

**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 2019**

**Chisenhale Gallery**  
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# CHISENHALE

## CHISENHALE GALLERY: TRUSTEES ANNUAL REPORT 2018-19

### INTRODUCTION

Chisenhale Gallery commissions and produces contemporary art, supporting international and UK-based artists to pursue new directions and make their most ambitious work to date. For audiences, the gallery provides opportunities to experience this process of art production through participation and critical reflection.

Chisenhale Gallery has an award winning, 37-year history as one of London's most innovative forums for contemporary art. With a reputation for identifying new talent, the gallery is committed to engaging a broad range of audiences, with a particular focus on young people.

Chisenhale Gallery is located on Chisenhale Road, a residential street in the heart of London's East End. Chisenhale Gallery was founded by artists in the early 1980s in a former veneer factory and brewery building. Since then the building has been home to Chisenhale Gallery and our neighbours Chisenhale Dance Space and Chisenhale Studios.

Early exhibitions at Chisenhale Gallery included solo presentations by Chisenhale Studios artists and group shows including *Ruins of Glamour* and *Beyond Structure*, as well as *Essential Black Art*, curated by Rasheed Araeen. In the 1980s and 1990s Chisenhale Gallery produced first major solo exhibitions in the UK with artists such as Donald Rodney, Lubaina Himid, Rachel Whiteread, Cornelia Parker, Gillian Wearing and Wolfgang Tillmans.

More recently, Chisenhale Gallery has commissioned new works by artists such as Hito Steyerl, Lynette Yiadom-Boakye, Ed Atkins, Helen Marten, Jordan Wolfson, Camille Henrot, Jumana Manna, Maria Eichhorn, Alex Baczynski-Jenkins, Luke Willis Thompson, Hannah Black, Paul Maheke, Banu Cennetoğlu, Lawrence Abu Hamdan, Mandy El-Sayegh and Sidsel Meineche Hansen.

The gallery continues to place artists at the centre of its activities, operating as a production agency, exhibition hall, research centre and community resource. During 2018-19 Chisenhale Gallery commissioned new work by four UK-based and international artists, presented as solo exhibitions in the gallery: Paul Maheke, Banu Cennetoğlu, Lawrence Abu Hamdan and Ghislaine Leung.

As part of the commissioning process, discursive events are programmed in collaboration with each artist, and contribute to the *Engagement Programme* of public talks and events held at the gallery and offsite. The *Engagement Programme* also encompasses partnerships with schools, higher education institutions and local community organisations.

Chisenhale Gallery is a registered charity and part of Arts Council England's National Portfolio. The gallery fundraises for the programme in its entirety, as well as more than half of all core costs, through trusts, foundations and individual donations. All exhibitions and the majority of events 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's programme, management and finance are led by the director, Polly Staple. The gallery has a committed and dynamic board of twelve trustees, chaired by Alice Rawsthorn, which supports the staff, steers the organisation and advocates for the Gallery's activities.

In 2018-19 Chisenhale Gallery employed nine core members of staff including two Curatorial Trainees, in addition to part-time and freelance posts within front of house, events, exhibition

installation and bookkeeping. During the year, the Gallery invested in extra support with the creation of the new role of Operations Manager.

#### **Core staff: 2018-19**

- Director – Polly Staple
- Deputy Director – Isabelle Hancock
- Operations Manager – Petra Schtirba (appointed October 2018)
- Development Manager – Ioanna Nitsou
- Development Coordinator – Frances Futers
- Curator: Commissions – Ellen Greig
- Curator: Engagement – Emma Moore
- Curatorial Assistant: Commissions (Trainee) – Amrita Dhallu
- Curatorial Assistant: Engagement (Trainee) – Layla Gatens

#### **PROGRAMME 2018-19**

##### **COMMISSIONS**

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. The programme 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 2018 Commissions Programme were Lydia Ourahmane, Paul Maheke, Banu Cennetoğlu and Lawrence Abu Hamdan. The 2019 Commissions Programme included new exhibitions by Ghislaine Leung, Mandy El-Sayegh, Ima-Abasi Okon and Sidsel Meineche Hansen.

