

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

**Chisenhale Gallery**

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

**For the year ended 31 March 2020**

**Chisenhale Gallery**  
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**For the year ended 31 March 2020**

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# CHISENHALE

## CHISENHALE GALLERY: TRUSTEES ANNUAL REPORT 2019-20

### INTRODUCTION

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

Chisenhale Gallery has an award winning, 38-year history as one of London's most innovative forums for art. With a reputation for identifying new artistic talent, we believe in making cultural impact through working with artists and learning from our neighbours. We develop ideas with artists over a one- to two-year incubation period, from concept to completion.

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

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

Building on this rich and varied history, we continue to place artists at the centre of our activities. The 2020-21 programme comprises exciting exhibitions by Thao Nguyen Phan, Yu Ji, Abbas Akhavan and Rindon Johnson. Working with video, sculpture, painting and installation, the artists individually address urgent issues related to our natural and built environments, as well as changing political climates.

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

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

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

## STRATEGIC AIMS AND OBJECTIVES

The trustees and staff of Chisenhale Gallery have identified the following Strategic Objectives that underpin all the Gallery's activities. These aims and objectives inform the set of activities and priorities outlined in the Gallery's business plan 2018-22. Collectively they also fulfil the five goals of Chisenhale Gallery's core funder, Arts Council England, as set out in 'Great Art and Culture for Everyone'.

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 enable critical debate and create opportunities to discuss issues that recur throughout the Gallery's commissions, address key questions raised by artists' work and explore timely social, political and formal issues, for both artists and audiences.
3. To provide professional development for artists to enable them to develop their practices, by strategically securing production partners in the UK and abroad, networking, peer critique, curatorial support and learning opportunities.
4. To provide a platform for artists from diverse cultural backgrounds to develop new work and reach audiences in the UK and abroad.
5. To engage audiences locally, nationally and internationally in increased numbers across a range of platforms.
6. To provide a distinctive artist-led *Engagement Programme* within East London that is appropriate for our community and our artistic approach, with a particular focus on providing activities for young people.
7. To provide employment opportunities and structured training that enables arts graduates and professionals to develop their careers within the sector.
8. To increase the diversity of our staff and board, embedding the 'Creative Case for Diversity' across the whole organisation, ensuring that the Gallery reflects contemporary society.
9. To continue to build the Gallery's management and governance capacity and promote the particular value of the contemporary art sector to both funders and audiences.
10. To sustain a successful business model for Chisenhale Gallery including a broad range of income sources to ensure that its resources match its ambitions, and to secure the Gallery's accommodation for the long-term.

## STAFF AND GOVERNANCE

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

In October 2019, after eleven years as Director of Chisenhale Gallery, Polly Staple was appointed as Director of Collection, British Art at Tate. She left Chisenhale Gallery at the end of December 2019. In this senior role, Polly leads the development of Tate's collection of British art, managing the research and acquisition of works from 1500 to the present day.

In January 2020 the Board of Trustees appointed Zoé Whitley as Chisenhale Gallery's new director. Zoé took up the post on 30 March 2020.

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

In 2019-20 Chisenhale Gallery employed ten core members of staff in addition to eight hourly-paid roles within front of house and events, and up to seven freelancers within exhibition installation and bookkeeping. During the year, the Gallery invested in extra support with the creation of two new Assistant Curator roles, building on a previous Curatorial Trainee Programme which ran from 2013 – 2019, and a new part-time role of Front of House Coordinator.

#### **Senior staff: 2019-20**

- Director – Polly Staple (until January 2020)
- Director – Zoé Whitley (appointed March 2020)
- Deputy Director – Isabelle Hancock
- Development Manager – Ioanna Nitsou
- Operations Manager – Petra Schtirba
- Curator: Commissions – Ellen Greig
- Curator: Engagement – Emma Moore

#### **COMMISSIONS PROGRAMME 2019-20**

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

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

Recent lines of enquiry include the impact of new technologies on image production and circulation, as well as questioning how history is constructed in order to challenge the consumption and distribution of knowledge. The programme has also addressed broader questions surrounding the body as a site of political enquiry and the ethics of collaboration.

Artists participating in the 2019-20 Commissions Programme were Mandy El-Sayegh, Ima-Abasi Okon, Sidsel Meineche Hansen and Imran Perretta.

We were delighted that Ima-Abasi Okon, Sidsel Meineche Hansen and Imran Perretta were all recipients of 2020 Turner Bursaries (replacing the 2020 Turner Prize due to the coronavirus pandemic), each nominated for their 2019 Chisenhale Gallery commissions.

