The Covid-19 crisis presented the biggest risk to Chisenhale Gallery in a decade. While the Gallery entered the pandemic in a position of relative strength and stability following an extraordinary period of growth in the ambition of the programme, staff numbers and fundraising, the impact of the pandemic on fundraising was felt sharply, particularly in the first two quarters of the year.

ACE funding as a National Portfolio Organisation was unaffected, however this grant represents only 25% of overall income, covering approximately half of core costs. 100% of programme costs must be raised each year on top of ACE's support.

As the pandemic unfolded in March and early April the Gallery took a number of decisions designed to mitigate the risk of decreased fundraised income, including utilising the Coronavirus Job Retention Scheme. The Director, Deputy Director and Trustees explored all options for securing recovery grants from Government and from trusts and foundations, as well as to engage the support of individuals towards the programme and to support core costs. The gallery was successful in securing £100,000 from DCMS through the Culture Recovery Fund, which stabilised the gallery's financial outlook in 2020-21 and ensured that reserves were not utilised that year.

A detailed Risk Register, as well as a Sensitivity Analysis of the organisation's financial projections, is included in the 2022-23 Business Plan. Key risks identified include:

- **Lease arrangements:** Chisenhale Art Place Trust (CAPT) holds the lease on the building known as Chisenhale Works owned by the London Borough of Tower Hamlets, until 2031. Chisenhale Gallery currently occupies its space under a formal sub-lease, last renewed in March 2018 for a term of 5 years, ending in March 2023. Under that lease the Gallery has a 12-month notice period. This situation is reviewed at each board meeting and Chisenhale Gallery's board has been strengthened in recent years by the appointment of Trustees with particular skills in this area. Renewed collaborative relationships across the building with Chisenhale Studios and Chisenhale Dance Space, as well as participation in a consultancy project funded by the Greater London Authority (GLA) also serve to mitigate this risk.
- **Fundraising:** only approximately half of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining 50% of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery, however, has a strong track record and generates income from a broad range of sources, including through a successful major donor initiative, the Commissions Fund, and the establishment of a new Resilience Fund designed to generate unrestricted fund to support the organisation over the next two to three years in the post-pandemic recovery period. An appropriate level of reserves also serves to cushion this risk.
- **Reputational risks:** particularly in relation to donations from individuals, companies, trusts and foundations, the Gallery acknowledges the potential reputational damage associated with accepting funds, where the money may have been generated – or be perceived by audiences, artists and other funders, to have been generated – through unethical practices. In 2018 the Gallery devised and implemented a comprehensive Ethics Policy which was further updated in 2020, including a specific donations policy which outlines and makes public the Gallery's procedures for conducting due diligence on donations. The Ethics Policy is reviewed regularly by the Board of Trustees and discussion of organisational ethics is an active and ongoing process.

The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. These policies and procedures were last reviewed and updated in April 2021.

## **PUBLIC BENEFIT**

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

## **SMALL COMPANY EXEMPTION**

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies, which are subject to the small companies regime.

## **DIRECTORS' RESPONSIBILITIES**

Law 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 period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; 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 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 1985. 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.

## **DIRECTORS**

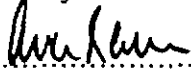
All directors of the company are also trustees of the charity, and there are no other trustees. The Board has the power to appoint additional trustees as it considers fit to do so. The directors set out below have held office during the whole year unless otherwise stated:

Shane Akeroyd  
Mark Godfrey  
Andrew Haigh  
Andrew Hale  
Paul Maheke  
Helen Marten  
Keir McGuinness  
Andrea Phillips (resigned November 2020)  
Alice Rawsthorn (chair)  
May Calil  
Sam Talbot

## **INDEPENDENT EXAMINER**

Andrew M Wells FMAAT  
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Lewes, East Sussex  
BN7 1RS

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



.....  
Alice Rawsthorn (Chair)

15 November 2021

Dated:

**Chisenhale Gallery**  
**Independent Examiners Report to the Trustees**  
**For the year ended 31 March 2021**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2021.

