

Charity registration number 1026175 (England and Wales)

Company registration number 02851794

**CHISENHALE GALLERY**  
**ANNUAL REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

# CHISENHALE GALLERY

## LEGAL AND ADMINISTRATIVE INFORMATION

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### Trustees

May Calil  
Shezad Dawood  
Thomas Francis (Appointed 5 March 2024)  
Alexandra Hess (Appointed 1 August 2023)  
Lubaina Himid  
Melodie Leung (Appointed 5 March 2024)  
Sasha Morgan  
Katherine Schaefer (Appointed 27 March 2024)  
Alfred Spencer (Appointed 10 May 2024)  
Shyam Awasthi (Appointed 22 July 2024)  
Lydia Ourahmane (Appointed 31 October 2024)  
Angelina Volk (Appointed 22 July 2024)

### Secretary

Ms Charlotte Cole

### Charity number (England and Wales)

1026175

### Company number

02851794

### Registered office

64 Chisenhale Road  
London  
E3 5QZ

### Auditor

McPhersons CFG Limited  
23 St Leonards Road  
Bexhill on Sea  
East Sussex  
TN40 1HH

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# CHISENHALE GALLERY

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# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 31 MARCH 2024

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The trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's memorandum of association, the Companies Act 2006 and "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).

#### 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, publish books and online material, and actively engage in social projects.

Chisenhale Gallery's Commissions Programme supports international and UK-based artists to pursue new directions and produce their most ambitious work to date. Over one-to-two years, we work closely with each artist through concept and research, to production and presentation. Combining extensive research and sustained curatorial engagement, the programme reflects an inspiring and challenging range of perspectives and art forms. We produce three to four new commissions each year and, as part of the process, a series of talks and events is programmed with each artist.

Partnerships and collaboration are central to Chisenhale Gallery's output. They enable the production of ambitious new commissions, while extending the reach of the programme nationally and internationally. Recent examples include: Lotus L. Kang's 2023 commission *In Cascades* at the CAG, Vancouver, in 2023 and Ayo Akingbade's 2023 commission *Show Me The World Mister* at Spike Island, Bristol; John Hansard Gallery, Southampton; BALTIC, Gateshead; and The Whitworth, Manchester, through 2023–24.

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.

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).

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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### MISSION, VISION, VALUES

#### **Mission: To Champion the next generation of artists**

Chisenhale champions the next generation of artists and is inspired by exciting and thought-provoking ways that artists reinterpret the world. The gallery amplifies artists' voices to connect with the artist within us all.

Chisenhale believes that excellent artists are everywhere and so provides platforms for them to be seen and heard, not only in the gallery or art studio, but also in classrooms, in books and throughout the local area. The gallery works with UK-based artists to provide an international platform and with international artists to support their UK network.

#### **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 2023-24. 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.

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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### *Public benefit*

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

### COMMISSIONS

Ravelle Pillay

Idyll

24 February–23 April 2023

Opened: Thursday 23 February 2023

Exhibition audience figures: 2287

Talks, local and schools programme participation: 437

Idyll – a peaceful or picturesque scene, typically idealised – was the title of Johannesburg-based artist Ravelle Pillay's first UK solo exhibition. Eight new oil paintings on canvas, ranging from near life-size to smaller portals, are hung alongside a series of Indian ink drawings on translucent acetate. Connecting sites of enduring personal interest to the fallibility of memory, Idyll continued the artist's reflections on how we remember – history, places and people. Working primarily in painting, Pillay's practice evolves from a personal process of archiving, drawing equally from family photographs and found imagery to map life-making in the wake of mass migration. As a descendent of Indian indentured workers – a system of contracted servitude, by which Indians were transported to European colonies for labour, following the abolition of slavery in the 19th century – Pillay's paintings are haunted by a personal relationship to legacies of colonialism and migration.

- Idyll marked the first commission in the gallery's Commissions Programme for 2023-24, which includes our current exhibition by Lotus Laurie Kang (2 June–30 July 2023) and forthcoming commissions by Benoît Piéron (15 September–12 November 2023) and Alia Farid (1 December 2023–4 February 2024).
- This marked Pillay's first large-scale solo exhibition, and first presentation in the UK.
- The exhibition included eight new paintings, all oil on canvas, and ten new drawings made with Indian ink on translucent acetate. The paintings were produced in London, during Pillay's Gasworks residency and while subletting a studio at Chisenhale Studios, above the gallery. The drawings were made back in Johannesburg.
- Pillay worked with Curator Olivia Aherne on an installation that consisted of paintings hung on the walls, paintings hung suspended from wire (sometimes back to back) and drawings installed away from the wall using rods and magnets.
- This encouraged an overlapping of imagery, different sightlines and shadows, and new relational readings of Pillay's works with every encounter.

### Audience Feedback:

- The hanging really highlights the space.
- Really fascinating, I was curious to see how the photography would be included but now it makes so much sense - these paintings are so profound, like a sucker punch. At first they're very beautiful, but once you interrogate them there's something sinister underneath.
- I'm not usually into figurative works, but the way that these paintings are hung are a breath of fresh air. I'm very glad we came.
- This is the second time I've come to see this show and I love it, in particular the landscapes.
- Those red paintings hanging in the space... they feel so activated by that, they have so much power in the space.
- I really liked how it was displayed. It is nice having the windows open, I haven't seen that in years, it feels much more inviting.

### Artist Feedback:

- Pillay's feedback was very positive: "I feel very strongly that the curatorial support I received at Chisenhale was the most important part of the project. I was able to work with Olivia, Zoé, Amy and Amina, all of whom were supportive, and had wonderful vision for the realisation of the project, which was both emotionally and professionally reassuring. It was a great experience to work with the curatorial team to realise the project."

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

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- “The Chisenhale interview was one of the most impactful elements of the commission process, as Olivia was able to guide the conversation and speak directly to and add to the most important parts of my work and research. To have the content of the interview preserved is a resource that has been important for my thinking since.”

#### Talks and events:

- Thursday 2 March, 7pm: Sound artist and musician, [Nexcyia](#) performed a newly composed score responding to Pillay’s exhibition. (sold-out)
- Saturday 11 March, 12.00pm: A walk through Idyll with Chisenhale Gallery’s Curator Olivia Aherne.
- Saturday 18 March, 11.30am: Researcher Mona Manjot Kaur Dhaliwal led a poetry and print workshop for all ages.
- Saturday 25 March, 7.00pm: A creative response to Idyll, combining art and food, hosted by artists and chefs Inês Neto dos Santos and Nora Silva, aka The Gramounce. (sold-out)
- Wednesday 05 April, 7:00pm: Artist Group Crit with Thomas J. Price. (sold-out)
- Thursday 20 April, 7.00pm: Academic and author of Ghostly Matters, Avery F. Gordon responds to Pillay’s exhibition.