Exhibitions that took place at Chisenhale Gallery during 2019-20 were:

**Mandy El-Sayegh:** *Cite Your Sources*  
12 April - 9 June 2019

**Ima-Abasi Okon:** *Infinite Slippage: nonRepugnant Insolvencies T!-a!-r!-r!-y!-i!-n!-g! as Hand Claps of M's Hard' Loved' Flesh [I'M irreducibly-undone because] – Quantum Leanage-Complex-Dub*  
28 June – 1 September 2019

**Sidsel Meineche Hansen:** *Welcome to End-Used City*  
20 September – 8 December 2019

**Imran Perretta:** *the destructors*  
16 January – 15 March 2020

## ENGAGEMENT PROGRAMME 2019-20

The 2019-20 *Engagement Programme* comprised a broad range of activities including talks and events devised in collaboration with commissioned artists, a dedicated programme for young people, and community partnerships. The *Engagement Programme* also included children's workshops, seminars and visits from schools and higher education institutions.

For audiences, the programme created opportunities to discuss themes that recur across the commissions programme, and to critically reflect on timely social, political and formal questions raised by artists' work. All events were free, creating a programme that was open and accessible to as many audiences as possible.

For each exhibition in the 2019-20 programme, the gallery produced interviews with the commissioned artists, and a reading list of books, articles and films, all expanding on ideas within the artists' work. All of this material was made available online and in printed form. In addition, all *Engagement Programme* events were recorded and made available online on the gallery's website. Through this online archive, the gallery offers multiple platforms for engagement and continues to expand its reach. Please visit the 'Watch, Read, Listen' section of our website to find out more.

## SCHOOLS AND HIGHER EDUCATION

In 2019-20 the Gallery continued to deliver *Chisenhale Gallery Presents*, its programme of artists' presentations at local secondary schools, and to build on relationships with local schools through networks such as the Tower Hamlets Art Teachers (THAT) Network.

In November 2019 the gallery produced a Creative Careers Day, a bi-annual event for young people from secondary schools across Tower Hamlets, hosted for this iteration at London Metropolitan University's School of Art, Architecture and Design and presented by Chisenhale Gallery in partnership with the Tower Hamlets Art Teachers' Network and Create London.

The Creative Careers Day provided the opportunity for students to hear from a range of creative professionals about their jobs and to be inspired to pursue a future in the creative industries. Speakers included: Bob & Roberta Smith, artist; Momtaza Mehri, poet, essayist and Young Poet Laureate 2018; Hanina Pinnick, photographer; Block1: Design; Asif Khan, architect; Alistair Hall, graphic designer; Deepa Keshvala, director of photography; Hannah Clifford and Harriet Catchpole, theatre directors; Peter Marigold, furniture and product

designer; and Leanne Elliott Young, director *Commune East* alongside Eden Loweth, fashion designer and co-founder of ART SCHOOL. 149 students from seven local schools attended.

Chisenhale Gallery also welcomed group visits to exhibitions from schools, universities and colleges, with introductions to the exhibitions by members of the curatorial team, as well as the use of our education studio for seminars and further discussion. In 2019-20 the Gallery facilitated 32 group visits from higher education institutions and local schools.

## YOUNG PEOPLE

In January 2019 the Gallery launched *ChisenhaleHz* – a new dedicated programme for young people aged 16 – 20 who meet regularly at the Gallery and programme public events in response to the themes of the commissions programme. The pilot year of this programme received funding from the East End Community Foundation through the #iwill programme.

Through mentoring sessions with Chisenhale Gallery's curatorial team and invited practitioners including artists, writers, curators and filmmakers, the programme supported creative practice among young people and provided participants with the opportunity to meet artists, learn new skills, and form a network of new friends and collaborators.

In 2019-20 a series of public events programmed by *ChisenhaleHz* members included: a discussion in response to Sidsel Meineche Hansen's commission *Welcome to End-Used City* exploring the question: *Should we accept the sharing of personal data as the new social norm?*; a screening of artists' film exploring ideas of access, agency, and distribution in response to Mandy El-Sayegh's commission *Cite Your Sources*; and a roundtable discussion with writer and artist Morgan Quaintance and artist free.yard, exploring ideas of who, or what, defines the 'centre' in response to Ima-Abasi Okon's commission.