**Responsibilities and basis of report**

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

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

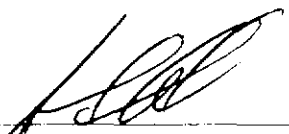
**Independent examiners statement**

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

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

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

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



Andrew M Wells FMAAT  
Counterculture Partnership LLP  
99 Western Road  
Lewes  
East Sussex  
BN7 1RS

15 November 2021

**Chisenhale Gallery**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 £	2020 £
<b>Income and endowments from:</b>					
Donations and legacies	2	384,462	84,334	468,796	505,348
Charitable activities	3	47,684	-	47,684	124,329
Investments	4	147	-	147	231
Other income	5	28,544	-	28,544	36,211
<b>Total</b>		<b>460,837</b>	<b>84,334</b>	<b>545,171</b>	<b>666,119</b>
<b>Expenditure on:</b>					
Charitable activities	6/7	(421,489)	(91,449)	(512,938)	(681,926)
<b>Total</b>		<b>(421,489)</b>	<b>(91,449)</b>	<b>(512,938)</b>	<b>(681,926)</b>
<b>Net income/expenditure</b>		<b>39,348</b>	<b>(7,115)</b>	<b>32,233</b>	<b>(15,807)</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		221,563	7,115	228,678	244,485
<b>Total funds carried forward</b>		<b>260,911</b>	<b>-</b>	<b>260,911</b>	<b>228,678</b>

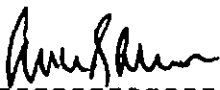
**Chisenhale Gallery Statement  
of Financial Position As at 31  
March 2021**

	Notes	2021 £	2020 £
<b>Fixed assets</b>			
Tangible assets	12	5,933	2,651
		<b>5,933</b>	<b>2,651</b>
<b>Current assets</b>			
Debtors	13	3,764	3,764
Cash at bank and in hand		509,269	361,632
		<b>513,033</b>	<b>365,396</b>
<b>Creditors: amounts falling due within one year</b>	14	(258,055)	(139,369)
<b>Net current assets</b>		<b>254,978</b>	<b>226,027</b>
<b>Total assets less current liabilities</b>		<b>260,911</b>	<b>228,678</b>
<b>Net assets</b>		<b>260,911</b>	<b>228,678</b>
<b>The funds of the charity</b>			
Restricted income funds	15	-	7,115
Unrestricted income funds	15	260,911	221,563
<b>Total funds</b>		<b>260,911</b>	<b>228,678</b>

For the year ended 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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



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Alice Rawsthorn (chair)  
Trustee

15 November 2021

**Chisenhale Gallery**  
**Cashflow Statement**  
**For the year ended 31 March 2021**

	2021 £	2020 £
<b>Cash flow from operating activities</b>		
Cash generated from operations	152,430	(40,307)
Dividends, interest and rent from investments	147	231
Purchase of tangible assets	<u>(4,940)</u>	<u>(2,953)</u>
	<u>(4,793)</u>	<u>(2,722)</u>
	147,637	(43,029)
Cash and cash equivalents at beginning of year	<u>361,632</u>	<u>404,661</u>
Cash and cash equivalents at end of year	<b><u>509,269</u></b>	<b><u>361,632</u></b>
 <b>Cash generated from operations</b>		
Net movement in funds	32,233	(15,807)
Adjustments for:		
Depreciation and amortisation of fixed assets	1,658	2,310
Dividends, interest and rent from investments	(147)	(231)
Movement in working capital		
(Increase)/decrease in debtors	-	13,369
Increase/(Decrease) in creditors	<u>118,686</u>	<u>(39,948)</u>
<b>Cash generated from operations</b>	<b><u>152,430</u></b>	<b><u>(40,307)</u></b>

**Chisenhale Gallery**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2021**

**1. Accounting Policies**

**Basis of accounting**

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

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

**Going concern**

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

**Incoming resources**

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

**Resources expended**

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

Costs are allocated to a category either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

**Taxation**

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

**Tangible fixed assets**

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Fixtures and Fittings	25% Straight line
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**Pensions**

The company operates a defined contribution pension scheme. Contributions are recognised in the accounts in the period they are incurred.

**Irrecoverable VAT**

Irrecoverable VAT is included in the Statement of Financial Activities, and is reported as part of the expenditure to which it relates.

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2021**

**2. Income from donations and legacies**

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	18,615	67,604	86,219	98,188
Grants received	272,936	16,730	289,666	277,764
Subscriptions received	92,911	-	92,911	129,396
	<b>384,462</b>	<b>84,334</b>	<b>468,796</b>	<b>505,348</b>

