

Company registration number 02851794 (England and Wales)

Charity registration number 1026175 (England and Wales)

CHISENHALE GALLERY
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025
AMENDED

CHISENHALE GALLERY

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	May Calil Shezad Dawood Thomas Francis Alexandra Hess Melodie Leung Sasha Morgan Katherine Schaefer Alfred Spencer Shyam Awasthi Lydia Ourahmane Angelina Volk	(Appointed 1 May 2024) (Appointed 10 May 2024) (Appointed 22 July 2024) (Appointed 31 October 2024) (Appointed 22 July 2024)
Secretary	Charlotte Cole	
Country of incorporation	United Kingdom (England and Wales)	02851794
Charity registration	England and Wales	1026175
Registered office	64 Chisenhale Road London E3 5QZ	
Independent examiner	Galloways Accounting (Bexhill) Limited 23 St Leonards Road Bexhill on Sea East Sussex TN40 1HH	

CHISENHALE GALLERY

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CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

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 through touring and co-commissioning. Recent examples include: Simnikiwe Buhlungu's commission *hygrosummons (iter.01)*, at Kunstinstituut Melly in The Netherlands, and Alia Farid's 2023 commission *Elsewhere* at Passerelle Centre d'art contemporain, Brest; and The Power Plant, Toronto.

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.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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 2025

Public benefit

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

COMMISSIONS

The Missing O & E

Joshua Leon

23 February–21 April 2024

Opening: 22 February 2024

Exhibition audience figures: 1808

Talks, local and schools programme participation: 158

Commission description:

- Spanning sculpture and sound, Leon's installation traced 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. Taking the CHN inlaid brick sign on the exterior of the building as a starting point, the exhibition asked questions of visibility, assimilation and agency.

Audience Feedback:

- "Fabulous to see this history addressed."
- "Thank you so much for presenting Joshua Leon's work – utterly fascinating!"
- "I found the Joshua Leon show moving and profound."
- "Beautiful show"
- "Very subtle and interesting show. Clever. Really enjoyed it."
- "Very thought-provoking and touching."

Artist Feedback:

- *I am delighted with the exhibition itself. My ideas were nurtured and polished and I recognise how big of an achievement the work was and is, and how transformative the process has been in allowing me to perceive my work at this scale.*
- *I can see the types of infrastructure I need to make my work. The way in which my research and ideas can fold together. What it means to work with people you care about and who care about your work and your life. The biggest take away I have is that my work is actually about knowledge production and the way in which exhibitions can do this. This was something I had never experienced in my work before.*
- *As this was my first publication I thought the speed of the project was great. 18 months of writing and four and a half for editing. I think I could have worked for longer but now that it is over I feel this was more situated in the pleasure I had at the time for writing and perhaps also a bit of concern about finishing.*

Talks and events:

- Saturday 9 March, 11–11.30am: A tour of *The Missing O and E* with Assistant Curator Oscar Abdulla. (13)
- Wednesday 13 March, 7–9pm: A conversation about artistic practice facilitated by Joshua Leon and Abbas Zahedi, an iteration of their collaborative project Kounsel. (23)
- Tuesday 26 March, 7–9pm: Crit with Caragh Thuring and Peer Sessions (artists Kate Pickering and Charlotte Warne Thomas). (30)
- Wednesday 27 March, 7–8.30pm: An evening of music and poetry in partnership with Austrian Cultural Forum London. (45)
- 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. (45)
- 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. (35)

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

pink & green

Rory Pilgrim

17 May–21 July 2024

Opening: 16 May 2024

Exhibition audience figures: 1221

Talks, local and schools programme participation: 781

Commission description:

- Rory Pilgrim is a British artist based in Amsterdam, NL. Pilgrim was nominated for the Turner Prize in 2023, and was the winner of the Prix de Rome in 2019.
- *pink & green* rethinks the emotional and ecological impact of law. As a part of the process, Pilgrim directed a series of storytelling and music workshops with men incarcerated at HM Portland Prison and young people on the island that are connected to the criminal justice system.
- The result is an exhibition as screenplay; a precursor to a feature film due for cinema release in 2026 (with support from Chisenhale Gallery, Vleeshal and Smarthouse Productions, Pilgrim was recently awarded the De Verbeelding grant).
- Interweaving drawing, painting, lighting, original music, and animation, the exhibition asks; how might we reframe justice as a form of spiritual sanctuary?

