

**Charity number: 1026175**  
**Company number: 02851794**  
**(England and Wales)**

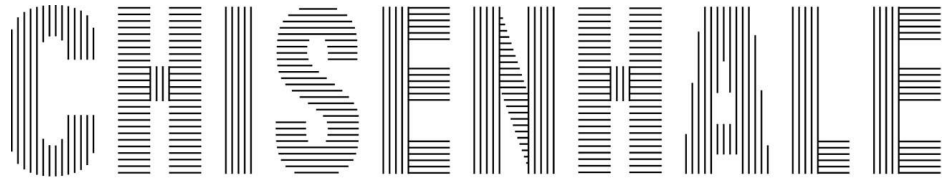
**Chisenhale Gallery**

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

**For the year ended 31 March 2022**

**Chisenhale Gallery**  
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**For the year ended 31 March 2022**

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## CHISENHALE GALLERY TRUSTEES ANNUAL REPORT 2021-22

### 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. Our mission is 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. We are committed to connecting our audiences to the energy and ideas of an ever-expanding creative community. Building on this rich and varied history, we continue to place artists at the centre of everything we do.

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 a creative community spanning Chisenhale Gallery, Chisenhale Dance Space and Chisenhale Studios.

Chisenhale Gallery is known for being one of London's most innovative art spaces. With a reputation for identifying new artistic talent, we believe in the cultural impact that results from collaborating with and learning from artists working in all media.

Artist commissions initiated by Chisenhale Gallery have garnered international recognition including multiple Turner Prize nominations and wins, as well as visibility in major exhibitions and presence in museum collections across the UK and worldwide.

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.

### 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 2021-22

Chisenhale Gallery's Commissions Programme for 2021/22 comprised three new exhibitions by artists Yu Ji, Abbas Akhavan and Rindon Johnson. Honouring our commitment to artists, Yu Ji's and Akhavan's commissions, originally scheduled for 2020, were realised in 2021. The 2021/22 programme culminated with Johnson's major new commission.

Working within and beyond the walls of the gallery, the artists in the 2021/22 programme used video, sculpture, painting and installation to individually address urgent issues related to our natural and built environments. As part of the commissioning process, a series of talks and events were programmed in collaboration with commissioned artists and ran throughout the duration of each exhibition.

In Spring 2021, Chisenhale Gallery presented *Wasted Mud*, the first solo exhibition in a UK institution by Shanghai-based artist Yu Ji. Comprising sculpture, video, print and performance, Yu

Ji's work responds to specific contexts and locations to examine the human body's interaction with spaces such as the Thames at low tide or Deptford Market.

Taking London's canals and rivers as a starting point, Yu Ji's new commission acted as a 'living sculpture', where the body, liquid and concrete became sites in transformation. Through the use of water and vegetable matter, the gallery was transformed into a construction site, where weeds were boiled and building detritus swayed in a hammock. What might otherwise be considered wreckage took on the potential for newly discovered vitality.

Abbas Akhavan was the Summer 2021 commission. A new commission by Montreal-based artist Abbas developed his ongoing work with dirt ramming and green-screen techniques to examine themes of absence, destruction and reproduction. By recreating sections of the Palmyra Arch, a 2,000-year-old Syrian landmark believed to have been destroyed by ISIS in 2015, Akhavan's site-specific installation addressed issues of cultural ownership and power embedded in the act of producing a facsimile of an ancient monument. This installation was complemented by a rooftop painting of the words 'CAT'S PAW', visible only from an aerial vantage point and made possible by support from Concrete Projects.

Autumn/Winter 2021 marked Rindon Johnson's first solo exhibition in a UK institution. Deftly combining CGI and sculpture, Johnson created multifaceted conceptions of identity and belonging. Central to the commission was a live rendering of ocean weather data collected by Johnson throughout 2020. The moving images anthologise a yearlong portrait of the North Atlantic "cold blob." This section ocean-surface is located at the approximate geographical midpoint between Chisenhale Gallery and co-commissioners SculptureCenter, New York, where the work was also be presented in February 2021. A companion to the project was a publication co-published with SculptureCenter by InPatient Press.