Lotus L. Kang

In Cascades

2 June 2023 - 30 July 2023

Opening: Thursday 1 June 2023, 6.30 - 8.30pm

Exhibition audience figures: 2007

Talks, local and schools programme participation: 604

Lotus L. Kang’s artworks evolve with time. Working across sculpture, photography, installation and drawing, the artist uses her acute sensitivity to process and site to reflect on bodies, identities, memories, and histories. For Kang’s first institutional solo exhibition in Europe, In Cascades reorganised the spaces and fissures of Chisenhale Gallery, asking what is passed down and what is lost as we move through the world? At the centre of the exhibition, ten industrial steel joists were suspended from the gallery’s ceiling. Echoing the lotus root – a recurring motif in Kang’s practice – the joists contained cavities that enhance their strength; a generative absence through which Kang’s commission materialised. Through close attention to material, site, and process, Kang’s commission slipped between what is seen and what is felt, what is abundant and what is lost, continually imprinting upon us the recurring question: what sticks and what falls away?

- Lotus Laurie Kang (LLK) is a Canadian artist living and working in Toronto.
- Recent exhibitions include Molt (New York-Lethbridge-Los Angeles-Toronto-Chicago-), Museum of Contemporary Art Chicago, Chicago and Mother Always Has a Mother, Mercer Union SPACE, Toronto (both 2023). Her work was also included in Soft Water Hard Stone at New Museum, New York in 2021.
- In 2022 Kang was the inaugural resident of Horizon Art Foundation, Los Angeles and also in residence at Triangle Arts Association, New York where, alongside wider research, she commenced work on her Chisenhale Gallery commission.
- The project was co-commissioned with Contemporary Art Gallery (CAG), Vancouver, where the exhibition opened on 28 September 2023 and runs until 7 January 2024.
- Following her Chisenhale Gallery exhibition, LLK has received multiple invitations from institutions and galleries to develop new projects including an invitation to participate in the next Whitney Biennial which will open in March 2024 (confidential).
- The accompanying publication, co-commissioned by CAG, Vancouver was published by Hurtwood Press and released in July 2023 (see further details in Publishing Report below).

#### Audience Feedback:

- So rare to see good sculpture in London. Such a beautiful and well considered show, I stayed for more than an hour and kept discovering new things as I went along.
- There is something so generous about this show with there being such a wide range of small, medium, and large objects. It rewards your time.
- Such a stunning show, I love how the photographic paper reflected the light, which then spilled onto the other sculptural elements in the exhibition.

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

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- I loved the subtleties of the work, and how fun it was to look for some of the artwork. It made me really think about the architecture of the building.
- It is a lovely show and the edition is beautiful. Very much interested in the cast objects.
- The thing that really resonated with me was the fluidity of the material, objects balancing between the beams, showing both vulnerability and strength in an imaginative way. I also loved the bit about the rats at the end of the interview.

#### Artist Feedback:

"The commission at Chisenhale was a formative one for me. The entire process running close to two years meant that I had the most curatorially and materially immersive experience making the show. I was able to experiment in thinking and making freely, something that is crucial to my own work. I've since come to deeply realise the time it takes to really nurture and grow ideas, and how to best guide them along; this is something I'm more able to practise in my studio and work now. The gallery's already high visibility also meant that many people who didn't know my work came to know it, share it, and feel it. On a "professional" level, the benefits have been immense – there have been several reviews (Art Monthly, interview in ArtAsiaPacific, interview in Afterall to come, review in Afterall to come, artist feature in Flash Art to come), and multiple invitations from various institutions and galleries to make new projects. One of the greatest benefits is that an iteration of this installation will now be on view in the 2024 Whitney Biennial (confidential for now); without the support and opportunity offered by Chisenhale, this kind of exhibition, made with great care, attention and sensitivity, would not have been possible." – Lotus Laurie Kang

#### Talks and events:

- Wednesday 14 June, 7pm: Lotus Laurie Kang was joined by writer and curator Sofie Krogh Christensen to discuss her new commission, In Cascades.
- Monday 19 June, 7pm: Lotus Laurie Kang joined Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas) for the latest Chisenhale Crit.
- Saturday 8 July, 2pm: A walk through of In Cascades with curator Amy Jones.
- Thursday 13 July, 6pm: Artist Sam Williams staged a 3-hour live choreographic installation (performed by dancers Temitope Ajoye, Karen Callaghan and Iro Costello) in conversation with Kang's commission.
- Saturday 22 July, Artist Marie Smith led a workshop exploring cameraless photography.

#### Slumber Party

Benoît Piéron

15 September–12 November 2023

Opened: Thursday 14 September 2023

Exhibition audience figures: 1758 (including 93 from visitor groups)

Talks, local and schools programme participation: 604

A small stuffed toy bat perched on Chisenhale Gallery's front desk – she issued a warm welcome on behalf of the artist. An enchanting incarnation of illness, Monique signposts a material language that threads through Benoît Piéron's practice. Slumber Party – Piéron's first solo exhibition in the UK – applied a vital softness to the harsh uncertainties of life and death, and supplants the often distressing, stale and clinical atmosphere of hospitals with a sense of possibility and renewed imagination. Cotton sheets that once lined hospital beds in the UK and France were stitched together to create an expansive patchwork canopy. Traces of hospitalised bodies – faded secretions and stains – stretched across the gallery, crafting a collective corpus of matter and memories, and revealing beauty in the discarded.

Linked to the times Piéron has spent in hospitals, throughout his childhood and later life, the space became a refuge and a portal through which to journey into other realities – a dreamscape that is also a means of survival.

- Slumber Party marked Piéron's first large-scale solo exhibition and commission in the UK and explored illness and hallucination as spaces of possibility and abundance.
- The exhibition began at the front of house desk, with a stuffed bat titled Monica.
- The gallery installation featured a large patchwork tablecloth, anchored by a large tulip wood table leg, and was topped with a red pincushion. Along the gallery floor, a new work titled Radical Softness was displayed – a series of emergency lights veiled by pastel-sprayed domes, each programmed to slow down and gently dim over the course of each day.
- The fabrication of this commission was supported by Aneeka Makwana, Christopher MacInnes and Charles Stanton-Jones, Other People's Sculpture, and Coppermill Ltd.
- The project's lead supporter was Fondation Pernod Ricard, with headline support from Fluxus Art Projects.
- An accompanying publication, and the artist's first book, was co-published with Mousse and launched in November 2023 (further details in Publishing section below).

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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### Audience Feedback:

- "I've never experienced anything like that before. The first thing I wanted when I came out of the hospital was to speak to people who had experienced similar things to me, so this was very special for me." – Passing visitor
- "Always incredibly inspirational to see the shows here. Benoit's work is life affirming." – Louise
- "So, so moving – thank you! For bringing pleasure to [crip]." – Jo Longhurst

### Talks and events:

- Sunday 17 September, 2–5pm: A juggling ball workshop for adults led by artist Benoît Piéron.
- Sunday 8 October, 3–4pm: A walkthrough of the exhibition *Slumber Party* with curator Olivia Aherne.
- Thursday 26 October, 7pm: Richard Deacon joined Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas), inviting audiences to share work-in-progress. (38)
- Saturday 4 November, 2pm: Chisenhale Gallery and Great Ormond Street Hospital Arts hosted a collaborative event exploring artist commissions within hospital settings with Benoît Piéron, Leah Clements, Phoebe Eustance, Jamila Prowse, Tarun Gidwani, and Maria Turri.
- Thursday 9 November, 7pm: The launch of Benoît Piéron's new publication co-published by Chisenhale Gallery and Mousse Publishing.