Also in January 2019, Chisenhale Gallery began working on a two year partnership with The Institute of Contemporary Arts (ICA), BBC Arts and Arts Council England to present *New Creatives*, a series of commissioning opportunities for young artists aged 16 - 30 who work with audio or moving image.

Over two years Chisenhale Gallery is working with four artists selected via an open call, providing mentoring and support to develop new commissions from initial idea through to final work. Chisenhale Gallery is one of six production partners including the ICA, Kingston School of Art, NTS, SPACE, Dazed Media and Workflow. Commissioned artists will present their work in a showcase at the ICA and may also be selected for broadcast on BBC iPlayer or BBC Sounds.

In 2019-20, the first year of the programme, Chisenhale Gallery worked with artist Tom Foskett-Barnes and artist and writer Sarah Roselle Khan. Tom Foskett-Barnes produced an audio commission, an aural exploration of the LGBT+ helpline, *Switchboard*, founded in March 1974. Sarah Roselle Khan produced *Inside Out*, a short film that combines archival footage of everyday British-Pakistani culture with text and monologue written and performed by Khan. The work reflects on her experience of growing up in Britain, from a mixed heritage and working-class British Muslim family.

## PARTNERSHIPS, AUDIENCES & PARTICIPANTS

Chisenhale Gallery's three main audience groups are defined in its 2018-22 business plan as:

- Artists and arts professionals
- Local community groups, including schools and young people

- London, national and international art audiences

During the 2019-20 financial year the gallery conducted 397 visitor surveys through the Audience Agency's Audience Finder project, showing that:

- 66% of audience members were aged under 35
- 22% of audience members identified as Black, Asian or ethnically diverse
- 33% of visitors said that they live locally to Chisenhale Gallery
- 36% of visitors were artists

During the year, artworks commissioned by Chisenhale Gallery were shown at major exhibitions, biennials and film festivals around the world, achieving overall audience figures of 276,980. This includes exhibitions on site at Chisenhale Gallery, *Engagement Programme* activities and touring of Chisenhale Gallery commissions to partner venues in the UK and internationally. Most notably:

- Exhibitions onsite at Chisenhale Gallery were visited by **10,498** people;
- Chisenhale Gallery's *Engagement Programme* engaged **1,589** participants;
- Lawrence Abu Hamdan's 2018 commission, *Earwitness Theatre*, concluded its four-venue international tour, visited by **13,925** people at Witte de With Centre for Contemporary Art, Rotterdam, and **9,444** people at Contemporary Art Museum St. Louis;
- Additionally, Lawrence Abu Hamdan's Turner Prize exhibition at Turner Contemporary, Margate, which included works from *Earwitness Theatre*, was visited by **141,550** people;
- Thao Nguyen Phan's commission reached combined audiences of **28,923** at co-commissioning partners the Joan Miró Foundation, Barcelona and WIELS, Brussels, before its presentation at Chisenhale Gallery in 2020; and
- Imran Perretta's commission, the destructors, was visited by **4,643** people at Spike Island, Bristol on the first leg of its four venue UK tour.

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

In 2019-20, commissioning, production and touring partners included:

- Spike Island, Bristol;
- Baltic Centre for Contemporary Art, Gateshead;
- The Whitworth, University of Manchester;
- Void, Derry~Londonderry
- Han Nefkens Foundation;
- Joan Miró Foundation, Barcelona;
- WIELS Contemporary Art Centre, Brussels;
- The Institute of Contemporary Arts (ICA);
- Kingston School of Art;
- NTS;
- SPACE;
- Dazed Media;
- Werkflow; and
- BBC Arts

Engagement and community programme partners included:

- The Mile End Community Project;

- Jawaab;
- The East End Women's Institute;
- The Tower Hamlets Art Teacher's (THAT) Network
- London Metropolitan University
- Create London
- Seven Tower Hamlets' secondary schools; and
- A wide range of universities and higher education institutions.

## **NETWORKS**

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.

## **CAPITAL DEVELOPMENT PLANS**

After interviewing 11 architectural practices, in April 2019 Chisenhale Gallery engaged 6 architects to develop a feasibility study for a major capital project. Plans included securing a lease on additional, currently derelict space, within the building that the gallery occupies which is owned by Tower Hamlets Council. Significant progress was made, alongside the lease holder Chisenhale Art Place Trust, on building relationships with the council and a full feasibility study was conducted throughout the summer of 2019, resulting in a costed project with a fundraising target of c. £1.2 million. The renovation would enable a significant expansion of the Gallery's education and engagement activities alongside improving the gallery's entrance, installing heating in the gallery, adding more public toilets, improved office space and attendant facilities.