During the 2018-19 financial year the Gallery presented the following exhibitions:

**Paul Maheke:** *A fire circle for a public hearing*  
April - June 2018

**Banu Cennetoğlu:** *1 January 1970 – 21 March 2018 · H O W B E I T · Guilty feet have got no rhythm · Keçiboynuzu · AS IS · MurMur · I measure every grief I meet · Taq u Raq · A piercing Comfort it affords · Stitch · Made in Fall · Yes. But. We had a golden heart. · One day soon I'm gonna tell the moon about the crying game*  
June - August 2018

In conjunction with her exhibition at the gallery Cennetoğlu also facilitated the distribution of The List in *The Guardian* newspaper, in print and online on 20 June 2018, World Refugee Day. Compiled and updated each year by UNITED for Intercultural Action, an anti-

discrimination network of 550 organisations in 48 countries, The List traces information relating to the deaths of 34,361 refugees and migrants who have lost their lives within, or on the borders of Europe since 1993 (documented as of 5 May 2018). This edition of The List was produced by Chisenhale Gallery and Liverpool Biennial.

**Lawrence Abu Hamdan:** *Earwitness Theatre*  
September – December 2018

**Ghislaine Leung:** *CONSTITUTION*  
January – March 2019

## ENGAGEMENT PROGRAMME

The *Engagement Programme* at Chisenhale Gallery comprises 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 includes children's workshops, seminars and visits from schools and higher education institutions.

For audiences, the programme creates opportunities to discuss themes that recur across the gallery's commissions programme, and to critically reflect on timely social, political and formal questions raised by artists' work. The majority of events are free, creating a programme that is open and accessible to as many audiences as possible.

For each exhibition in the 2018-19 programme, the gallery produced contextual material including interviews with 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 Chisenhale Gallery website. This online archive is a valuable resource for audiences both nationally and internationally. Through the 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

Chisenhale Gallery is an essential resource for the local education sector. In 2018-19 the Gallery continued to deliver *Chisenhale Gallery Presents*, its programme of artists' presentations at local secondary schools, and to build on its relationships with local schools through networks such as the Tower Hamlets Art Teachers (THAT) Network.

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 2018-19 the Gallery facilitated 30 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.

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 emerging artists aged 16 - 30 years who work with audio or moving image. Over the coming two years Chisenhale Gallery will work with four artists, 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 television and radio under 'BBC Introducing Arts', made available on BBC iPlayer or BBC Sounds.

## PARTNERSHIPS, AUDIENCES & PARTICIPANTS

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

- Artists and arts professionals
- Local community groups, including schools and young people
- London, national and international art audiences

Partnerships are central to Chisenhale Gallery's activities, enabling the production of ambitious projects. In 2018-19, commissioning and production partners included:

- Liverpool Biennial;
- *The Guardian*;
- Tate Modern;
- Vleeshal Centre for Contemporary Art, Middelburg;
- Contemporary Art Museum, St Louis;
- Witte de With Centre for Contemporary Art, Rotterdam;
- Institute of Modern Art, Brisbane;
- EMPAC, New York;
- Spike Island, Bristol;
- Baltic Centre for Contemporary Art, Gateshead; and
- The Whitworth, University of Manchester.

Community partners included:

- The Mile End Community Project;
- Jawaab;
- The East End Women's Institute;
- Three Tower Hamlets' secondary schools; and a wide range of universities and higher education institutions.

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 more than **1.2 million**. 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:

- Banu Cennetoglu's 2018 commission *The List*, produced in partnership with *The Guardian* and Liverpool Biennial, was read in its print edition by **593,748** *Guardian* readers and a further **255,288** users of the *Guardian* online, as well as viewed by **89,286** visitors to Liverpool Biennial;
- Luke Willis Thompson's 2017 commission, *autoportrait*, was shown at the Photographers' Gallery, London, visited by **34,978** people; the Berlin Biennial 2018 where it was seen by **100,000** people; and was included within Thompson's Turner Prize 2018 exhibition at Tate Britain, attended by **53,519** visitors;

- Lawrence Abu Hamdan's 2018 commission, *Earwitness Theatre*, embarked on the second leg of its four-venue international tour, visited by 13,925 people at Witte de With Centre for Contemporary Art, Rotterdam; and
- Nasrin Tabatabai and Babak Afrassiabi's 2013 commission, *Seep*, was shown as part of the group exhibition *Crude* at Jameel Arts Centre, Dubai, with visitor figures of 20,000.