### Elsewhere

Alia Farid

1 December 2023–4 February 2024

Opening: 30 November 2023

Exhibition audience figures: 1,994

Talks, local and schools programme participation: 338

Elsewhere was a major commission and the first solo exhibition in the UK by Alia Farid. Working in film, sculpture, and textile, Farid traces histories often marginalised or obscured by the Global North. In her artworks, communities, local practices, and traditions are reconsidered, giving the rhythms of everyday life political significance and potency.

Sixteen hand-woven and embroidered rugs span the length of the gallery. Drawing from photographs, archival material, and interviews with local people, the works detail cityscapes – buildings, shop fronts, and adverts – that conjure the presence of the Palestinian diaspora in Puerto Rico. Pharmacies and restaurants, owned and operated by Palestinians, are woven alongside brightly coloured mosques and a menu detailing 'Arabic cuisine'.

- The commission delved into the under-told histories of Arab and South Asian migration to Latin America and the Caribbean, specifically a Palestinian diaspora in Puerto Rico.
- Farid was nominated for the Artes Mundi 10 and the Nam June Paik Award 2023 and is the recipient of The Lise Wilhelmsen Art Award 2023. Her ongoing research project, *Migration of Forms*, received the 2022 Creative Capital Award.
- The commission delves into the under-told histories of Arab and South Asian migration to Latin America and the Caribbean, specifically a Palestinian diaspora in Puerto Rico.
- The exhibition included 16 textile works – rugs and blankets from Iraq which have been embroidered with a range of visual imagery by weavers from Samawa.
- This has been achieved by engaging with the various diaspora communities across Puerto Rico and inviting them to photograph their places of public gathering or spaces where part of their identity and heritage is formed and sustained.
- The photographs subsequently travelled to workshops in Samawa where Alia worked with weavers, using the photographs as a point of departure.
- The commission brought seemingly disparate sites in relation to each other, creating a trans-regionalism that challenges national boundaries.

### Audience Feedback:

- "Impressive and poignant."
- "So still and busy all at once! Loved it."
- "An inspiring show, beautifully woven narratives."
- "Fantastic colour and energy."

All quotes from our visitor book; and echoed in conversations had in the gallery.

# CHISENHOLE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

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#### Talks and events:

- Saturday 2 December, 11–12pm: A tour of the exhibition Elsewhere with Alia Farid and curator Olivia Aherne
- Friday 8 December, 7–8pm: A lecture by scholar Maru Pabón, presenting ongoing research into the poetics of solidarity.
- Tuesday 9 January, 7–9pm: Crit with Julianknxx and Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas).
- Thursday 18 January, 7–9pm: A reading group led by curator and researcher Odessa Warren.
- Thursday 1 February, 7–8pm: A live performance by artist Joe Namy responding to the commission.

Joshua Leon

23 February–21 April 2024

Opening: 22 February 2024

Exhibition audience figures: 1,688 (as of and including 18 April 2024)

Talks, local, and schools programme participation: 148 (as of and including 18 April 2024)

The Missing O and E was a new commission and first solo presentation by London-based artist, poet, and writer Joshua Leon. Leon's text-led processes produce artworks and exhibitions that bind memoir with historical research. Spanning sculpture and sound, the installation traced a collapsing of personal memory and historical record to offer a nuanced exploration of Jewish life. Three letters – C H N – are visible from nearby on Grove Road. Inlaid into the side of Chisenhole's building in c. 1940, Leon's exhibition tends to this sign, to reveal an otherwise ellipsed history. Two, possibly missing, letters – an O and an E – have been stained into the gallery's windows. Like a form of annotation, the last name of the building's former owner, Morris Cohen, is restored onto the building's surface, returning a forgotten history to the site. Interpreting instances in which one's name might be erased, transformed, or deliberately withdrawn, The Missing O and E recognises misnomers, codes, and ellipses as both socially imposed and politically intentional. A single speaker emits the second violin part from Edward Elgar's Enigma Variations, a composition played by Leon's grandfather while in the London Philharmonic Orchestra in the 1950s. By isolating a single instrument, Leon amplifies one voice, otherwise concealed in the cacophony of the orchestra. Two 'f' shaped veneered benches evoke the holes on a violin; amplification devices that become support structures for listening. As the piece oscillates between sound and silence, visitors are invited to listen to which voices can and cannot be heard.

- Joshua Leon is a poet, writer and visual artist living and working in London.
- Recent exhibitions include: Revision, PEER Gallery, London (2022); POST, Barbican, London (2022); Expo in a Box, Frac Lorraine, Metz (2022) Governmental Fires, FUTURA, Prague (2021); Loose Routes Along the Familiar, Madonna del Pozzo, Spoleto (2021); Attendance(s) Close to the Close, Daily Practice, Rotterdam (2020).
- Taking lamentation as a space of critical engagement, his text-led processes produce exhibitions and performances that bind memoir with historical research.
- Spanning sculpture and sound, Leon's new installation traces a collapsing of memories and histories to offer a nuanced exploration of Jewish identity, where absence and ellipses transition from socially imposed to politically intentional.
- A series of music programmes that trace Leon's grandfather's involvement with the London Philharmonic Orchestra, reveal a simultaneous history of misnaming and subsequent name change.
- Developed alongside the commission, Leon's first publication, The Process, launched at the gallery on 4 April. The outcome of two years of writing and documenting his own research processes, the publication comprises original writing by Leon alongside archival material.

#### Talks and Events

- Saturday 9 March, 11–11.30am: A tour of the exhibition The Missing O and E with Assistant Curator Oscar Abdulla.
- Wednesday 13 March, 7–9pm: A conversation about artistic practice facilitated by Joshua Leon and Abbas Zahedi, an iteration of their collaborative project Kounsel.
- Tuesday 26 March, 7–9pm: Crit with Caragh Thuring and Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas).
- Wednesday 27 March, 7–8.30pm: An evening of music and poetry in partnership with Austrian Cultural Forum London.
- Thursday 4 April, 7–9pm: The launch of Leon's publication, The Process. Featuring a conversation between Leon and the exhibition's curators Olivia Aherne and Amy Jones.

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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Forthcoming events:

- Thursday 18 April, 7–9pm: A talk by Cultural historian Juliet Steyn responding to themes in *The Missing O and E*, followed by a conversation with Joshua Leon.

Publishing

- As we develop and refine our publishing work, we also continue exploratory conversations with potential 2024 publishing partners.
- Chief considerations are expanding distribution, value-for-money and mission alignment.

Ayo Akingbade (co-published with Book Works)

- Interspersed with images spanning film stills, archival material, textiles and research photographs taken during Akingbade's travels through Nigeria, the publication also provides an insight into the making of the commission.
- Contributors include Lagos-based writer Maryam Kazeem, poet Gboyegao Odubanjo, curator Steven Cairns and artist Okwui Okpokwasili.
- The book is designed by Maeve Redmond.
- Akingbade's publication was launched to coincide with the end of the exhibition at John Hansard Gallery, Southampton, and before it went onto BALTIC, Gateshead.