In October 2019 the project was paused following the news that Polly Staple was to step down as director at the end of the year, meaning that the gallery's focus shifted towards recruitment of a new director rather than launching a major capital fundraising campaign at that time. The aim was for the project to be evaluated by the incoming director and if it was decided to proceed, to submit an application to Arts Council England's Small Capital Grants scheme in May 2020.

In March 2020, the same month that new director Zoé Whitley took up her post, the escalating Covid-19 crisis forced the closure of the gallery. ACE cancelled the Small Capital Grants scheme for 2020, instead directing funds towards emergency support for arts organisations affected by the pandemic. Given the severe impact of the pandemic on the economy and crucially the long-term outlook for fundraising, the Director and Trustees took the decision that the capital project was no longer viable for the organisation to deliver in the current climate. Unrestricted funds which had been earmarked to seed fund the project were instead directed towards sustaining the organisation through the crisis.

## **2019-20 FINANCIAL REVIEW**

Chisenhale Gallery is a registered charity and one of Arts Council England (ACE)'s National Portfolio Organisations. Resource sharing is central to all activities and Chisenhale Gallery collaborates with other organisations to co-produce the majority of projects, enabling the production of ambitious commissions.

In 2019-20 ACE NPO funding accounted for 25% of overall income, with the remaining 75% raised from a range of sources including grants from trusts and foundations, donations from individuals, and sales of limited-edition artworks – Chisenhale Editions.

In 2019-20 Chisenhale Editions were produced by Chisenhale Gallery Alumni Mandy El-Sayegh, Clare Woods, Josephine Pryde and Sonia Boyce. Sales of Chisenhale Editions at the gallery and through online platforms generated £47,908. Additionally, £42,010 was generated through the gallery's participation in the fundraising event 'Allied Editions' at Frieze London.

Donations from individuals continued to be a vital source of funding. During the financial year Chisenhale Gallery's Friends and Patrons' Programme raised unrestricted income of £129,396. The Gallery also secured major donations from individuals for all exhibitions in the programme. Additionally, the Commissions Fund – a major donor initiative that directly supports the production of the annual Commissions Programme – raised £80,000 in its second year of operation.

Chisenhale Gallery operates with a team of two dedicated fundraising staff, a Development Manager and Development Coordinator, and all other senior staff including the Director are closely engaged in fundraising activities. This investment reflects the ever-growing need for the Gallery to raise significant funds on top of its Arts Council England grant.

Despite the change of leadership during the year, Chisenhale Gallery was in a strong position in March 2020, having secured funding for the majority of the planned programme for the forthcoming year. Previous fundraising success in 2018-19 had enabled the Gallery to ringfence unrestricted funds for the planned capital project, which it was able to release in 2020-21 to instead provide support to the organisation through the Covid-19 crisis.

## **RESERVES POLICY**

At 31 March 2020 the gallery had unrestricted funds of £221,563. 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' of £110,000, equivalent to three months of basic operating costs. At the end of the 2019-20 financial year, £109,700 is designated for this purpose.

From the remaining unrestricted funds, the intention was for £104,588 to be set aside as seed funding for the capital redevelopment project planned to take place in 2021. However, as of March 2020 and the impact of the Covid-19 crisis, these unrestricted funds will instead serve as a safety net to support the organisation in 2020-21 and beyond, while the organisation navigates the acutely destabilising effects of the pandemic and its severe impact on fundraising.

## RISK

The Covid-19 crisis presents the biggest risk to Chisenhale Gallery in a decade. While the Gallery entered the pandemic in a position of relative strength and stability following an extraordinary period of growth in the ambition of the programme, staff numbers and fundraising, the organisation is never-the-less likely to be severely impacted over a number of years. For 2020-21 the Gallery forecasts a 50% decrease in fundraising across earned income, donations from individuals and sponsorship. In the first two quarters of 2020-21 this projection has been borne out. ACE funding as a National Portfolio Organisation is so far unaffected, however this grant represents only 25% of overall income, covering approximately half of core costs. 100% of programme costs must be raised each year on top of ACE's support.