Talks and events:

- 18th May, 2024, 12-6pm - Family Open Day (355)
- 4 June 2024, 2024, 7-9pm - Chisenhale Crit with Edward Thomasson (30). Edward Thomasson “*A genuinely good example of an engagement programme that is useful for artists*”.
- 8 June 2024, 2–4pm: Art, Education and Social Exclusion – a discursive peer-led forum exploring sustainable practice for artists and educators working in the margins of the education and criminal justice system. (23) Feedback: “*This type of work is often delicate, ethically complex, and isolating, making the prospect of an interdisciplinary network of practitioners — including those with institutional backgrounds and those operating as independent artists — dedicated to sharing insights and resources with one another extremely exciting and undeniably necessary.*”
- 12 June 2024, 7–8:30pm: In Gesture of (Listening) Conversation: Sound, Abolition, Relation. Scholar, activist and psychotherapist Gail Lewis led a collective reading and listening session exploring music and texts related to *pink & green*. (13)
- 15 June 2024, 11am–12pm: A walkthrough of *pink & green* with Asymmetry Curatorial Research Fellow Rachel Be-Yun Wang. (4)
- 30 June, 2024, 2-4pm: A launch of In Cascades, offsite - Victoria Park Bandstand, (300).
- 18 July, 7:30–9pm: An evening of words and live music with Rory Pilgrim, Robyn Haddon, Carina Murray & HM Prison Portland facilitators. (Event pending)

hygrosummons (iter.01)

Simnikiwe Buhlungu

6 September – 3 November 2024

Opening: 5 September 2024

Exhibition audience figures: 2311

Talks, local and schools programme participation: 292 (+ 750 for Chisenhale Arts & Community Street Party = 1042)

Buhlungu’s commission is co-commissioned with Kunstinstituut Melly, Rotterdam where it will be exhibited 16 May – 26 October 2025.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

- Monday 16th September, 7-9pm: Chisenhale Crit with Peer Sessions and Alice Theobald. Audience feedback *"These crits are valuable platforms for artists and audience which I consider to be rare in London."* (27)
- Wednesday 18th September, 7-9pm: Social Practice Forum with author & educator Andy West. (23) Audience feedback: *"Andy was a wonderful presenter. His workshop was engaging, fun, and incredibly interesting. It was very inspiring and left me wanting to hear more. It makes such a difference to know that you aren't alone with this type of work."*
- Saturday 28th September, 1-7pm: Chisenhale Arts and Community Street Party (487 through the gallery/750 overall): Audience feedback: *"Chisenhale Art Place is part of our community. We are so excited to have this amazing creativity and talent on our doorstep - and be part of it ourselves"*
- Saturday 12th October, 2-5pm: Neo-futuristic Walks with artist and researcher Laura Copsey led a group walk connecting local bodies of water through microfiction, world-building and speculation. (8)
- Thursday 17th October, 7-8:15pm: In response to Buhlungu's commission, writer and researcher Ella Finer explored how bodies of water disrupt claims to knowledge, history, and power. (33)
- Saturday 19th October, 11am-12pm: A walkthrough of *hygrosummons (iter.01)* with the exhibition's curators Olivia Aherne and Amy Jones. (16)
- Saturday 2 November, 2-5pm: Research walk with Kin Structures (Arman Nouri and Kwame Lowe), responding to themes from Buhlungu's exhibition (18) *"I particularly liked how attendees could participate in the beginnings of a new artistic project inspired by the current exhibition"*.

Licence to Live

Bruno Zhu

22 November 2024 – 2 February 2025

Opening: 21 November 2024

Exhibition audience figures: **1996**

- *License to Live* marked Zhu's first institutional UK solo exhibition.
- His commission centered a written licence agreement as his response to the invitation to develop a new commission.
- The exhibition explored the visual codes and abstractions embedded across public and private spaces, while raising questions related to artistic labour, ownership and control within cultural production.
- Zhu's commission will be licensed by CAM-Centro de Arte Moderna Gulbenkian, Lisbon in 2026.

Total Social Practice audience figures: **76**

- Wednesday 27 November, 7–9pm: A one-off crit and workshop with Peer Sessions and Curator of Social Practice, Seth Pimlott. (22)
- Saturday 30 November, 11am–12pm: A walkthrough of *License to Live* led by artist Bruno Zhu. (22)
- Tuesday 3 December, 7–9pm: Yvette Riby-Williams led a forum for artists and educators working in the margins of the education and criminal justice systems. (15)
- Saturday 7 December, 2–5pm: Chisenhale Art Place's winter social. (12)
- Wednesday 18 December, 7–9pm: Hannah Perry joined Peer Sessions. (27)
- Saturday 11 January, 2–4pm: A workshop for artists examining agreements, licences, copyright, and IP, facilitated by DACS (18)
- Thursday 23 January, 7–9pm: A talk by Eunsong Kim tracing how racial capitalism and colonialism situated the rise of museum collections and conceptual art forms. (39)