**Analysis of grants received**

	2021	2020
	£	£
- ACE National Lottery Project Grants	-	9,000
- Arts Council England Culture Recovery Fund	90,000	-
- Arts Council England NPO	168,421	165,378
- Brian Boylan	-	6,000
- Channel 4	-	500
- Cockayne Grants for the Arts and the London Community	9,000	-
- CREATE	-	4,500
- Delfina Foundation	-	3,000
- East End Community Foundation	-	4,000
- Elephant Trust	2,000	-
- Embassy of Denmark	-	500
- Goodman Gallery	3,250	-
- HMRC Job Retention Scheme	56,515	-
- ICA	1,800	9,000
- Joe & Marie Donnelly	-	10,000
- Julia Stoschek	2,500	-
- Monique Burger	-	2,500
- Sarah Elson	-	5,000
- Shane Akeroyd	-	20,000
- Xuanqiao Che	-	2,500
Deferred grants brought forward	129,039	164,925
Deferred grants carried forward	(172,859)	(129,039)
	<b>289,666</b>	<b>277,764</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2021**

**3. Income from charitable activities**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
<i>Programme</i>		
Catalogue sales	490	42,246
Allied editions	43,301	47,908
Exhibition income	-	14,354
Event Programme income	-	48
Sundry income	3,893	19,773
	<b>47,684</b>	<b>124,329</b>
	<b>47,684</b>	<b>124,329</b>

**4. Investment income**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Bank interest receivable	147	231
	<b>147</b>	<b>231</b>

**5. Other Income**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Gallery Tax Relief	28,544	36,211
	<b>28,544</b>	<b>36,211</b>

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

	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Programme	168,118	91,449	259,567	373,524
Support costs	253,371	-	253,371	308,402
	<b>421,489</b>	<b>91,449</b>	<b>512,938</b>	<b>681,926</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2021**

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

	Activities undertaken directly £	Support costs £	2021 £	2020 £
<b>Support costs</b>				
Programme	259,567	253,371	512,938	681,926

**8. Analysis of support costs**

	2021 £	2020 £
<b>Programme</b>		
Management	250,131	305,402
Governance costs	3,240	3,000
	<b>253,371</b>	<b>308,402</b>

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

This is stated after charging/(crediting):

	2021 £	2020 £
Depreciation of owned fixed assets	1,658	2,310
Accountancy fees	3,240	3,000

**10. Staff costs and emoluments**

Total staff costs for the year ended 31 March 2021 were:

	2021 £	2020 £
Salaries and wages	307,245	303,797
Social security costs	25,234	25,914
Pension costs	11,438	11,165
	<b>343,917</b>	<b>340,876</b>

No staff member received a salary of more than £60,000 during the year

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2021**

	2021	2020
Administration	3	3
Fundraising	2	2
Productions	5	5
	<b>10</b>	<b>10</b>

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

	Unrestricted funds £	Restricted funds £	2020 £
<b>Income and endowments from:</b>			
Donations and legacies	297,462	207,886	505,348
Charitable activities	124,329	-	124,329
Investments	231	-	231
Other income	36,211	-	36,211
<b>Total</b>	<b>458,233</b>	<b>207,886</b>	<b>666,119</b>
<b>Expenditure on:</b>			
Charitable activities	(474,040)	(207,886)	(681,926)
<b>Total</b>	<b>(474,040)</b>	<b>(207,886)</b>	<b>(681,926)</b>
<b>Net income/expenditure</b>	<b>(15,807)</b>	<b>-</b>	<b>(15,807)</b>
<b>Reconciliation of funds</b>			
Total funds brought forward	237,370	7,115	244,485
<b>Total funds carried forward</b>	<b>221,563</b>	<b>7,115</b>	<b>228,678</b>

**12. Tangible fixed assets**

	Fixtures and Fittings £
<b>Cost or valuation</b>	
At 01 April 2020	88,409
Additions	4,940
At 31 March 2021	<b>93,349</b>
<b>Depreciation</b>	
At 01 April 2020	85,758
Charge for year	1,658
At 31 March 2021	<b>87,416</b>
<b>Net book values</b>	
At 31 March 2021	<b>5,933</b>
At 31 March 2020	<b>2,651</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2021**

**13. Debtors**

	2021	2020
	£	£
<b>Amounts due within one year:</b>		
Trade debtors	3,764	3,764
	<b>3,764</b>	<b>3,764</b>

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

	2021	2020
	£	£
Trade creditors	11,322	12,714
Other creditors	1,328	1,235
Accruals and deferred income	245,405	125,420
	<b>258,055</b>	<b>139,369</b>

**15. Movement in funds**

**Unrestricted Funds**

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
<i>Designated</i>					
Designated fund	109,700	-	-	24,000	133,700
<i>General</i>					
General	111,863	460,837	(421,489)	(24,000)	127,211
	<b>221,563</b>	<b>460,837</b>	<b>(421,489)</b>	<b>-</b>	<b>260,911</b>