Lotus Laurie Kang (published by Hurtwood Press)

- Chisenhale Gallery, CAG, Vancouver and Hurtwood Press co-published Kang's first artist's book.
- Featuring snapshots of works in progress, as well as a new series of photographs by Kang, the publication shares fragments of the commission and the ongoing processes that shape it.
- Contributors include poet and artist CA Conrad, writer Estelle Hoy and curator Victoria Sung, alongside a curatorial essay by Associate Curator Amy Jones and a foreword co-authored by Zoé and CAG Director Matthew Hyland.
- The book is designed by Kristin Metho.
- Kang's publication is due to launch on 27 July 2023 to coincide with the final weeks of her commission at Chisenhale Gallery with a reading by CA Conrad.

Benoît Piéron (published by Mousse)

- Marking a new publishing partnership, we worked with Mousse on the development and distribution of Benoît Piéron's first book.
- The book takes the idea of the 'waiting room magazine' as its formal starting point.
- It included written and visual contributions from Benoît Piéron, alongside essays and uniquely, a series of 'activities' for the reader created by commissioned artists which speak to the ideas and anxieties of the waiting room.
- The book launched in November 2023, at the end of Benoît Piéron's Chisenhale Gallery exhibition.

Social practice

2.8 Million Minds:

- Chisenhale Gallery has been a leading partner on 2.8 Million Minds (so-called because there are 2.8 million young people in Greater London), an arts, young people, and mental health program supported by the Mayor of London and the Baring Foundation. The purpose of 2.8 Million Minds was to pilot projects bringing artists and young people struggling with their mental health together and create a new body of research exploring good practice in the field, with a view to informing policy in local government in the years to come. The project has taken place in two phases.
- The second phase of 2.8 Million Minds began in earnest in February 2023. With momentum behind the project, and a network of unique relationships established between Chisenhale Gallery and local mental health services, charities, secondary schools, youth centres, and carer networks, 35 young people across Tower Hamlets were recruited. 40 more young people were on a waiting list to join should capacity become available. This year, the focus was twofold. How to support a larger group while addressing the complex individual needs of participants? How to begin handing over some of the responsibilities for the shape and direction of the project to the young artists?

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

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- Meeting fortnightly over a period of 6 months in a community hall in Bethnal Green, the project was expertly led by the vacuum cleaner alongside multidisciplinary artist Cecilia Wee and poet and curator Amina Jama. Whereas the first phase of 2.8 Million Minds focussed on the particular art forms of the lead artists – e.g. a photography project led by Becky Warnock and a textiles project led by Tyreis Holder – there was a significant shift in this phase towards peer-led working. Young people were encouraged to form working groups around their interests and skills.
- The final sharing, on 12 August at Whitechapel Gallery (Gallery 2), featured a 'variety show' of performances, poetry, film, music, and illustration, which, despite its multifarious nature, carried a coherent message (audience of 150 across two events). That is: young people in London going through similar struggles need more spaces like 2.8 Million Minds, spaces where they can be themselves, where they don't have to make a case for additional support, and where they can find a sense of collective purpose without losing their individual voices. Truly experimental in nature, this complex project mirrored the diversity of Tower Hamlets, a borough with a high proportion of young people from Global majority backgrounds.
- A full evaluation of the project is currently ongoing, led by the gallery. We feel that the burgeoning peer-led potential of this second phase speaks particularly strongly to the Culture House methodology, which originated in Finland. Having engaged the founder of the movement, Markus Raivio, in conversation over the last few months, we are enthusiastically ready to learn more from this approach, adapt it to some of our ways of working, and explore ways to apply it as a formal development of our ongoing work in 2024.

#### Summer of Art

- With funding from Action for Bow, we collaborated again with Chisenhale Studios and Chisenhale Dance Space to deliver a community arts programme across our organisations and festival on Chisenhale Road, and was our biggest and best yet.
- Chisenhale Gallery led on the management and production of the programme, with a focus this year on youth voice, working with YP in the local area who experience real material barriers to accessing art and culture.
- Edwin Mingard developed a project with staff and students at London East Alternative Provision, a pupil referral unit 10 minutes from the gallery, while artist Renata Minoldo is worked with a group of children in KS2 at Chisenhale Primary, who the school believe could especially benefit from an arts-based intervention.
- We worked with 9 artists across three weeks in July and August on a public programme, before a festival celebrating the artworks created over the summer on Saturday 16 September, featuring performances, music and workshops.
- 62% of attendees had not visited our institutions before – we were reaching people for the first time.
- 1178 people participated in the summer of art this year, which featured 25 artists, 1 exhibition celebrating local young people's work, and 1 arts festival bringing different communities together from across Bow.
- 50% of attendees who attended our public programme and festival and replied to our surveys live in Bow, 21% in neighbouring wards in Tower Hamlets – we were engaging hyper-local audiences, creating a deeper sense of connection between our institutions and neighbourhood.

#### School projects:

- We ran taster workshops with 180 students at Mulberry School for Girls alongside artist Opashona Ghosh (of Baesianz, a collective that celebrates London-based artists of Asian heritage) with a view to initiating a more ambitious project next year. This follows an overwhelming response from students at Mulberry to participate in the current 2.8 Million Minds project.
- All 400 students and staff at Chisenhale Primary School have been working with musicians Richard Jones (Ligeti Quartet), Koichi Yamanoha (Grimm Grimm) and Frances Lobo (Deep Throat Choir) responding to Laurie Kang's exhibition.
- Just as Lotus Laurie Kang's In Cascades represented layers of embodied history in suspended screens of photographic film, the groups have similarly explored how we can hold layers of memory together in a series of new pieces for voices, viola and tape loops - sonic moments suspended in time. The project will culminate in a mixtape and short film.

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

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#### School feedback:

- Working with Edwin (Mingard) has provided my students with an opportunity to see the world through his eyes - the eyes of an artist and filmmaker... Art-teaching in these contexts is about lifelong learning, and Edwin has created genuine memories for our students. – Lennox Barton, Arts Lead – London East Alternative Provision
- For Renata Minoldo's project, we selected a group of children who otherwise would not always get that opportunity to do art, and some of our SEN children. It was an amazing way to broaden their experiences and produce some beautiful new work exhibited at the gallery. – April Gaskin-Payne, teacher at Chisenhale Primary School
- All our classes participated in the music project. Seeing that link between visual art and music inspired our students and created a real sense that the gallery is a community space. Everyone is welcome. That's what we share with the children so they can see themselves as potential artists or just lovers of art as they move through life and beyond. – Gemma Anidi - Headteacher at Chisenhale Primary School

#### Audience Feedback on public programme and festival:

- What a great family event. Really welcoming for local neighbours. It was great to see the local communities gather.
- Fantastic event with a lovely community feel.
- Welcoming, fun and inspiring kids to experiment with new techniques. 10/10
- Fantastic organisation and very suitable selection of art workshops, complimentary yet diverse. The kids loved it, music too.
- Really important to have events like this when art in schools is under attack! More please!
- We have been awarded funding by the Freelands Foundation to work within Pupil Referral Units (PRUs) in Tower Hamlets & Newham, Art-making in unstable contexts.
- Pupil Referral Units are an increasingly utilised pressure valve in the British education system, a destination for children and young people who have been suspended or excluded multiple times from mainstream schooling. Compared to peers in conventional settings, students at PRUs are more likely to live in poverty, experience abuse and neglect at home, have a learning difficulty or suffer from a mental health condition, while certain ethnic groups are disproportionately represented in PRUs.
- We are embedding two artists over a calendar year in two schools, supporting original research around the effectiveness of arts interventions in such settings, and creating a new publication profiling these projects and demonstrating what we have learnt along the way.
- In a mutually enriching process, the artists will shape their practice to the setting and curricula, whilst the art teachers share expertise in working with diverse groups of young people in an unstable context.
- A series of 'creative socials' at CG will bring together art teachers from PRUs, Special Education Needs and Disabilities (SEND) and mainstream primary and secondary schools to communicate across educational silos.
- We have learnt an enormous amount that we feel will be useful to others embarking on projects in similar settings: practical strategies in the classroom and a deeper understanding of life on the margins of the education system. This learning will form the basis of a publication later this year.