## LOCAL PROGRAMME

Encompassing our work with Schools, Young People and Families, the Local Programme renewed focus on the immediate community within walking distance of the gallery by developing a new strategy of outreach and participation. Chisenhale Gallery's Local Programme aims to inspire public imagination through interaction with the artists we commission and the artwork we help bring into being. We aim to attract people who have not yet set foot in the gallery and to develop meaningful, long-term relationships with those who do. We decided to extend the recognition enjoyed by our Exhibitions Programme to include public perceptions of our participatory work.

Three ideas govern everything we do, resonating with the gallery's vision, mission, and values. Firstly, we have tried to make the gallery practically useful for our artist audiences. Framing our Commissions Programme as a resource for artists of all ages and stages of development; we design our public events with the same ambition in mind. We have also attempted to better embed Chisenhale, a gallery with an international reputation but low local footfall, in its neighbourhood.

This has involved collaborating with communities and organisations on our doorstep to develop lively and relevant programming that appeals to people nearby. Finally, as we emerge from the pandemic, there has been a renewed focus on the intersection of art, mental health, and young people. We have been working intensively on a significant research-based pilot programme with major support from the Greater London Authority (GLA). The scale and ambition of our work locally sets a new benchmark for what small galleries can achieve. We are presenting an innovative model for how arts institutions can work with artists and young people who experience serious mental health issues.

Chisenhale Gallery were the successful recipients of funding from the London Mayor's Culture Unit to pilot an ambitious project focused on youth mental health and visual arts access in the capital.

What resulted is now our flagship, award-nominated\* endeavour *2.8 Million Minds*, named for the number of young people resident in our city.

Our work in 2021-22 has seen significant growth in the proportion of visitors from our local area (including London Boroughs of Tower Hamlets, Hackney and Newham).

\**2.8 Million Minds* has been shortlisted for the "Collective Power" Award at the Culture, Health and Wellbeing Alliance's annual awards, which will take place on 25 November 2022.

## CURATORIAL FELLOWSHIPS

In 2021-22 Chisenhale Gallery secured major funding to continue its ambitious curatorial fellowship opportunities. Designed to create pathways into employment and sustain professional development, these unique training opportunities address stark racial disparities within the sector.

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

Chisenhale Gallery initiated the support of Frieze and Deutsche Bank, as the inaugural recipient of their now UK-wide Emerging Curators Fellowship Programme. As our fellow concludes her training, she develops her own original research project.

During the course of the 18-month placement, the Curatorial Fellow has assisted with the planning and delivery of three major solo commissions, as well as having delivered talks, tours and new writing.

### **Asymmetry Curatorial Writing Fellowship**

Also in 2021, Chisenhale Gallery extended its partnership with Asymmetry Art Foundation, to deliver the second six-month curatorial residency at Chisenhale Gallery, focused on writing as a practice. These opportunities are targeted to mid-career curators of Chinese heritage. Yu'an Huang completed her tenure as our second fellow.

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

During 2021-22 the Gallery continued its 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. Artist Edwin Mingard -- jointly supervised by Dan Kidner, Senior Lecturer in Fine Art at Kingston University and Chisenhale Gallery Director, Zoé Whitley -- successfully passed his MPhil.

## 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 2021-22 (1 April 2021 – 31 March 2022) across all these platforms were: **182,500**.

### **Exhibitions**

During the financial year, the gallery was visited by 7614 people, an average of 62 visitors each day. The average number of visitors per day in the previous financial year was 46.

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

The Gallery's total participation figures are 2113.