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.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Titles

besides Puleng; dontsa-ring and roving preoccupations!
Simnikiwe Buhlungu

- A new publication, the artist's most ambitious in its scope, will consolidate a significant body of original research related to the commission, while situating Buhlungu's practice in dialogue with other artists, researchers and musicians worldwide.
- Contributors include Said Ortega, Taylor Le Melle, Khwezi Gule, The Brother Moves On, Alunamnda Buhlungu and George Mahashe.
- The publication will be co-published by Chisenhale Gallery and Mousse Publishing.
- We have appointed the London based artists and designer Rose Nordin to design/produce the publication.
- We are aiming for the book to launch in the last week of Buhlungu's exhibition.

Volume I of *Fiction/Non-Fiction* by Bruno Zhu

- A new iterative reader by Zhu, with Volume I: Fiction/Non-Fiction launching alongside his Chisenhale Gallery's exhibition in November 2024.
- The reader presents Zhu's research into postcolonial literature resulting in a new collection of academic and republished texts, co-edited by Zhu and Chisenhale Gallery.
- Selected texts will be organised in two parts and will reflect on notions of space – land, territories, schools, housing, markets – viewed and read through a postcolonial lens. The wider series aims to pair voices engaged with literary criticism and material histories of labour, gender, and race, examining the articulations that led to racialized and gendered mythologies still in use today.
- In addition to a selection of texts by authors including Paul Gilroy, Lisa Lowe and Sylvia Wynter, the publication will include original contributions by Zhu, Olivia Aherne (Curator, Chisenhale Gallery), and Zoé Whitley (Director Chisenhale Gallery).
- The book will be designed by Berlin based art director, designer and artist Enver Hadzijaj and is envisaged as a roughly A5 sized book.

The Process by Joshua Leon

- Leon's first book accompanies his new commission. The outcome of two years of writing and documenting his own research processes, the publication comprises original writing by Leon alongside archival imagery.
- Tracing history, memory and self across time and site, the text traverses locations including a synagogue in Bordeaux, an American bar in Vienna and a veneer factory in London's East End to reflect on the experiences of the Jewish diaspora in Europe and the formation of contemporary Jewish identity.
- Throughout, archival materials and images collected by Leon – architectural blueprints, immigration documents, musical scores and family photographs – visually trace slippages between personal and wider social histories.
- In addition to Leon's text, the publication includes contributions by the exhibition's curators Olivia Aherne and Amy Jones and a foreword by Zoé Whitley.
- The book is designed by Studio Meisner.
- *The Process* continues our partnership with Mousse Publishing who have come on board as a national and international distribution partner.
- The book launched in Spring 2024

CHISENHOLE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

SOCIAL PRACTICE

Migrate Journey (26-28 April)

- We hosted the launch of Migrate Journey, a new public sculpture and associated program of events, over a weekend in the gallery between shows. The project was a collaboration between community organiser Nurull Islam (Mile End Community Project), photographer Rehan Jamil, and architect Shahed Saleem (Ramadan Pavilion/Make Space studio).
- This was an experiment in using the exhibition space for a grassroots local project (supported by the Mayor of London), drawing a hyper-local audience (from 45 surveys, 80% live in Tower Hamlets). It gave the gallery a sense of being a tangible community asset and drew people who have lived in the area for years but have not stepped through the gallery's doors before.
- Audience - 300

Island of Us: Conversations about Justice with Children

- "Island of Us: Conversations about Justice with Children" has been published by Chisenhale Gallery with artist Jack Young.
- Developed with every class at Chisenhale Primary School in response to Rory Pilgrim's exhibition *Pink & Green*, the project used the exhibition as a stimulus for philosophical discussions with students on themes of freedom and justice, considering how they would organise society, care for one another, and address the complicated issue of how we should treat those who may have harmed others.
- The publication showcases the students' artwork and reflections and shares practical resources for educators and artists interested in facilitating similar discussions in the classroom or elsewhere.
- The book was launched at the Chisenhale Art & Community Street party on September 28.
- Turner Prize nominee Jasleen Kaur on "Island of Us":

"A resource that feels incredibly urgent in our current world, guiding us on how to have conversations around justice and imagine other worlds with children. Even as an adult, it reminded me of how hard it is to communicate when we're met with opposing ideas and how we all need practice and tools to navigate conflict."

Dr Darren Chetty:

"An engaging, accessible account of a fascinating project combining art with philosophical discussion - this book also works as a model for how to create meaningful educational experiences with young people."