## ARTISTS' AWARDS AND PRIZES

During 2018-19, artists in the recent Chisenhale Gallery programme were awarded or nominated for prestigious prizes. Highlights included:

- Lawrence Abu Hamdan: nominated for the 2019 Turner Prize for his 2018 Chisenhale Gallery exhibition, *Earwitness Theatre*, and recipient of the Baloise Art Prize 2018
- Luke Willis Thompson: nominated for the Turner Prize 2018 for his 2017 Chisenhale Gallery commission, *autoprotrait*, and recipient of the 2018 Deutsche Börse Photography Foundation Prize
- Alex Baczynski-Jenkins: recipient of the Frieze Award 2018
- Jumana Manna: recipient of the Green Dox award at DokuFest 2018
- Celine Condorelli: recipient of the Australian Institute of Architects, Art and Architecture Prize, 2018
- Paul Maheke: nominated for the 2019 Prix Fondation d'entreprise Ricard

## CURATORIAL TRAINEE PROGRAMME

In 2018-19 Chisenhale Gallery delivered the final year of its Curatorial Trainee Programme, providing two 12-month, full time, paid Traineeships offering structured training, mentoring and professional development for emerging curators. A key element of the programme was a curatorial research project conducted by each trainee, with support from senior curatorial staff at Chisenhale Gallery.

2018-19 Curatorial Assistant: Commissions, Amrita Dhallu, devised *Now let us shift*, an e-publication exploring an intergenerational discourse around the creativity, wellbeing and labour of women of colour, comprising a series of transcribed conversations between Amrita and Chisenhale Alumna artists Lubaina Himid, Mandy El-Sayegh and Lydia Ourahmane.

2018-19 Curatorial Assistant: Engagement, Layla Gatens, devised *Chisenhale Gallery Forum*, an open discussion led by local residents, artists and activists based in Tower Hamlets. Using Chisenhale Gallery's 1988 exhibition *Identity* as a starting point, the event reflected on local experience to consider new ways of working for collaborative arts practice.

Since 2013 the Curatorial Trainee Programme has supported ten emerging curators, who have gone on to secure prestigious roles within arts organisations in London, nationally and internationally.

*"I have had an extremely valuable curatorial experience at Chisenhale Gallery, where I have been encouraged to develop my research interests in the most ambitious of ways. I have met and worked with extraordinary artists that have challenged my perception of contemporary art and what it can be. I have been able to think through what kind of curator I would like to be and how best to support artists."*

**Amrita Dhallu, Curatorial Assistant: Commissions 2018-19**



## 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.

## FUTURE PLANS: CAPITAL DEVELOPMENT

Chisenhale Gallery is now at a crucial point in its history. Over the past ten years turnover has increased by more than 150% and staff numbers have grown from three to nine full time employees. In order to continue to thrive, a key objective is for the Gallery to now improve its accommodation. The gallery space itself is iconic – loved by artists and audiences alike – yet around it the rest of the building is no longer fit for purpose, hindering growth and the Gallery's capacity to sustain operations, raise funds and deliver to audiences.

During 2018-19 the Gallery made significant progress, building new relationships with local councilors and the Mayor of Tower Hamlets to, together with the leaseholder Chisenhale Art Place Trust, progress conversations about a potential renovation by the Gallery of part of the building which is currently derelict. The renovation would enable an expansion of the Gallery's education and engagement activities alongside improving the frontage and adding more public toilets, improved office space and attendant facilities.

In January 2019, 11 architects were invited to submit expressions of interest to work on a feasibility study for the renovation project. 6a architects were appointed for this feasibility stage, to be conducted over the Summer of 2019. The Gallery aims to submit a major funding application to Arts Council England's Small Capital Grants scheme in the spring of 2020 and to complete the renovation work by autumn 2021.

## FINANCAL 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 2018-19 ACE NPO funding accounted for 23% of overall income, with the remaining 77% raised from a range of sources including grants from trusts and foundations, donations from individuals, and sales of limited-edition artworks – Chisenhale Editions.

In 2018-19 Chisenhale Editions were produced by Chisenhale Gallery Alumni Helen Marten, Caragh Thuring, David Noonan, Lubaina Himid and Lawrence Abu Hamdan. Sales of Chisenhale Editions at the gallery and through online platforms generated £62,973. Additionally, £79,633 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 and is an area with which Chisenhale Gallery is particularly successful. During the financial year Chisenhale Gallery's Friends and Patrons' Programme raised unrestricted income of £155,850. The Gallery also secured major donations from individuals for all exhibitions in the programme. Additionally, in 2018-19 the gallery launched a Commissions Fund, a new major donor initiative that directly supports the production of the annual Commissions Programme, raising £50,000 in the first year.