At Chisenhale, we prioritise working with young people who experience real material barriers to accessing art and culture. Our Social Practice programme has developed innovative new models of placing artists in hospitals, Child and Adolescent Mental Health Services, and Pupil Referral Units. So far, we have collaborated with staff and teachers to facilitate working with young people. But this programme signals a new approach, working directly with art teachers in PRUs to embed our work within institutions, leaving a legacy beyond the project's timespan. The publication documenting this period will act as an engaging record of the work: a toolkit that can be used by artists and artist-teachers to benefit successive groups of students elsewhere.

– Seth Pimlott, Curator: Social Practice

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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### CURATORIAL FELLOWSHIPS

In 2023-24 Chisenhale Gallery continued to develop new opportunities for curatorial training and to sustain its commitment to expanding access into the curatorial profession. Designed to create pathways into employment and sustain professional development, these unique training opportunities address stark racial disparities within the sector.

#### Terra Foundation Curatorial Fellowship

A 12-month fully funded entry-level curatorial position that encompasses full-time working on research, production, exhibition-making and registrar skills. This came to an end in April 2024.

#### Asymmetry Art Foundation Curatorial Fellowship

An 18-month fully-funded curatorial position for an emerging Chinese curator, inclusive of dedicated weekly research time to develop an independent project.

### STAFF AND GOVERNANCE

Chisenhale Gallery has a committed and dynamic board of trustees, chaired by May Calil who was appointed the new chair of the board in October 2022.

During 2023-24 Chisenhale Gallery employed a team of 28 people including 19 salaried employees in full time and part time roles, four hourly-paid roles with front of house and events, and five freelance within exhibition installation and bookkeeping.

#### Senior staff 2023-24

Director – Zoe Whitley

Deputy Director – Emma Starkings

Head of Development – Giorgio Mattia

Curator – Olivia Aherne

Curator Social Practice – Seth Pimlott

### NETWORKS

In 2023-24 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 2023-24, Chisenhale Gallery continues to have a diverse workforce and board.

All staff job descriptions 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. Trans awareness training and access-need training for our website was also provided for all staff.

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

**FOR THE YEAR ENDED 31 MARCH 2024**

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### **Financial review**

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Chisenhale Gallery continues to operate with dedicated fundraising staff supporting the Director's fundraising strategy. Over the past decade, Chisenhale Gallery has steadily diversified its fundraising streams and decreased its dependence on funding from the Arts Council England, total support from ACE accounted for 18% of overall income compared with 21% in 2021-22, and 20% in 2022-23.

Overall income from donations, grants and charitable activities has declined since 2022-23. Donations from individuals increased as a vital source of funding in 2023-24, to compensate for the reduction in efficacy from the ACE funding and a tough landscape for Trust & Foundation applications. Chisenhale Gallery's Friends and Patrons' Programme, alongside the Futures Fund raised unrestricted income of £183,969.

Programme income landed below target in 23-24 £200,352 of the budgeted £391,000. Alongside a tough fundraising landscape, Chisenhale Gallery went through a full staff turnover within the Development Team, contributing to a soft year in terms of income. This team is now stabilised and enters into the 24-25 year with a stronger income pipeline.

Chisenhale Gallery's historically strong position financially is now less resilient, however the strategy to secure funding is still strong, in particular in relation to programme costs. We are on track to secure a higher percentage of income for our commissions programme than in 2023-24, although the fundraising landscape poses a risk, particularly in finding core funding. 24-25 has been re-forecasted to paint a clearer picture of income, and reduce expenditure.

### *Reserves policy*

On 31 March 2024 the gallery had unrestricted funds of £169,503.98. 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. These reserves currently stand at £113,296.

# CHISENHOLE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

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#### RISK

The UK's position post-COVID and post-Brexit continues to be precarious for the cultural sector and costs for fine art shipping and materials have increased in some cases more than five-fold. Geopolitics inclusive of the war in Ukraine render increasingly uncertain the erstwhile stable cost of energy and has a knock-on effect on utilities. ACE funding as a National Portfolio Organisation was unaffected, however this grant represents only 18% of overall income, covering approximately 20% 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, previously renewed in March 2018 for a term of 5 years, ending in March 2023. This was renewed in August 2023. There is currently no commitment from LBTH to renew our lease. Renewed collaborative relationships across the building with CAPT and Chisenhale Dance Space, and a shared plan to secure the lease mitigates some of the risk, although we are still unsure of LBTH's lease renewal plan.

- Fundraising: around 18% of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining c.82% of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery 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 Futures Fund designed to generate unrestricted funds. However, Trusts & Foundations donations are at a historic level of competition, and the current economic uncertainty is presenting a risk with individual giving. Due to these factors, fundraising risk is higher than in previous years, and a re-forecast will be adopted in 24/25 to reflect the landscape. A new development team is onboard and working through a reactive and proactive strategy to stimulate a higher level of income, and expenditure is being reduced by 4% in 24/25 and 20% in 25/26. An appropriate level of reserves also serves to cushion 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 2022 and again in 2023, 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 2023.

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.

#### Structure, governance and management

##### 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.

# CHISENHALE GALLERY

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Shane Akeroyd	(Resigned 22 July 2024)
May Calil	
Shezad Dawood	
Thomas Francis	(Appointed 5 March 2024)
Alexandra Hess	(Appointed 1 August 2023)
Lubaina Himid	
Melodie Leung	(Appointed 5 March 2024)
Sasha Morgan	
Katherine Schaefer	(Appointed 27 March 2024)
Alfred Spencer	(Appointed 10 May 2024)
Shyam Awasthi	(Appointed 22 July 2024)
Lydia Ourahmane	(Appointed 31 October 2024)
Angelina Volk	(Appointed 22 July 2024)
Dr Mark Godfrey	(Resigned 30 November 2023)
Andrew Haigh	(Resigned 10 November 2023)
Paul Maheke	(Resigned 10 November 2023)
Samuel Talbot	(Resigned 28 April 2024)
Nicholas Trompeter	(Resigned 27 November 2023)
Laura Weir	(Appointed 1 August 2023 and resigned 28 November 2023)

### Auditor

In accordance with the company's articles, a resolution proposing that McPhersons CFG Limited be reappointed as auditor of the company will be put at a General Meeting.

The trustees' report was approved by the Board of Trustees.

*May Calil*

.....  
May Calil

**Trustee**

**2025-01-29**

Date: .....