### **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 2021-22, Chisenhale Gallery's partners included:

Spike Island, Bristol; Baltic Centre for Contemporary Art, Gateshead; The Whitworth, University of Manchester; The Institute of International Visual Arts (iniva); BBC Arts; Dazed Media; NTS Radio; SPACE; ICA London; Stanley Picker Trust; Afterall; Black Atlantic Museum; Kingston School of Art; Rio Cinema; Thames & Hudson; Hurtwood Press; Feminist Durational Reading Group; Peer Sessions; The Coborn Centre for Adolescent Mental Health, Newham; Chisenhale Primary School; Chisenhale Studios; Chisenhale Dance Space.

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 2021-22 included:

- Yu Ji, *Wasted Mud* (Chisenhale Gallery, London 22 May – 18 July 2022) 1609
- Abbas Akhavan, *Curtain Call: Variations on a Folly* (Chisenhale Gallery, London 14 August – 17 October 2021) 2343
- Rindon Johnson, *Law of Large Numbers: Our Bodies* (SculptureCenter, New York 25 March – 2 August 2021) 2445
- Rindon Johnson, *Law of Large Numbers: OurSelves* (Chisenhale Gallery, London 6 November 2021 – 6 February 2022) 2140

## **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.

During 2021-22, 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 2021-22:**

Director – Zoé Whitley

Deputy Director – Isabelle Hancock (Until October 2021); Emma Starkings (From January 2022)

Head of Development – Ioanna Nitsou

Senior Curator – Ellen Greig (Until March 2022)

## **NETWORKS**

In 2021-22 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 2021-22, Chisenhale Gallery made significant progress in a number of areas in fulfilment of the actions it pledged to undertake. Crucially, it has diversified its staff significantly since 2020. Its board is complete.

## 2021-22 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 2021, having secured funding for the majority of the planned programme for the forthcoming year. Previous fundraising success had also enabled the Gallery to ringfence unrestricted funds for a potential rise in rent.

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, with an additional donation in 2021-22 for £10,000. In 2021-22 total support from ACE accounted for 21% of overall income, compared with 42% in 2020-21.

Overall income from donations, grants and charitable activities increased significantly after the pandemic years. Donations from individuals continued to be a vital source of funding in 2021-22. Chisenhale Gallery's Friends and Patrons' Programme raised unrestricted income of £125,250.

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 2021-21 £80,000 was raised through the Commissions Fund.

Despite the challenging fundraising landscape, in 2021-22 Chisenhale Gallery also successfully secured major donation from Bloomberg, which enabled Chisenhale Gallery to start to redevelopment of the website and start research into integrating a new Customer Relationship Management system, with the possibility of securing future funding in 2022-23.

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 2022 the gallery had unrestricted funds of £436,901. 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. Reserves are also held to give support for the potential future capital expenditure.

## 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 20% of overall income, covering just under half of core costs. 100% of programme costs must be raised each year on top of ACE's support.

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: less than 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 and will be updated in November 2022.

## 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 (resigned 17 October 2021)

Keir McGuinness (resigned 27 April 2022)

Alice Rawsthorn (Chair until 14 October 2022, resigned as end of tenure reached)


May Calil (Chair since 14 October 2022)

Sam Talbot

## INDEPENDENT EXAMINER

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

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



.....

May Calil (Chair)

Dated: 7 November 2022

**Chisenhale Gallery**  
**Independent Examiners Report to the Trustees**  
**For the year ended 31 March 2022**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2022.