As the pandemic unfolded in March and early April the Gallery took a number of decisions designed to mitigate the risk of decreased fundraised income, including utilising the Coronavirus Job Retention Scheme. The Director, Deputy Director and Trustees continue to explore all options for securing recovery grants from Government and from trusts and foundations, as well as continuing to engage the support of individuals towards the programme and to support core costs. The gallery was successful in securing £100,000 from DCMS through the Culture Recovery Fund.

A detailed Risk Register, as well as a Sensitivity Analysis of the organisation's financial projections, is included in the 2018-22 Business Plan. Key risks identified, aside from Covid-19 include:

- Lease arrangements: Chisenhale Art Place Trust (CAPT) holds the lease on the building known as Chisenhale Works owned by the London Borough of Tower Hamlets, until 2031. Chisenhale Gallery currently occupies its space under a formal sub-lease, last renewed in March 2018 for a term of 5 years, ending in March 2023. Under that lease the Gallery has a 12-month notice period. This situation is reviewed at each board meeting and Chisenhale Gallery's board has been strengthened in recent years by the appointment of Trustees with particular skills in this area.
- Fundraising: only approximately half of core costs are covered by the Gallery's regular funding from Arts Council England, and the remaining 50% of core costs, as well as all project funding must be raised from other sources. Chisenhale Gallery, however, has a strong track record and generates income from a broad range of sources. An appropriate level of reserves also serves to cushion this risk.
- Reputational risks: particularly in relation to donations from individuals, companies, trusts and foundations, the Gallery acknowledges the potential reputational damage associated with accepting funds, where the money may have been generated – or be perceived by audiences, artists and other funders, to have been generated – through unethical practices. In 2018 the Gallery devised and implemented a comprehensive Ethics Policy which was further updated in 2020, including a specific donations policy which outlines and makes public the Gallery's procedures for conducting due diligence on donations.

The organisation undertakes periodic reviews for all areas of risk including insurance cover, workplace policies including Health and Safety, financial affairs, personnel practices, and IT. All of these policies and procedures were last reviewed and updated in 2018.

## **PUBLIC BENEFIT**

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

## **SMALL COMPANY EXEMPTION**

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

## **DIRECTORS' RESPONSIBILITIES**

Law applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 1985. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## **DIRECTORS**

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

Shane Akeroyd  
Ed Atkins (resigned 3 November 2019)  
Mark Godfrey  
Andrew Haigh  
Andrew Hale  
Paul Maheke  
Helen Marten  
Keir McGuinness  
Andrea Phillips  
Alice Rawsthorn (chair)  
May Calil  
Sam Talbot

**INDEPENDENT EXAMINER**

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

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



.....  
Alice Rawsthorn (Chair)

Dated: 1/12/2020

**Chisenhale Gallery**  
**Independent Examiners Report to the Trustees**  
**For the year ended 31 March 2020**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2020.

**Responsibilities and basis of report**

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

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

**Independent examiners statement**

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

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

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

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



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

11/2/2020

**Chisenhale Gallery**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2020**

	Notes	Unrestricted funds £	Restricted funds £	2020 £	2019 £
<b>Income and endowments from:</b>					
Donations and legacies	2	297,462	207,886	505,348	547,711
Charitable activities	3	124,329	-	124,329	168,804
Investments	4	231	-	231	153
Other income	5	36,211	-	36,211	28,685
<b>Total</b>		<b>458,233</b>	<b>207,886</b>	<b>666,119</b>	<b>745,353</b>
<b>Expenditure on:</b>					
Charitable activities	6/7	(474,040)	(207,886)	(681,926)	(649,356)
<b>Total</b>		<b>(474,040)</b>	<b>(207,886)</b>	<b>(681,926)</b>	<b>(649,356)</b>
<b>Net income/expenditure</b>		<b>(15,807)</b>	<b>-</b>	<b>(15,807)</b>	<b>95,997</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		237,370	7,115	244,485	148,488
<b>Total funds carried forward</b>		<b>221,563</b>	<b>7,115</b>	<b>228,678</b>	<b>244,485</b>

**Chisenhale Gallery Statement  
of Financial Position As at 31  
March 2020**

	Notes	2020 £	2019 £
<b>Fixed assets</b>			
Tangible assets	12	2,651	2,009
		<u>2,651</u>	<u>2,009</u>
<b>Current assets</b>			
Debtors	13	3,764	17,132
Cash at bank and in hand		361,632	404,661
		<u>365,396</u>	<u>421,793</u>
<b>Creditors: amounts falling due within one year</b>	14	(139,369)	(179,317)
<b>Net current assets</b>		<u>226,027</u>	<u>242,476</u>
<b>Total assets less current liabilities</b>		<u>228,678</u>	<u>244,485</u>
<b>Net assets</b>		<u>228,678</u>	<u>244,485</u>
<b>The funds of the charity</b>			
Restricted income funds	15	7,115	7,115
Unrestricted income funds	15	221,563	237,370
<b>Total funds</b>		<u>228,678</u>	<u>244,485</u>