Future Artists Program + Chisenhale Street Party

- With funding from Action For Bow for the fourth consecutive year and additional support from the Tower Hamlets small grants scheme, Chisenhale Gallery partnered with Chisenhale Studios and Chisenhale Dance Space to develop a summer program in August and an arts festival in September.
- This collaboration across Chisenhale Art Place (CAP) strengthens our local presence, presents a unified front to residents and the council in preparation for future lease negotiations, and contributes to the health of these essential intra-institutional relationships. Now in its fourth year, the inaugural summer of art programme in 2021 was the first time the organisations collaborated at this scale in over a decade.
- This summer's **Future Artists program** featured five events in August across Chisenhale Art Place and nearby venues, including Whitechapel Gallery and Bromley By Bow Centre, reaching 219 young people.
- Strong partnerships were forged between CAP and Tower Hamlets Youth League, expanding outreach and support for future projects.
- **The Chisenhale Arts and Community Street Party** drew a record attendance of over 750 people (491 came through the gallery), making it possibly the largest event CAP has ever produced in terms of attendance.
- This year, co-producing the event with the Driffield Conservation Area Residents Association further extended its reach within the local community.

CHISENHALE GALLERY

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

FOR THE YEAR ENDED 31 MARCH 2025

- The event was primarily designed for local families in Bow and Tower Hamlets, with promotions through schools, tenants' resident associations, community groups, and social media, reaching a wide local audience.
- Activities included workshops and performances by Sheba Montserrat, Sara Heywood, Charlotte Mew, Mukul and Ghetto Tigers, and stalls by local organisations Bard Books and Seeds for Growth.
- Engaging conversations with locals and nearby visitors revealed a strong appreciation for our organisations and awareness of uncertainty around the building's future.
- Potential steps we are exploring to boost visibility:
 - CAP-wide local newsletter.
 - Installing a weatherproof notice board outside or exploring similar ideas.
 - Creating a neighbourhood forum (being trialled in December) to inform programming, connect with the wider community, and build support for the building's future.
- Participant Feedback on the Street Party:

"We loved every moment and all of the input of creativity, rippling through us all... uniting the collective community. It was filled with so much energy and vibrant activity suited for all ages."

"Chisenhale is a wonderful community hub and an asset to the community."

"Chisenhale Art Place is part of our community. We are so excited to have this amazing creativity and talent on our doorstep - and be part of it ourselves"

Chisenhale Primary

- The gallery has a close working relationship with staff, students, governors, and parents at Chisenhale Primary School, an important foundation for the gallery's vision to be a neighbourhood gallery.
- On 30 June, we launched 'In Cascades', a music project developed over a year with Chisenhale Primary School, led by Richard Jones (Ligeti Quartet/Pulp), Fran Lobo (Heavenly Records), and Koichi Yamanoha (Grimm Grimm). This event occurred offsite at the Victoria Park bandstand during the bandstand's summer music season, with a 300-person audience (data from Victoria Park Friends).
- Artist and writer Jack Young led a weeklong project exploring 'pink & green' with all the classes at Chisenhale Primary. Drawing on the island location of the exhibition and its explorations about justice and freedom with inmates at Portland prison, the week focused on how we should treat people who might have hurt others and using art as a tool to imagine the kind of world we would want to live in. Their work will be collated into a small publication for release later this year, 'Island of Us: Conversations About Justice'.

Art-making in Unstable Contexts

- The gallery is committed to working with young people in the borough who experience material barriers to accessing art and culture.
- Our program at London East Alternative Provision, a Pupil Referral Unit (PRU) 10 minutes walk from the gallery, continues as the major socially engaged program we are currently working on.
- Most of the students we work with are at present risk of criminal or sexual exploitation, with almost all having complex and varied learning needs.
- This project, funded by the Freeland Foundation and Ford Foundation, explores art teaching in such contexts and the mutual learning that can occur between experienced teaching staff in such schools and artists.
- The creative team (Edwin Mingard, Seth, Ashley Lloyd Lewis & Femi Tiwo) have delivered over 50 full days of teaching over the academic year, working closely with experienced art lead at LEAP, Lennox Barton, and staff across the school. An experienced teacher and award-winning author recently told us, "I can work in a PRU for 45 minutes before the goodness I have runs out."
- We have learned an enormous amount about the minutiae and practicalities of teaching in such schools that will be of particular interest to those working with students at risk of exclusion in mainstream settings. We have supported all the students in receiving qualifications (only 1% of students in PRUs leave with more than 5 GCSEs A-C). We have built strong relationships with students, staff, and senior management, and the young people are proud and committed to their work in the art room with us.