**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

07 November 2022

**Chisenhale Gallery**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2022**

	Notes	Unrestricted funds £	Restricted funds £	2022 £	2021 £
<b>Income and endowments from:</b>					
Donations and legacies	2	444,472	367,833	812,305	468,796
Charitable activities	3	105,307	-	105,307	47,684
Investments	4	46	-	46	147
Other income	5	17,402	-	17,402	28,544
<b>Total</b>		<b>567,227</b>	<b>367,833</b>	<b>935,060</b>	<b>545,171</b>
<b>Expenditure on:</b>					
Charitable activities	6/7	(377,116)	(367,833)	(744,949)	(512,938)
<b>Total</b>		<b>(377,116)</b>	<b>(367,833)</b>	<b>(744,949)</b>	<b>(512,938)</b>
<b>Net income/expenditure</b>		<b>190,111</b>	<b>-</b>	<b>190,111</b>	<b>32,233</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		260,911	-	260,911	228,678
<b>Total funds carried forward</b>		<b>451,022</b>	<b>-</b>	<b>451,022</b>	<b>260,911</b>


**Chisenhale Gallery**  
**Statement of Financial Position**  
**As at 31 March 2022**

	Notes	2022 £	2021 £
<b>Fixed assets</b>			
Tangible assets	12	6,482	5,933
		<b>6,482</b>	<b>5,933</b>
<b>Current assets</b>			
Debtors	13	21,260	3,764
Cash at bank and in hand		623,197	509,269
		<b>644,457</b>	<b>513,033</b>
<b>Creditors: amounts falling due within one year</b>	14	(199,917)	(258,055)
<b>Net current assets</b>		<b>444,540</b>	<b>254,978</b>
<b>Total assets less current liabilities</b>		<b>451,022</b>	<b>260,911</b>
<b>Net assets</b>		<b>451,022</b>	<b>260,911</b>
<b>The funds of the charity</b>			
Restricted income funds	15	-	-
Unrestricted income funds	15	451,022	260,911
<b>Total funds</b>		<b>451,022</b>	<b>260,911</b>

For the year ended 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit 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:



.....

May Calil  
Trustee

07 November 2022

**Chisenhale Gallery**  
**Cashflow Statement**  
**For the year ended 31 March 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Cash flow from operating activities</b>		
Cash generated from operations	116,089	152,430
Dividends, interest and rent from investments	46	147
Purchase of tangible assets	<u>(2,207)</u>	<u>(4,940)</u>
	<u>(2,161)</u>	<u>(4,793)</u>
	113,928	147,637
Cash and cash equivalents at beginning of year	<u>509,269</u>	<u>361,632</u>
Cash and cash equivalents at end of year	<b><u>623,197</u></b>	<b><u>509,269</u></b>
 <b>Cash generated from operations</b>		
Net movement in funds	190,111	32,233
Adjustments for:		
Depreciation and amortisation of fixed assets	1,658	1,658
Dividends, interest and rent from investments	(46)	(147)
Movement in working capital		
(Increase)/decrease in debtors	(17,496)	-
Increase/(Decrease) in creditors	<u>(58,138)</u>	<u>118,686</u>
<b>Cash generated from operations</b>	<b><u>116,089</u></b>	<b><u>152,430</u></b>

**Chisenhale Gallery**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2022**

**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 2022**

**2. Income from donations and legacies**

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	92,935	184,159	277,094	86,219
Grants received	226,287	183,674	409,961	289,666
Subscriptions received	125,250	-	125,250	92,911
	<b>444,472</b>	<b>367,833</b>	<b>812,305</b>	<b>468,796</b>

**Analysis of grants received**

	2022	2021
	£	£
- Arts Council England Culture Recovery Fund	10,000	90,000
- Arts Council England NPO	168,421	168,421
- Cockayne Grants for the Arts and the London Community	-	9,000
- Elephant Trust	-	2,000
- Goodman Gallery	3,250	3,250
- HMRC Job Retention Scheme	5,866	56,515
- ICA	2,200	1,800
- Julia Stoschek	-	2,500
Bloomberg Digital	50,000	-
Circa Art Ltd	5,000	-
Deferred grants brought forward	172,859	129,039
Deferred grants carried forward	(40,635)	(172,859)
Henry Moore Foundation	8,000	-
Madlove Ltd	20,000	-
Sobey Art Foundation	5,000	-
	<b>409,961</b>	<b>289,666</b>