For the year ended 31 March 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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



11/2/2020

**Chisenhale Gallery  
Cashflow Statement  
For the year ended 31 March 2020**

	2020 £	2019 £
<b>Cash flow from operating activities</b>		
Cash generated from operations	(40,307)	178,256
Dividends, interest and rent from investments	231	153
Purchase of tangible assets	<u>(2,953)</u>	<u>(581)</u>
	<u>(2,722)</u>	<u>(428)</u>
	(43,029)	177,828
Cash and cash equivalents at beginning of year	<u>404,661</u>	<u>226,833</u>
Cash and cash equivalents at end of year	<u><b>361,632</b></u>	<u><b>404,661</b></u>
 <b>Cash generated from operations</b>		
Net movement in funds	(15,807)	95,997
Adjustments for:		
Depreciation and amortisation of fixed assets	2,310	11,236
Dividends, interest and rent from investments	(231)	(153)
Movement in working capital		
(Increase)/decrease in debtors	13,369	(12,139)
Increase/(Decrease) in creditors	<u>(39,948)</u>	<u>83,315</u>
<b>Cash generated from operations</b>	<u><b>(40,307)</b></u>	<u><b>178,256</b></u>

**Chisenhale Gallery**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2020**

**1. Accounting Policies**

**Basis of accounting**

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

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

**Going concern**

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

**Incoming resources**

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Income from grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

**Resources expended**

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

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

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

**Taxation**

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

**Tangible fixed assets**

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

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

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

**Irrecoverable VAT**

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

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

**2. Income from donations and legacies**

	Unrestricted funds	Restricted funds	2020	2019
	£	£	£	£
Donations received	2,688	95,500	98,188	89,872
Grants received	165,378	112,386	277,764	291,987
Subscriptions received	129,396	-	129,396	155,852
Sponsorships received	-	-	-	10,000
	<u>297,462</u>	<u>207,886</u>	<u>505,348</u>	<u>547,711</u>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

**Analysis of grants received**

	2020	2019
	£	£
- ACE national Lottery Project Grants	9,000	8,000
- Adam and Mariana Clayton	-	3,000
- AFAC	-	2,948
- Ahmad and Sirine Abu Ghazaleh	-	25,000
- Alastair Cookson	-	2,500
- Alice Rawsthorn	-	5,000
- Art Fund: Jonathan Ruffer Curatorial Grants	-	1,931
- Arts Council England NPO	165,378	165,378
- Brian Boylan	6,000	6,000
- Canada House	-	1,100
- Tracey Josephs	500	-
- Charles Asprey	-	1,500
- CREATE	4,500	-
- Delfina Foundation	3,000	-
- Dr Paul Ettlinger and Raimund Berthold	-	8,000
- East End Community Foundation	4,000	6,000
- Embassy of Denmark	500	-
- Fluxus Art Projects	-	4,000
- Grants towards Curators' Travel and Research	-	2,151
- Haro and Bilge Cumbusyan	-	5,000
- Henry Moore Foundation	-	7,200
- ICA	9,000	-
- Joe & Marie Donnelly	10,000	10,000
- Karl Richard	-	2,500
- Laurie Fitch	-	2,000
- Lehmann Maupin	-	2,500
- London Community Foundation - Cockayne Grants for the Arts	-	9,000
- LUMA Foundation	-	30,000
- Maria Sukkar	-	3,000
- ESSEX STREET, New York	-	2,000
- Maya and Ramzy Rasamny	-	2,000
- Monique Burger	2,500	-
- Mophradat Grants for Artists	-	433
- Muriel & Freddie Salem, Cranford Collection	-	5,000
- Nayla Audi	-	2,500
- Pedro Barbosa	-	2,000
- SAHA	-	9,694
- Sarah Elson	5,000	-
- Shane Akeroyd	20,000	40,000
- Xuanqiao Che	2,500	-
- Yana and Stephen Peel	-	5,000
Deferred grants brought forward	164,925	74,577
Deferred grants carried forward	(129,039)	(164,925)
	<b>277,764</b>	<b>291,987</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