CHISENHALE GALLERY

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

FOR THE YEAR ENDED 31 MARCH 2025

We are likely to have some presence in the school in the autumn term. The next stage is to collate the learning with support from independent evaluator Sarah Coffils (former head of education at SLG) and develop a book. This will tell the story of our year in the school, showcase the work and exhibitions produced, and invite artists and arts educators we admire to contribute their "best lessons." We want the book to be a genuine resource, something we would have liked to have read before we started a year ago.

CURATORIAL FELLOWSHIPS

In 2024-25 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.

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 chair of the board in October 2022.

During 2024-25 Chisenhale Gallery employed a team of 33 people including 18 salaried employees in full time and part time roles, 15 freelance/contractor positions across front of house and events, exhibition installation, and bookkeeping.

Senior staff 2024-25:

Director – Zoé Whitley (stepped down February 2025)

Director - Edward Gillman (appointed in March 2025)

Deputy Director – Charlotte Cole

Senior Development Manager – Giorgio Mattia

Curator - Commissions – Olivia Aherne

Curator - Social Practice – Seth Pimlott

NETWORKS

In 2024-25 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

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 2025

Financial review

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Over the past decade, the Gallery has steadily diversified its fundraising streams and decreased its dependence on Arts Council England funding, which accounted for 17% of overall income.

The Gallery has navigated a challenging period with more limited fundraising success than in previous years. Overall income from donations, grants and charitable activities declined since 2023-24. However, donations from individuals increased significantly, demonstrating strong supporter engagement. The Friends and Patrons' Programme, alongside the Futures Fund, raised unrestricted income of £174,240 (compared to £183,969 in 2023-24).

Programme income reached £265,658 against a budgeted target of £326,166, representing a substantial increase on the previous year's £200,352. Significant staff turnover made 2024-25 a year of strategic transition.

As a result of these pressures, reserves diminished during this period, though they remain in line with our reserves policy. The organisation is now in a period of renewal. The appointments of both a new Director and a new development team mark an important turning point. Under this new leadership and with a refreshed vision, we are building momentum towards a continued strong position with a robust, strategic approach to fundraising well-suited to the current landscape.

We have taken proactive steps to reduce expenditure in 2025-26 to strengthen financial sustainability, whilst establishing strong foundations to rebuild and enhance our fundraising strategy.

Reserves policy

On 31 March 2025 the Gallery had unrestricted funds of £456,848. The purpose of these funds is to provide a safety net for unexpected costs and to facilitate continuation or orderly winding down of the organisation in the event of a funding shortfall.

The Trustees have agreed to hold a designated 'Reserve Fund' equivalent to three months of basic operating costs. These reserves currently stand at £116,500, in line with this policy.

RISK

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, with a sub-lease break clause in 2028. 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 17% of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining c.83% 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 and Director is in post, rebuilding the fundraising strategy from the ground up.

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 2024.

CHISENHALE GALLERY

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

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	
Alexandra Hess	
Lubaina Himid	(Resigned 18 November 2024)
Melodie Leung	
Sasha Morgan	
Katherine Schaefer	(Appointed 1 May 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)
Samuel Talbot	(Resigned 28 April 2024)

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

May Yasmine Marie Calil

.....
May Calil

Chair

Date: 27-10-2025

CHISENHALE GALLERY

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF CHISENHALE GALLERY

I report to the trustees on my examination of the financial statements of Chisenhale Gallery (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

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

Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

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

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



Galloways Accounting (Bexhill) Limited

23 St Leonards Road
Bexhill on Sea
East Sussex
TN40 1HH
Date: 29 October 2025.....

CHISENHALE GALLERY

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Current financial year		Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
	Notes					
Income and endowments from:						
Donations and legacies	5	370,040	-	229,137	599,177	1,059,828
Charitable activities	3	62,736	-	18,160	80,896	39,866
Investments	4	4,262	-	-	4,262	8,869
Other income	6	314,886	-	-	314,886	142,875
Total income		<u>751,924</u>	<u>-</u>	<u>247,297</u>	<u>999,221</u>	<u>1,251,438</u>
Expenditure on:						
Charitable activities	7	703,188	-	360,081	1,063,269	1,073,375
Total expenditure		<u>703,188</u>	<u>-</u>	<u>360,081</u>	<u>1,063,269</u>	<u>1,073,375</u>
Net income/(expenditure)		<u>48,736</u>	<u>-</u>	<u>(112,784)</u>	<u>(64,048)</u>	<u>178,063</u>
Transfers between funds		(3,204)	3,204	-	-	-
Net movement in funds	9	<u>45,532</u>	<u>3,204</u>	<u>(112,784)</u>	<u>(64,048)</u>	<u>178,063</u>
Reconciliation of funds:						
Fund balances at 1 April 2024		<u>411,316</u>	<u>113,296</u>	<u>117,784</u>	<u>642,396</u>	<u>464,333</u>
Fund balances at 31 March 2025		<u>456,848</u>	<u>116,500</u>	<u>5,000</u>	<u>578,348</u>	<u>642,396</u>