**3. Income from charitable activities**

	2022	2021
	£	£
<b>Unrestricted funds</b>		
<i>Programme</i>		
Catalogue sales and Allied Editions	1,494	490
Sales of editions	71,221	43,301
Sundry income	32,592	3,893
	<b>105,307</b>	<b>47,684</b>
	<b>105,307</b>	<b>47,684</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2022**

**4. Investment income**

	2022	2021
	£	£
<b>Unrestricted funds</b>		
Bank interest receivable	46	147
	<b>46</b>	<b>147</b>
	<b>46</b>	<b>147</b>

**5. Other income**

	2022	2021
	£	£
<b>Unrestricted funds</b>		
Gallery Tax Relief	17,402	28,544
	<b>17,402</b>	<b>28,544</b>
	<b>17,402</b>	<b>28,544</b>

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

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Programme	96,576	362,925	459,501	259,567
Support costs	280,540	4,908	285,448	253,371
	<b>377,116</b>	<b>367,833</b>	<b>744,949</b>	<b>512,938</b>
	<b>377,116</b>	<b>367,833</b>	<b>744,949</b>	<b>512,938</b>

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

	Activities undertaken directly	Support costs	2022	2021
	£	£	£	£
<b>Support costs</b>				
Programme	459,501	285,448	744,949	512,938

**8. Analysis of support costs**

	2022	2021
	£	£
<b>Programme</b>		
Management	282,448	250,131
Governance costs	3,000	3,240
	<b>285,448</b>	<b>253,371</b>
	<b>285,448</b>	<b>253,371</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2022**

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

This is stated after charging/(crediting):

	<b>2022</b>	<b>2021</b>
	£	£
Depreciation of owned fixed assets	1,658	1,658
Accountancy fees	3,000	3,240
	<b>3,000</b>	<b>3,240</b>

**10. Staff costs and emoluments**

Total staff costs for the year ended 31 March 2022 were:

	<b>2022</b>	<b>2021</b>
	£	£
Salaries and wages	295,119	307,245
Social security costs	22,829	25,234
Pension costs	10,775	11,438
	<b>328,723</b>	<b>343,917</b>

	<b>2022</b>	<b>2021</b>
Administration	3	3
Fundraising	2	2
Productions	5	5
	<b>10</b>	<b>10</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2022**

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

	Unrestricted funds £	Restricted funds £	2021 £
<b>Income and endowments from:</b>			
Donations and legacies	384,462	84,334	468,796
Charitable activities	47,684	-	47,684
Investments	147	-	147
Other income	28,544	-	28,544
<b>Total</b>	<b>460,837</b>	<b>84,334</b>	<b>545,171</b>
<b>Expenditure on:</b>			
Charitable activities	(421,489)	(91,449)	(512,938)
<b>Total</b>	<b>(421,489)</b>	<b>(91,449)</b>	<b>(512,938)</b>
<b>Net income/expenditure</b>	<b>39,348</b>	<b>(7,115)</b>	<b>32,233</b>
<b>Reconciliation of funds</b>			
Total funds brought forward	221,563	7,115	228,678
<b>Total funds carried forward</b>	<b>260,911</b>	<b>-</b>	<b>260,911</b>

**12. Tangible fixed assets**

Cost or valuation	Fixtures and Fittings £
At 01 April 2021	93,349
Additions	2,207
At 31 March 2022	<b>95,556</b>
<b>Depreciation</b>	
At 01 April 2021	87,416
Charge for year	1,658
At 31 March 2022	<b>89,074</b>
<b>Net book values</b>	
At 31 March 2022	<b>6,482</b>
At 31 March 2021	<b>5,933</b>

**13. Debtors**

	2022 £	2021 £
<b>Amounts due within one year:</b>		
Trade debtors	3,858	3,764
Other debtors	17,402	-
	<b>21,260</b>	<b>3,764</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2022**