**Unrestricted Funds - Previous year**

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2020
	£	£	£	£	£
<i>Designated</i>					
Designated fund	109,700	-	-	-	109,700
<i>General</i>					
General	127,670	458,233	(474,040)	-	111,863
	<b>237,370</b>	<b>458,233</b>	<b>(474,040)</b>	<b>-</b>	<b>221,563</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2021**

**Purpose of unrestricted Funds**

Designated fund

These are funds designated by the trustees for specific future purposes

General

Unrestricted funds are held for the promotion of the Arts by operation of Chisenhale Gallery. These funds provide a safety net from which unexpected costs may be met as well as facilitating the continuation or orderly winding down of the organisation in the event of a shortfall in funding.

**Restricted Funds**

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Restricted fund	7,115	84,334	(91,449)	-
	<b>7,115</b>	<b>84,334</b>	<b>(91,449)</b>	<b>-</b>

**Restricted Funds - Previous year**

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£	£
Restricted fund	7,115	207,886	(207,886)	7,115
	<b>7,115</b>	<b>207,886</b>	<b>(207,886)</b>	<b>7,115</b>

**Purpose of restricted funds**

Restricted fund

Restricted funds represent funds given for specific exhibitions or projects.

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

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
General	5,933	121,278	127,211
<i>Designated</i>			
Designated fund	-	133,700	133,700
<b>Restricted funds</b>			
	<b>5,933</b>	<b>264,978</b>	<b>260,911</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2021**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
General	2,651	109,212	111,863
<i>Designated</i>			
Designated fund	-	109,700	109,700
<b>Restricted funds</b>			
Restricted fund	-	7,115	7,115
	<b>2,651</b>	<b>228,027</b>	<b>228,878</b>

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities**  
**For the year ended 31 March 2021**

	2021	2020
	£	£
<b>INCOME AND ENDOWMENT</b>		
<b>Donations and legacies</b>		
Donations	86,219	98,188
Grants and specific donations receivable	289,666	277,764
Friends and patrons	92,911	129,396
	<b>468,796</b>	<b>505,348</b>
<b>Charitable activities</b>		
Catalogue sales	490	236
Fundraising event income	-	42,010
Allied editions	43,301	47,908
Exhibition income	-	14,354
Event Programme income	-	48
Sundry income	3,893	19,773
	<b>47,684</b>	<b>124,328</b>
<b>Investments</b>		
Bank interest receivable	147	231
	<b>147</b>	<b>231</b>
<b>Other income</b>		
Gallery Tax Relief	28,544	36,211
	<b>28,544</b>	<b>36,211</b>
<b>Total Incoming resources</b>	<b>545,171</b>	<b>666,119</b>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Staff costs - wages & salaries	(182,414)	(160,489)
Programme costs	(69,908)	(189,524)
Publicity and marketing	(1,726)	(6,690)
Design and printing costs	(4,544)	(12,952)
Couriers and shipping	(975)	(3,869)
	<b>(259,567)</b>	<b>(373,524)</b>
<b>SUPPORT COSTS</b>		
<b>Management</b>		
Staff costs - wages & salaries	(165,304)	(186,383)
Depreciation - owned assets	(1,658)	(2,310)
Freelance fees	-	(3,037)
Rent	(31,602)	(38,696)
Postage, couriers and shipping	(249)	(367)
Stationery	(227)	(2,340)
Fundraising	(3,667)	(11,118)
Insurance	(1,499)	(1,477)
Computer costs	(8,692)	(7,202)
Travel and subsistence	(289)	(765)
Hospitality and private views	(44)	(690)
Website and internet	(6,626)	(8,315)
Telephone and copier	(4,808)	(6,716)

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities Continued**  
**For the year ended 31 March 2021**

Light and heat	(2,928)	(4,011)
Housekeeping and maintenance	(5,584)	(8,642)
Office and gallery equipment	(2,763)	(3,082)
Training and membership	(3,196)	(4,388)
Bank charges	(1,687)	(2,220)
Book keeping	(6,756)	(7,473)
Sundry expenses	(2,572)	(6,170)
	<b>(250,131)</b>	<b>(305,402)</b>
<b>Governance costs</b>		
Accountancy fees	(3,240)	(3,000)
	<b>(3,240)</b>	<b>(3,000)</b>
<b>Total resources expended</b>	<b>(812,938)</b>	<b>(881,926)</b>
<b>Net income</b>	<b>32,233</b>	<b>(15,807)</b>