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 2025

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

CHISENHALE GALLERY

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	13		11,240		14,658
Current assets					
Stocks	14	23,160		35,593	
Debtors	15	352,131		163,615	
Cash at bank and in hand		239,574		459,335	
		614,865		658,543	
Creditors: amounts falling due within one year	16	(47,757)		(30,805)	
Net current assets			567,108		627,738
Total assets less current liabilities			578,348		642,396
The funds of the charity					
Restricted income funds	20	5,000		117,784	
Unrestricted funds - general	21	456,848		411,316	
Unrestricted funds - Designated	19	116,500		113,296	
			578,348		642,396

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 2025.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their 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 ...27-10-2025...

May Yasmine Marie Calil

.....
May Calil
Chair

CHISENHALE GALLERY

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Cash flows from operating activities					
Cash absorbed by operations	24		(223,694)		(347,011)
Investing activities					
Purchase of tangible fixed assets		(329)		(5,910)	
Investment income received		4,262		8,869	
Net cash generated from investing activities			3,933		2,959
Net cash generated from financing activities			-		-
Net decrease in cash and cash equivalents			(219,761)		(344,052)
Cash and cash equivalents at beginning of year			459,335		803,387
Cash and cash equivalents at end of year			239,574		459,335

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

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 Basis of preparation

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 2025

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 2025

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 2025

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 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Unrestricted funds						
Catalogue & bag sales	4,905	-	4,905	2,027	-	2,027
Sale of editions	44,765	-	44,765	25,128	-	25,128
Sundry income	12,743	-	12,743	6,506	-	6,506
Room hire	323	-	323	-	-	-
Co-commissioning	-	18,160	18,160	-	6,205	6,205
	<u>62,736</u>	<u>18,160</u>	<u>80,896</u>	<u>33,661</u>	<u>6,205</u>	<u>39,866</u>

4 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	4,262	8,869
	<u>4,262</u>	<u>8,869</u>

5 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	8,165	120,909	129,074	59,163	147,382	206,545
Grants received	282,824	108,228	391,052	305,024	470,715	775,739
Membership fees	79,051	-	79,051	77,544	-	77,544
	<u>370,040</u>	<u>229,137</u>	<u>599,177</u>	<u>441,731</u>	<u>618,097</u>	<u>1,059,828</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

5 Income from donations and legacies

(Continued)

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Grants receivable for core activities						
A4 Arts Foundation	-	-	-	23,999	-	23,999
Arts Council England NPO	168,421	-	168,421	168,421	-	168,421
Futures Fund	114,403	-	114,403	-	-	-
Bloomberg Digital	-	-	-	-	120,000	120,000
Deborah Roberts	-	-	-	-	56,059	56,059
Foundation Foundation	-	10,000	10,000	-	8,000	8,000
Goodman Gallery	-	7,500	7,500	-	-	-
Henry Moore Foundation	-	6,000	6,000	-	5,000	5,000
East End community Foundation	-	5,000	5,000	-	-	-
Madlove Ltd	-	-	-	10,890	19,502	30,392
Terra Foundation	-	-	-	-	25,000	25,000
The Ford Foundation	-	39,372	39,372	-	40,430	40,430
The Freelands Foundation	-	-	-	-	25,600	25,600
Chisenhale dance space funding	-	3,169	3,169	-	21,195	21,195
Mondrian Fund	-	11,739	11,739	-	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
University of Westminster	-	300	300	-	-	-
The African Arts Trust	-	5,000	5,000	-	-	-
Bow & Stepney Health CIC	-	2,300	2,300	-	-	-
Tower Hamlets SLA	-	984	984	-	-	-
Josh Austrian Cultural Forum contribution	-	854	854	-	-	-
Embassy of the Kingdom of Netherlands donation	-	16,011	16,011	-	-	-
	<u>282,824</u>	<u>108,228</u>	<u>391,052</u>	<u>305,024</u>	<u>470,715</u>	<u>775,739</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

6 Other income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Gallery Tax Relief	314,886	142,875

7 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Programme costs	382,519	396,430
Share of support and governance costs (see note 8)		
Support	659,112	657,206
Governance	21,638	19,739
	<u>1,063,269</u>	<u>1,073,375</u>
Analysis by fund		
Unrestricted funds - general	703,188	566,857
Restricted funds	360,081	506,518
	<u>1,063,269</u>	<u>1,073,375</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