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

	2022	2021
	£	£
Trade creditors	28,454	11,322
Other creditors	1,258	1,328
Accruals and deferred income	170,205	245,405
	<b>199,917</b>	<b>258,055</b>

**15. Movement in funds**

**Unrestricted Funds**

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
<i>Designated</i>					
Designated fund	133,700	-	-	14,121	147,821
<i>General</i>					
General	127,211	567,227	(377,116)	(14,121)	303,201
	<b>260,911</b>	<b>567,227</b>	<b>(377,116)</b>	<b>-</b>	<b>451,022</b>

**Unrestricted Funds - Previous year**

	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>

**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.

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2022**

**Restricted Funds**

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Balance at 31/03/2022
	£	£	£	£
Restricted fund	-	367,833	(367,833)	-
	<u>-</u>	<u>367,833</u>	<u>(367,833)</u>	<u>-</u>

**Restricted Funds - Previous year**

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

**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	6,482	296,719	303,201
<i>Designated</i>			
Designated fund	-	147,821	147,821
<b>Restricted funds</b>			
	<u>6,482</u>	<u>444,540</u>	<u>451,022</u>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2022**

Previous year

	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>254,978</b>	<b>260,911</b>
	<b>5,933</b>	<b>254,978</b>	<b>260,911</b>

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities**  
**For the year ended 31 March 2022**

	2022	2021
	£	£
<b>INCOME AND ENDOWMENT</b>		
<b>Donations and legacies</b>		
Donations	277,094	86,219
Grants and specific donations receivable	409,961	289,666
Friends and patrons	125,250	92,911
	<b>812,305</b>	<b>468,796</b>
<b>Charitable activities</b>		
Catalogue sales and Allied Editions	1,494	490
Sales of editions	71,221	43,301
Sundry income	32,592	3,893
	<b>105,307</b>	<b>47,684</b>
<b>Investments</b>		
Bank interest receivable	46	147
	<b>46</b>	<b>147</b>
<b>Other income</b>		
Gallery Tax Relief	17,402	28,544
	<b>17,402</b>	<b>28,544</b>
<b>Total incoming resources</b>	<b>935,060</b>	<b>545,171</b>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Staff costs - wages & salaries	(180,723)	(182,414)
Programme costs	(257,475)	(69,908)
Publicity and marketing	(12,051)	(1,726)
Design and printing costs	(6,329)	(4,544)
Couriers and shipping	(2,923)	(975)
	<b>(459,501)</b>	<b>(259,567)</b>
<b>SUPPORT COSTS</b>		
<b>Management</b>		
Staff costs - wages & salaries	(149,239)	(165,304)
Depreciation - owned assets	(1,658)	(1,658)
Rent	(38,696)	(31,602)
Postage, couriers and shipping	(321)	(249)
Stationery	(1,399)	(227)
Fundraising	(4,908)	(3,667)
Insurance	(1,499)	(1,499)
Computer costs	(10,026)	(8,692)
Travel and subsistence	(921)	(289)
Hospitality and private views	(912)	(44)
Website and internet	(25,850)	(6,626)
Telephone and copier	(6,182)	(4,808)
Light and heat	(2,365)	(2,928)
Housekeeping and maintenance	(12,058)	(5,564)
Office and gallery equipment	(2,726)	(2,763)
Training and membership	(4,851)	(3,196)
Bank charges	(2,537)	(1,687)

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities Continued**  
**For the year ended 31 March 2022**

Book keeping	(8,598)	(6,756)
Sundry expenses	(7,702)	(2,572)
	<u>(282,448)</u>	<u>(250,131)</u>
<b>Governance costs</b>		
Accountancy fees	(3,000)	(3,240)
	<u>(3,000)</u>	<u>(3,240)</u>
<b>Total resources expended</b>	<u>(744,949)</u>	<u>(512,938)</u>
<b>Net Income</b>	<u>190,111</u>	<u>32,233</u>