**3. Income from charitable activities**

	2020	2019
	£	£
<b>Unrestricted funds</b>		
<i>Programme</i>		
Fundraising event 'Allied Editions'	42,246	79,786
Limited edition income	47,908	62,973
Exhibition income	14,354	15,300
Event Programme income	48	492
Sundry income	19,773	10,253
	<b>124,329</b>	<b>168,804</b>
	<b>124,329</b>	<b>168,804</b>

**4. Investment income**

	2020	2019
	£	£
<b>Unrestricted funds</b>		
Bank interest receivable	231	153
	<b>231</b>	<b>153</b>
	<b>231</b>	<b>153</b>

**5. Other income**

	2020	2019
	£	£
<b>Unrestricted funds</b>		
Gallery Tax Relief	36,211	28,685
	<b>36,211</b>	<b>28,685</b>
	<b>36,211</b>	<b>28,685</b>

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

	Unrestricted funds	Restricted funds	2020	2019
	£	£	£	£
Programme	180,638	192,886	373,524	343,540
Support costs	293,402	15,000	308,402	305,816
	<b>474,040</b>	<b>207,886</b>	<b>681,926</b>	<b>649,356</b>
	<b>474,040</b>	<b>207,886</b>	<b>681,926</b>	<b>649,356</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

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

	Activities undertaken directly £	Support costs £	2020 £	2019 £
<b>Support costs</b>				
Programme	373,524	308,402	681,926	649,356

**8. Analysis of support costs**

	2020 £	2019 £
<b>Programme</b>		
Management	305,402	302,192
Governance costs	3,000	3,624
	<u>308,402</u>	<u>305,816</u>

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

This is stated after charging/(crediting):

	2020 £	2019 £
Depreciation of owned fixed assets	2,310	11,236
Accountancy fees	3,000	3,024
	<u>5,310</u>	<u>14,260</u>

**10. Staff costs and emoluments**

Total staff costs for the year ended 31 March 2020 were:

	2020 £	2019 £
Salaries and wages	303,797	277,705
Social security costs	25,914	24,814
Pension costs	11,165	4,178
	<u>340,876</u>	<u>306,697</u>

No-one in the organisation received a salary exceeding £60,000 in the year.

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

	2020	2019
Administration	3	2
Fundraising	2	2
Productions	5	5
	10	9

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

	Unrestricted funds £	Restricted funds £	2019 £
<b>Income and endowments from:</b>			
Donations and legacies	335,783	211,928	547,711
Charitable activities	168,804	-	168,804
Investments	153	-	153
Other income	28,685	-	28,685
<b>Total</b>	<b>533,425</b>	<b>211,928</b>	<b>745,353</b>
<b>Expenditure on:</b>			
Charitable activities	(427,428)	(221,928)	(649,356)
<b>Total</b>	<b>(427,428)</b>	<b>(221,928)</b>	<b>(649,356)</b>
<b>Net income/expenditure</b>	<b>105,997</b>	<b>(10,000)</b>	<b>95,997</b>
<b>Reconciliation of funds</b>			
Total funds brought forward	131,373	17,115	148,488
<b>Total funds carried forward</b>	<b>237,370</b>	<b>7,115</b>	<b>244,485</b>

**12. Tangible fixed assets**

	Fixtures and Fittings £
<b>Cost or valuation</b>	
At 01 April 2019	85,456
Additions	2,953
At 31 March 2020	<b>88,409</b>
<b>Depreciation</b>	
At 01 April 2019	83,447
Charge for year	2,310
At 31 March 2020	<b>85,758</b>
<b>Net book values</b>	
At 31 March 2020	<b>2,651</b>
At 31 March 2019	<b>2,009</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

**13. Debtors**

	2020	2019
	£	£
<b>Amounts due within one year:</b>		
Trade debtors	3,764	17,132
	<b>3,764</b>	<b>17,132</b>
	<b>3,764</b>	<b>17,132</b>

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

	2020	2019
	£	£
Trade creditors	12,714	11,119
Other creditors	1,235	273
Accruals and deferred income	125,420	167,925
	<b>139,369</b>	<b>179,317</b>
	<b>139,369</b>	<b>179,317</b>