8 Support costs allocated to activities

	2025 £	2024 £
Staff costs	519,744	495,557
Depreciation	3,747	4,886
Fundraising	5,597	5,622
Stationery	3,096	4,089
Rent and Insurance	41,176	37,348
Staff training and sundry expenses	18,365	44,627
Telephone and computer costs	37,301	23,299
Travel and Hospitality	2,391	3,397
Website and Intranet	2,336	(8,300)
Bank charges	3,838	2,771
Heat and light	3,925	4,472
Repairs and maintenance	17,596	28,795
Governance costs	21,638	30,382
	<u>680,750</u>	<u>676,945</u>
Analysed between:		
Total	<u>680,750</u>	<u>676,945</u>

9 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	3,900	17,000
Depreciation of owned tangible fixed assets	3,747	4,886
	<u>7,647</u>	<u>21,886</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:

	2025 Number	2024 Number
Administration	3	3
Fundraising	2	2
Productions	12	13
Total	<u>17</u>	<u>18</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

11 Employees	(Continued)	
Employment costs	2025 £	2024 £
Wages and salaries	465,507	434,607
Social security costs	39,663	44,645
Other pension costs	14,574	16,305
	<u>519,744</u>	<u>495,557</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 £
Cost	
At 1 April 2024	114,562
Additions	329
At 31 March 2025	<u>114,891</u>
Depreciation and impairment	
At 1 April 2024	99,904
Depreciation charged in the year	3,747
At 31 March 2025	<u>103,651</u>
Carrying amount	
At 31 March 2025	<u>11,240</u>
At 31 March 2024	<u>14,658</u>

14 Stocks

	2025 £	2024 £
Finished goods and goods for resale	<u>23,160</u>	<u>35,593</u>

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

15 Debtors		2025	2024
		£	£
Amounts falling due within one year:			
Trade debtors		38,337	21,174
Other debtors		313,794	142,441
		<u>352,131</u>	<u>163,615</u>
		<u><u>352,131</u></u>	<u><u>163,615</u></u>
16 Creditors: amounts falling due within one year		2025	2024
		£	£
	Notes		
Other taxation and social security		8,704	12,641
Deferred income	17	20,000	-
Trade creditors		13,441	5,771
Other creditors		1,712	2,193
Accruals		3,900	10,200
		<u>47,757</u>	<u>30,805</u>
		<u><u>47,757</u></u>	<u><u>30,805</u></u>
17 Deferred income		2025	2024
		£	£
Other deferred income		20,000	-
		<u>20,000</u>	<u>-</u>
		<u><u>20,000</u></u>	<u><u>-</u></u>
Deferred income is included in the financial statements as follows:			
		2025	2024
		£	£
Deferred income is included within:			
Current liabilities		20,000	-
		<u>20,000</u>	<u>-</u>
Movements in the year:			
Deferred income at 1 April 2024		-	361,125
Released from previous periods		-	(361,125)
Resources deferred in the year		20,000	-
		<u>20,000</u>	<u>-</u>
Deferred income at 31 March 2025		20,000	-
		<u>20,000</u>	<u>-</u>
		<u><u>20,000</u></u>	<u><u>-</u></u>
18 Retirement benefit schemes		2025	2024
		£	£
Defined contribution schemes			
Charge to profit or loss in respect of defined contribution schemes		14,574	16,305
		<u>14,574</u>	<u>16,305</u>
		<u><u>14,574</u></u>	<u><u>16,305</u></u>

CHISENHOLE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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 Unrestricted funds - Designated

These are unrestricted funds which are designated to core funding as reserves in the event of winding down operations & the charity needs to cover 3 months of operating expenses.

	At 1 April 2024 £	Transfers £	At 31 March 2025 £
Designated funds	113,296	3,204	116,500
	<u>113,296</u>	<u>3,204</u>	<u>116,500</u>
Previous year:	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Designated funds	147,821	(34,525)	113,296
	<u>147,821</u>	<u>(34,525)</u>	<u>113,296</u>

20 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 2024 £	Incoming resources £	Resources expended £	Transfers £	Gains and losses £	At 31 March 2025 £
Freelands Foundation	25,600	-	(25,600)	-	-	-
Everette Taylor (Kickstarter)	-	10,000	(10,000)	-	-	-
Chisenhale Dance Space	-	3,169	(3,169)	-	-	-
Alexandra Hess Fund donation	-	10,000	(10,000)	-	-	-
Bloomberg	25,000	-	(25,000)	-	-	-
Mondrian Fund	12,184	11,739	(23,923)	-	-	-
East End community Foundation	-	5,000	-	-	-	5,000
University of Westminster	-	300	(300)	-	-	-
P Goodman Gallery	-	7,500	(7,500)	-	-	-