# CHISENHALE GALLERY

## STATEMENT OF TRUSTEES' RESPONSIBILITIES

### *FOR THE YEAR ENDED 31 MARCH 2024*

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The trustees, who are also the directors of Chisenhale Gallery for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and 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 charity will continue in operation.

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

# CHISENHALE GALLERY

## INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF CHISENHALE GALLERY

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### Qualified opinion

We have audited the financial statements of Chisenhale Gallery (the 'charity') for the year ended 31 March 2024 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### Basis for qualified opinion

We were not appointed as auditor of the company until after 31 March 2024 and thus did not observe the counting of physical inventories at the end of the year. We were unable to satisfy ourselves by alternative means concerning the inventory quantities held at 31 March 2024, which are included in the balance sheet at £35,593, by using other audit procedures.

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

### Key audit matters

Except for the matter described in the basis for qualified opinion section, we have determined that there are no key audit matters to be communicated in our report.

### Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

# CHISENHALE GALLERY

## INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF CHISENHALE GALLERY

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### Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

As described in the basis for qualified opinion section of our report, we were unable to satisfy ourselves concerning the inventory quantities of £35,593 held at 31 March 2024. We have concluded that where the other information refers to the inventory balance or related balances such as cost of sales, it may be materially misstated for the same reason.

### Matters on which we are required to report by exception

Except for the matter described in the basis for qualified opinion section of our report, in the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report.

Arising solely from the limitation on the scope of our work relating to inventory, referred to above:

- we have not obtained all the information and explanations that we considered necessary for the purpose of our audit; and
- we were unable to determine whether adequate accounting records have been kept.

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records; or
- we have not received all the information and explanations we require for our audit.

### Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

### Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

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# CHISENHALE GALLERY

## INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF CHISENHALE GALLERY

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- The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- We identified the laws and regulations applicable to the charity through discussions with management, and from our commercial knowledge and experience of the charity sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charity, including the Charities SORP 2019, Charities Act 2011, Companies Act 2006, and data protection, anti-bribery, employment, environmental and health and safety legislation;
- We assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- Identified laws and regulations were communicated within the audit team and the team remained alert to instances of non-compliance through the audit.

We assessed the susceptibility of the charity's financial statements to material misstatements, including obtaining an understanding of how fraud might occur; by:

- Making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge or actual, suspected and alleged fraud;
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we-

- Performed analytical procedures to identify any unusual or unexpected relationships;
- Tested journals entries to identify unusual transactions;
- Assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- Investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- Agreeing financial statement disclosures to underlying supporting documentation;
- Enquiring of management as to actual and potential litigation and claims;
- Reviewing correspondence with the Charity Commission, relevant regulators and the charity's legal advisors; and
- Reviewing minutes of trustee board meetings.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: <https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

# CHISENHALE GALLERY

## INDEPENDENT AUDITOR'S REPORT (CONTINUED) TO THE TRUSTEES OF CHISENHALE GALLERY

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### Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



### **Peter Watters FCA BFP (Senior Statutory Auditor)**

For and on behalf of McPhersons CFG Limited, Statutory Auditor

Chartered Accountants

23 St Leonards Road

Bexhill on Sea

East Sussex

TN40 1HH

Date: ..30 January 2025

McPhersons CFG Limited is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

# CHISENHALE GALLERY

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 MARCH 2024**

Current financial year		Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
	Notes					
<b>Income and endowments from:</b>						
Donations and legacies	4	441,731	-	618,097	1,059,828	779,067
Charitable activities	3	33,661	-	6,205	39,866	121,845
Investments	5	8,869	-	-	8,869	790
Other income	6	142,875	-	-	142,875	70,711
<b>Total income</b>		627,136	-	624,302	1,251,438	972,413
<b>Expenditure on:</b>						
Charitable activities	7	566,857	-	506,518	1,073,375	959,102
<b>Total expenditure</b>		566,857	-	506,518	1,073,375	959,102
<b>Net income</b>		60,279	-	117,784	178,063	13,311
Transfers between funds		34,525	(34,525)	-	-	-
<b>Net movement in funds</b>	9	94,804	(34,525)	117,784	178,063	13,311
<b>Reconciliation of funds:</b>						
Fund balances at 1 April 2023		316,512	147,821	-	464,333	451,022
<b>Fund balances at 31 March 2024</b>		411,316	113,296	117,784	642,396	464,333

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

# CHISENHALE GALLERY

## STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 MARCH 2024**

Prior financial year		Unrestricted funds general 2023 £	Unrestricted funds Designated 2023 £	Restricted funds 2023 £	Total 2023 £
	Notes				
<b>Income and endowments from:</b>					
Donations and legacies	4	324,529	-	454,538	779,067
Charitable activities	3	121,845	-	-	121,845
Investments	5	790	-	-	790
Other income	6	70,711	-	-	70,711
<b>Total income</b>		<u>517,875</u>	<u>-</u>	<u>454,538</u>	<u>972,413</u>
<b>Expenditure on:</b>					
Charitable activities	7	504,564	-	454,538	959,102
<b>Total expenditure</b>		<u>504,564</u>	<u>-</u>	<u>454,538</u>	<u>959,102</u>
<b>Net income and movement in funds</b>		<u>13,311</u>	<u>-</u>	<u>-</u>	<u>13,311</u>
<b>Reconciliation of funds:</b>					
Fund balances at 1 April 2022		<u>303,201</u>	<u>147,821</u>	<u>-</u>	<u>451,022</u>
<b>Fund balances at 31 March 2023</b>		<u>316,512</u>	<u>147,821</u>	<u>-</u>	<u>464,333</u>

# CHISENHALE GALLERY

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

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	Notes	2024 £	£	2023 £	£
<b>Cash flows from operating activities</b>					
Cash (absorbed by)/generated from operations	24		(347,011)		192,496
<b>Investing activities</b>					
Purchase of tangible fixed assets		(5,910)		(13,096)	
Investment income received		8,869		790	
<b>Net cash generated from/(used in) investing activities</b>			2,959		(12,306)
<b>Net cash generated from financing activities</b>			-		-
<b>Net (decrease)/increase in cash and cash equivalents</b>			(344,052)		180,190
Cash and cash equivalents at beginning of year			803,387		623,197
<b>Cash and cash equivalents at end of year</b>			459,335		803,387

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# CHISENHALE GALLERY

## BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024		2023	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	13		14,658		13,635
<b>Current assets</b>					
Stocks	14	35,593		-	
Debtors	15	163,615		77,428	
Cash at bank and in hand		459,335		803,387	
		658,543		880,815	
<b>Creditors: amounts falling due within one year</b>	16	(30,805)		(430,117)	
<b>Net current assets</b>			627,738		450,698
<b>Total assets less current liabilities</b>			642,396		464,333
<b>Net assets excluding pension liability</b>			642,396		464,333
			=====		=====
<b>The funds of the charity</b>					
Restricted income funds	19	117,784		-	
Unrestricted funds - general		411,316		316,512	
Unrestricted funds - Designated	20	113,296		147,821	
		642,396		464,333	
			=====		=====

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on **2025-01-29** .....

*May Calil*

.....