**15. Movement in funds**

**Unrestricted Funds**

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

**Unrestricted Funds - Previous year**

	Balance at 01/04/2018	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2019
	£	£	£	£	£
<i>Designated</i>					
Designated fund	119,700	-	-	(10,000)	109,700
<i>General</i>					
General	11,673	533,425	(427,428)	10,000	127,670
	<b>131,373</b>	<b>533,425</b>	<b>(427,428)</b>	<b>-</b>	<b>237,370</b>
	<b>131,373</b>	<b>533,425</b>	<b>(427,428)</b>	<b>-</b>	<b>237,370</b>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

**Purpose of unrestricted Funds**

Designated fund

These are funds designated by the trustees for specific future purposes

General

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

**Restricted Funds**

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

**Restricted Funds - Previous year**

	Balance at 01/04/2018	Incoming resources	Outgoing resources	Balance at 31/03/2019
	£	£	£	£
Restricted fund	17,115	211,928	(221,928)	7,115
	<u>17,115</u>	<u>211,928</u>	<u>(221,928)</u>	<u>7,115</u>

**Purpose of restricted funds**

Restricted fund

Restricted funds represent funds given for specific exhibitions or projects

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2020**

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

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
General	2,651	109,212	111,863
<i>Designated</i>			
Designated fund	-	109,700	109,700
<b>Restricted funds</b>			
Restricted fund	-	7,115	7,115
	<b>2,651</b>	<b>226,027</b>	<b>228,678</b>
<b>Previous year</b>			
	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
General	2,009	125,661	127,670
<i>Designated</i>			
Designated fund	-	109,700	109,700
<b>Restricted funds</b>			
Restricted fund	-	7,115	7,115
	<b>2,009</b>	<b>242,476</b>	<b>244,485</b>

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities**  
**For the year ended 31 March 2020**

	2020	2019
	£	£
<b>INCOME AND ENDOWMENT</b>		
<b>Donations and legacies</b>		
Donations, inc. Commissions Fund	98,188	89,872
Grants and specific donations receivable	277,764	291,987
Friends and Patrons Programme	129,396	155,852
Sponsorships	-	10,000
	<b>505,348</b>	<b>547,711</b>
<b>Charitable activities</b>		
Catalogue sales	236	645
Fundraising event income: Allied Editions	42,010	79,141
Limited edition income	47,908	62,973
Exhibition income	14,354	15,300
Event Programme income	48	492
Sundry income	19,773	10,253
	<b>124,329</b>	<b>168,804</b>
<b>Investments</b>		
Bank interest receivable	231	153
	<b>231</b>	<b>153</b>
<b>Other income</b>		
Gallery Tax Relief	36,211	28,685
	<b>36,211</b>	<b>28,685</b>
<b>Total incoming resources</b>	<b>666,119</b>	<b>745,353</b>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Staff costs - wages & salaries	(160,489)	(138,165)
Programme costs	(189,524)	(186,934)
Publicity and marketing	(6,690)	(8,275)
Design and printing costs	(12,952)	(8,406)
Couriers and shipping	(3,869)	(1,760)
	<b>(373,524)</b>	<b>(343,540)</b>
<b>SUPPORT COSTS</b>		
<b>Management</b>		
Staff costs - wages & salaries	(186,383)	(177,611)
Depreciation - owned assets	(2,310)	(11,236)
Freelance fees	(3,037)	(13,701)
Rent	(38,696)	(33,192)
Postage, couriers and shipping	(367)	(677)
Stationery	(2,340)	(2,536)
Fundraising	(11,118)	(11,965)
Insurance	(1,477)	(1,320)
Computer costs	(7,202)	(5,291)
Travel and subsistence	(765)	(508)
Hospitality and private views	(690)	(2,525)
Website and internet	(8,315)	(6,136)

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities Continued**  
**For the year ended 31 March 2020**

Telephone and copier	(6,716)	(6,902)
Light and heat	(4,011)	(2,606)
Housekeeping and maintenance	(8,642)	(8,829)
Office and gallery equipment	(3,082)	(3,861)
Training and membership	(4,388)	(3,991)
Bank charges	(2,220)	(2,768)
Book keeping	(7,473)	(6,333)
Sundry expenses	(6,170)	(204)
	<u>(305,402)</u>	<u>(302,192)</u>
<b>Governance costs</b>		
Accountancy fees	(3,000)	(3,024)
Consultancy fees	-	(600)
	<u>(3,000)</u>	<u>(3,624)</u>
<b>Total resources expended</b>	<u>(681,926)</u>	<u>(649,356)</u>
<b>Net Expenditure</b>	<u>(15,807)</u>	<u>95,997</u>