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

20 Restricted funds (Continued)

Fabiana Marenghi Vaselli Bond Commissions						
Fund donation	-	10,000	(10,000)	-	-	-
Marc Payot (via Chapel & York) donation	-	9,723	(9,723)	-	-	-
Exhibition Donations	-	42,000	(42,000)	-	-	-
Henry Moore Foundation	-	6,000	(6,000)	-	-	-
Chisenhale Publishing - Donations	-	19,186	(19,186)	-	-	-
The Prism Charitable Trust	-	10,000	(10,000)	-	-	-
Deborah Roberts	55,000	-	(55,000)	-	-	-
Ford foundation	-	39,372	(39,372)	-	-	-
Foundation	-	10,000	(10,000)	-	-	-
Bow & Stepney Health CIC	-	2,300	(2,300)	-	-	-
Asymmetry Art foundation	-	10,000	(10,000)	-	-	-
The African Arts Trust	-	5,000	(5,000)	-	-	-
Tower Hamlets SLA	-	984	(984)	-	-	-
Embassy of the Kingdom of Netherlands donation	-	16,011	(16,011)	-	-	-
Co- ommissioning income	-	18,160	(18,160)	-	-	-
Josh Austrian Cultural Forum contribution	-	853	(853)	-	-	-
	117,784	247,297	(360,081)	-	-	5,000
	117,784	247,297	(360,081)	-	-	5,000

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

20 Restricted funds	(Continued)					
Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	Gains and losses	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 Fondation	-	12,184	-	-	-	12,184
Pernod Ricard Clare Mckeon Foundation	-	16,745	(16,745)	-	-	-
Lotus L. Kang Foundation	-	5,000	(5,000)	-	-	-
Joshua Leon Grant	-	29,166	(29,166)	-	-	-
Fluxus Grant Exhibition Donations	-	5,054	(5,054)	-	-	-
Henry Moore Foundation	-	6,800	(6,800)	-	-	-
Chisenhale Publishing - Donations	-	18,250	(18,250)	-	-	-
Futures fund Deborah Roberts	-	5,000	(5,000)	-	-	-
Ford foundation Foundation	-	42,000	(42,000)	-	-	55,000
foundation	-	87,132	(87,132)	-	-	-
Terra foundation	-	56,059	(1,059)	-	-	-
Asymmetry Art foundation	-	40,430	(40,430)	-	-	-
	-	8,000	(8,000)	-	-	-
	-	25,000	(25,000)	-	-	-
	-	74,980	(74,980)	-	-	-
	-	624,302	(506,518)	-	-	117,784

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

20 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 of 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 2025

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 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	411,316	751,924	(703,188)	(3,204)	456,848
	<u>411,316</u>	<u>751,924</u>	<u>(703,188)</u>	<u>(3,204)</u>	<u>456,848</u>
Previous year:	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>316,512</u>	<u>627,136</u>	<u>(566,857)</u>	<u>34,525</u>	<u>411,316</u>

22 Analysis of net assets between funds

	Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:				
Tangible assets	11,240	-	-	11,240
Current assets/(liabilities)	445,608	116,500	5,000	567,108
	<u>456,848</u>	<u>116,500</u>	<u>5,000</u>	<u>578,348</u>
	<u>456,848</u>	<u>116,500</u>	<u>5,000</u>	<u>578,348</u>
	Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Tangible assets	14,658	-	-	14,658
Current assets/(liabilities)	396,658	113,296	117,784	627,738
	<u>411,316</u>	<u>113,296</u>	<u>117,784</u>	<u>642,396</u>
	<u>411,316</u>	<u>113,296</u>	<u>117,784</u>	<u>642,396</u>

23 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

CHISENHALE GALLERY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

24	Cash absorbed by operations	2025 £	2024 £
	(Deficit)/surplus for the year	(64,048)	178,064
	Adjustments for:		
	Investment income recognised in statement of financial activities	(4,262)	(8,869)
	Depreciation and impairment of tangible fixed assets	3,747	4,886
	Movements in working capital:		
	Decrease/(increase) in stocks	12,433	(35,593)
	(Increase) in debtors	(188,516)	(86,187)
	(Decrease) in creditors	(3,048)	(38,187)
	Increase/(decrease) in deferred income	20,000	(361,125)
	Cash absorbed by operations	<u>(223,694)</u>	<u>(347,011)</u>

25 Analysis of changes in net funds

The charity had no material debt during the year.