May Calil

Trustee

Company registration number 02851794 (England and Wales)

# CHISENHOLE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

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### 1 Accounting policies

#### Charity information

Chisenhale Gallery is a private company limited by guarantee incorporated in England and Wales. The registered office is 64 Chisenhale Road, London, E3 5QZ.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's memorandum of association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

#### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

#### 1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

---

### 1 Accounting policies

(Continued)

#### 1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

#### 1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	25% on reducing balance basis
-----------------------	-------------------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

#### 1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

#### 1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

#### 1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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### 1 Accounting policies

(Continued)

#### 1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

##### **Basic financial assets**

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

##### **Basic financial liabilities**

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

##### **Derecognition of financial liabilities**

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

#### 1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

#### 1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

#### 2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

#### 3 Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
<b>Unrestricted funds</b>						
Sale of goods	2,027	-	2,027	3,569	-	3,569
Services provided under contract	25,128	-	25,128	110,080	-	110,080
Sales of services by beneficiaries	-	-	-	1,312	-	1,312
Performance related grants	6,506	-	6,506	6,884	-	6,884
Other income	-	6,205	6,205	-	-	-
	<u>33,661</u>	<u>6,205</u>	<u>39,866</u>	<u>121,845</u>	<u>-</u>	<u>121,845</u>

#### 4 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	59,163	147,382	206,545	11,683	296,486	308,169
Grants received	305,024	470,715	775,739	168,421	158,052	326,473
Membership fees	77,544	-	77,544	144,425	-	144,425
	<u>441,731</u>	<u>618,097</u>	<u>1,059,828</u>	<u>324,529</u>	<u>454,538</u>	<u>779,067</u>

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

#### 4 Income from donations and legacies

(Continued)

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
<b>Grants receivable for core activities</b>						
A4 Arts Foundation	23,999	-	23,999	168,421	-	168,421
Arts Council England NPO	168,421	-	168,421	-	8,900	8,900
Ayo Art Fund	-	-	-	-	20,000	20,000
Bloomberg Digital	-	120,000	120,000	-	75,000	75,000
Deborah Roberts	-	56,059	56,059	-	5,000	5,000
Foundation Foundation	-	8,000	8,000	-	10,000	10,000
Goodman Gallery	-	-	-	-	6,500	6,500
Henry Moore Foundation	-	5,000	5,000	-	5,000	5,000
London Community Fund	-	-	-	-	10,000	10,000
Madlove Ltd	10,890	19,502	30,392	-	11,122	11,122
Terra Foundation	-	25,000	25,000	-	21,653	21,653
The Ford Foundation	-	40,430	40,430	-	40,430	40,430
The Freelands Foundation	-	25,600	25,600	-	-	-
Chisenhale dance space funding	-	21,195	21,195	-	-	-
Mondrian Fund	-	12,184	12,184	-	-	-
Clare Mckeeon Foundation	-	5,000	5,000	-	-	-
Lotus L.Kang Foundation	-	29,166	29,166	-	-	-
Joshua Leon Grant	-	5,054	5,054	-	-	-
Fluxus Grant	-	6,800	6,800	-	-	-
Commissions fund	70,058	-	70,058	-	-	-
Fondation Pernod Ricard	-	16,745	16,745	-	-	-
Asymmetry Art foundation	-	74,980	74,980	-	-	-
Teiger Foundation	31,656	-	31,656	-	-	-
Deferred grants brought forward	-	-	-	-	40,635	40,635
Deferred grants carried forward	-	-	-	-	(96,188)	(96,188)
	<u>305,024</u>	<u>470,715</u>	<u>775,739</u>	<u>168,421</u>	<u>158,052</u>	<u>326,473</u>

#### 5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	8,869	790
	<u>8,869</u>	<u>790</u>

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

### 6 Other income

	<b>Unrestricted funds 2024 £</b>	<b>Unrestricted funds 2023 £</b>
Gallery Tax Relief	142,875	70,711

### 7 Expenditure on charitable activities

	<b>Total 2024 £</b>	<b>Total 2023 £</b>
<b>Direct costs</b>		
Programme costs	396,430	627,219
<b>Share of support and governance costs (see note 8)</b>		
Support	657,206	324,424
Governance	19,739	7,459
	<u>1,073,375</u>	<u>959,102</u>
<b>Analysis by fund</b>		
Unrestricted funds - general	566,857	504,564
Restricted funds	506,518	454,538
	<u>1,073,375</u>	<u>959,102</u>

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

### 8 Support costs allocated to activities

	<b>2024</b>	<b>2023</b>
	£	£
Staff costs	495,557	164,376
Depreciation	4,886	5,944
Fundraising	5,622	9,039
Stationery	4,089	5,466
Rent and Insurance	37,348	40,660
Staff training and sundry expenses	44,627	18,102
Telephone and computer costs	23,299	23,405
Travel and Hospitality	3,397	3,147
Website and Intranet	(8,300)	5,864
Bank charges	2,771	2,665
Heat and light	4,472	5,873
Repairs and maintenance	28,795	29,436
Governance costs	30,382	17,906
	<u>676,945</u>	<u>331,883</u>
<b>Analysed between:</b>		
Total	<u>676,945</u>	<u>331,883</u>

### 9 Net movement in funds

	<b>2024</b>	<b>2023</b>
	£	£
The net movement in funds is stated after charging/(crediting):		
Fees payable for the audit of the charity's financial statements	8,500	3,000
Depreciation of owned tangible fixed assets	4,886	5,944
	<u>13,386</u>	<u>8,944</u>

### 10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

### 11 Employees

The average monthly number of employees during the year was:

	<b>2024</b>	<b>2023</b>
	Number	Number
Administration	3	3
Fundraising	2	2
Productions	13	8
	<u>18</u>	<u>13</u>

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

### 11 Employees (Continued)

Employment costs	2024 £	2023 £
Wages and salaries	434,607	115,749
Social security costs	44,645	34,042
Other pension costs	16,305	14,585
	<u>495,557</u>	<u>164,376</u>

There were no employees whose annual remuneration was more than £60,000.

### 12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

### 13 Tangible fixed assets

	Fixtures and fittings £
<b>Cost</b>	
At 1 April 2023	108,652
Additions	5,910
At 31 March 2024	<u>114,562</u>
<b>Depreciation and impairment</b>	
At 1 April 2023	95,018
Depreciation charged in the year	4,886
At 31 March 2024	<u>99,904</u>
<b>Carrying amount</b>	
At 31 March 2024	<u>14,658</u>
At 31 March 2023	<u>13,635</u>

### 14 Stocks

	2024 £	2023 £
Finished goods and goods for resale	<u>35,593</u>	<u>-</u>

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

### 15 Debtors

	2024	2023
	£	£
<b>Amounts falling due within one year:</b>		
Trade debtors	21,174	6,717
Other debtors	142,441	70,711
	<u>163,615</u>	<u>77,428</u>

### 16 Creditors: amounts falling due within one year

	Notes	2024	2023
		£	£
Other taxation and social security		12,641	156
Deferred income	17	-	361,125
Trade creditors		5,771	40,733
Other creditors		2,193	25,103
Accruals		10,200	3,000
		<u>30,805</u>	<u>430,117</u>

### 17 Deferred income

	2024	2023
	£	£
Other deferred income	-	361,125
	<u>-</u>	<u>361,125</u>

Deferred income is included in the financial statements as follows:

	2024	2023
	£	£
Deferred income is included within:		
Current liabilities	-	361,125
	<u>-</u>	<u>361,125</u>
Movements in the year:		
Deferred income at 1 April 2023	361,125	170,205
Released from previous periods	(361,125)	(170,205)
Resources deferred in the year	-	361,125
	<u>-</u>	<u>361,125</u>
Deferred income at 31 March 2024	<u>-</u>	<u>361,125</u>

### 18 Retirement benefit schemes

	2024	2023
	£	£
<b>Defined contribution schemes</b>		
Charge to profit or loss in respect of defined contribution schemes	16,305	14,585
	<u>16,305</u>	<u>14,585</u>

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

#### 18 Retirement benefit schemes

(Continued)

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

#### 19 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023	Incoming resources	Resources expended	At 31 March 2024
	£	£	£	£
	-	-	-	-
Freelands Foundation	-	25,600	-	25,600
Madlove Contribution	-	19,502	(19,502)	-
Chisenhale Dance Space	-	21,195	(21,195)	-
Research & Development income	-	6,205	(6,205)	-
Bloomberg	-	120,000	(95,000)	25,000
Mondrian Fund	-	12,184	-	12,184
Fondation Pernod Ricard	-	16,745	(16,745)	-
Clare Mckeeon Foundation	-	5,000	(5,000)	-
Lotus L. Kang Foundation	-	29,166	(29,166)	-
Joshua Leon Grant	-	5,054	(5,054)	-
Fluxus Grant	-	6,800	(6,800)	-
Exhibition Donations	-	18,250	(18,250)	-
Henry Moore Foundation	-	5,000	(5,000)	-
Chisenhale Publishing - Donations	-	42,000	(42,000)	-
Futures fund	-	87,132	(87,132)	-
Deborah Roberts	-	56,059	(1,059)	55,000
Ford foundation	-	40,430	(40,430)	-
Foundation foundation	-	8,000	(8,000)	-
Terra foundation	-	25,000	(25,000)	-
Asymmetry Art foundation	-	74,980	(74,980)	-
	-	624,302	(506,518)	117,784

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

### 19 Restricted funds

(Continued)

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	At 31 March 2023 £
	-	-	-	-
Education grants and donations	-	30,436	(30,436)	-
PV Donations	-	413	(413)	-
Other Core Grants and Donations	-	60,122	(60,122)	-
Exhibition Grants and Trusts	-	62,553	(62,553)	-
Exhibition Income - other sources	-	10,000	(10,000)	-
Exhibition Donations	-	111,738	(111,738)	-
Fellowship Funding	-	28,612	(28,612)	-
Henry Moore Foundation	-	5,000	(5,000)	-
Commissions Fund	-	135,664	(135,664)	-
Resilience Fund	-	10,000	(10,000)	-
	-	454,538	(454,538)	-

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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### 19 Restricted funds

(Continued)

#### Notes to the Restricted funds

Freelands Foundation - Funding for social practice with children & young people.

Madlove contribution - Funding from Mayor of London for the 2.8 Million Minds initiatives - a children & young people initiative.

Chisenhale Dance Space - Shared funding for the summer of art programme.

Research & Development income - A fund to support internal staff researching for their curatorial practice.

Bloomberg - A digital accelerator programme to upgrade hardware, software and digital practices within the organisation. Spent over 3 years, must be concluded by March 2025.

Mondrian Fund - To support our curatorial programme, must be spent on the commissions programme.

Fondation Pernod Ricard - To support our curatorial programme, must be spent on the commissions programme.

Clare Mckee Foundation - To support our curatorial programme, must be spent on the commissions programme.

Lotus L. Kang Foundation - Specific funding to be spent in year on L L Kang's commission.

Joshua Leon Grant - Specific funding to be spent in year on Leon's commission.

Fluxus Grant - To support our curatorial programme, must be spent on the commissions programme.

Exhibition Donations - To support our curatorial programme, must be spent on the commissions programme.

Henry Moore Foundation - To support our curatorial programme, must be spent on the commissions programme.

Chisenhale Publishing - Donations - Funding to be spent in-year on book publication.

Futures Fund - Resilience funding to support core spend.

Deborah Roberts - Funding for social practice with children & young people.

Ford Foundation - Funding for social practice with children & young people.

Foundation Foundation - Funding for social practice with children & young people.

Terra foundation - Fellowship for an assistant curatorial position.

Asymmetry Art foundation - Fellowship for a curatorial research fellow.

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2024

#### 20 Unrestricted funds - Designated

These are unrestricted funds which are designated to core funding as reserves, in the eventuality that we would need to wind down operations.

	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Designated funds	147,821	(34,525)	113,296
	<u>          </u>	<u>          </u>	<u>          </u>
<b>Previous year:</b>	<b>At 1 April 2022 £</b>	<b>Transfers £</b>	<b>At 31 March 2023 £</b>
Designated funds	147,821	-	147,821
	<u>          </u>	<u>          </u>	<u>          </u>

#### 21 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	316,512	627,136	(566,857)	34,525	411,316
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
<b>Previous year:</b>	<b>At 1 April 2022 £</b>	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Transfers £</b>	<b>At 31 March 2023 £</b>
General funds	303,201	517,875	(504,564)	-	316,512
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

#### 22 Analysis of net assets between funds

	Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
<b>At 31 March 2024:</b>				
Tangible assets	14,658	-	-	14,658
Current assets/(liabilities)	396,658	113,296	117,784	627,738
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>
	411,316	113,296	117,784	642,396
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

# CHISENHALE GALLERY

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

### 22 Analysis of net assets between funds

(Continued)

	Unrestricted funds general 2023 £	Unrestricted funds Designated 2023 £	Restricted funds 2023 £	Total 2023 £
<b>At 31 March 2023:</b>				
Tangible assets	13,635	-	-	13,635
Current assets/(liabilities)	302,877	147,821	-	450,698
	<u>316,512</u>	<u>147,821</u>	<u>-</u>	<u>464,333</u>

### 23 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

### 24 Cash (absorbed by)/generated from operations

	2024 £	2023 £
Surplus for the year	178,064	13,310
<b>Adjustments for:</b>		
Investment income recognised in statement of financial activities	(8,869)	(790)
Depreciation and impairment of tangible fixed assets	4,886	5,944
<b>Movements in working capital:</b>		
(Increase) in stocks	(35,593)	-
(Increase) in debtors	(86,187)	(56,168)
(Decrease)/increase in creditors	(38,187)	39,280
(Decrease)/increase in deferred income	(361,125)	190,920
<b>Cash (absorbed by)/generated from operations</b>	<u>(347,011)</u>	<u>192,496</u>

### 25 Analysis of changes in net funds

The charity had no material debt during the year.

# Audit trail

## Details

FILE NAME Chisenhale Gallery 2024 Accounts.pdf - 29/01/2025, 12:02

STATUS ● Signed

STATUS TIMESTAMP  
2025/01/29  
16:45:48 UTC

## Activity



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charlotte.cole@chisenhale.org.uk **sent** a signature request to:  
• May Calil (maycalil@gmail.com)

2025/01/29  
12:05:45 UTC



SIGNED

**Signed** by May Calil (maycalil@gmail.com)

2025/01/29  
16:45:48 UTC



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