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, which in real terms decreases each year (funding from ACE remains static in cash terms, with the gallery set to receive the same level of income from ACE in 2022 as in 2012.)

## RESERVES POLICY

The gallery currently has unrestricted funds of £237,370. 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.

From these funds, the Trustees have agreed to hold a designated 'Reserve Fund', which is equivalent to three months operating costs, currently estimated at £110,000. At the end of the 2018-19 financial year, £109,700 is designated for this purpose.

From the remaining unrestricted funds, the Trustees agreed to set aside £25,000 to undertake a feasibility study with 6a architects on the potential capital redevelopment project and £25,000 to fund the salary costs of a new Assistant Curator role in 2019-20. A further £77,670 remains unrestricted at this time, with the view to designate these funds as seed funding for the capital project if and when the project is confirmed.

## RISK

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 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. Through the process of embarking on the feasibility study for the planned capital redevelopment, the Gallery has secured agreement from CAPT for the Gallery to be issued with a new sublease running until the end of the current Head Lease in 2031. Additionally, new relationships have been established with local councillors and the Mayor of Tower Hamlets in order to progress the longer-term conversation about the future of the whole Chisenhale site post 2031, in partnership with CAPT. 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 additionally 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, 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 the gallery’s policies and procedures were 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  
Mark Godfrey  
Andrew Haigh  
Andrew Hale  
Paul Maheke (appointed 5 November 2018)  
Helen Marten  
Keir McGuinness  
Andrea Phillips  
Alice Rawsthorn (chair)  
May Calil  
Sam Talbot (appointed 6 February 2019)

#### 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: 31/10/2019

**Chisenhale Gallery  
Independent Examiners Report to the Trustees  
For the year ended 31 March 2019**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2019.

**Responsibilities and basis of report**

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

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

**Independent examiners statement**

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

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

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

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



Andrew M Wells FMAAT  
Counterculture Partnership LLP  
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21/0/2019.

**Chisenhale Gallery**  
**Statement of Financial Activities (including Income and Expenditure Account)**  
**For the year ended 31 March 2019**

	Notes	Unrestricted funds £	Restricted funds £	2019 £	2018 £
<b>Income and endowments from:</b>					
Donations and legacies	2	335,783	211,928	547,711	574,426
Charitable activities	3	168,805	-	168,805	68,046
Investments	4	153	-	153	103
Other income	5	28,685	-	28,685	-
<b>Total</b>		<b>533,426</b>	<b>211,928</b>	<b>745,354</b>	<b>642,575</b>
<b>Expenditure on:</b>					
Charitable activities	6/7	(427,429)	(221,928)	(649,357)	(622,530)
<b>Total</b>		<b>(427,429)</b>	<b>(221,928)</b>	<b>(649,357)</b>	<b>(622,530)</b>
<b>Net Income/expenditure</b>		<b>105,997</b>	<b>(10,000)</b>	<b>95,997</b>	<b>20,045</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		131,373	17,115	148,488	128,443
<b>Total funds carried forward</b>		<b>237,370</b>	<b>7,115</b>	<b>244,485</b>	<b>148,488</b>

**Chisenhale Gallery**  
**Statement of Financial Position**  
**As at 31 March 2019**

	Notes	2019 £	2018 £
<b>Fixed assets</b>			
Tangible assets	12	2,009	12,664
		<u>2,009</u>	<u>12,664</u>
<b>Current assets</b>			
Debtors	13	17,132	4,993
Cash at bank and in hand		404,661	226,833
		<u>421,793</u>	<u>231,826</u>
<b>Creditors: amounts falling due within one year</b>	14	(179,317)	(96,002)
<b>Net current assets</b>		242,476	135,824
<b>Total assets less current liabilities</b>		244,485	148,488
<b>Net assets</b>		<u>244,485</u>	<u>148,488</u>
<b>The funds of the charity</b>			
Restricted income funds	15	7,115	17,115
Unrestricted income funds	15	237,370	131,373
<b>Total funds</b>		<u>244,485</u>	<u>148,488</u>

For the year ended 31 March 2019 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 statement were approved and authorised for issue by the Board and signed on its behalf by:



-----  
 Alice Rawsthorn (chair)  
 Trustee

21/03/2019

**Chisenhale Gallery**  
**Cashflow Statement**  
For the year ended 31 March 2019

	2019	2018
	£	£
<b>Cash flow from operating activities</b>		
Cash generated from operations	178,256	(33,014)
Dividends, interest and rent from investments	153	103
Purchase of tangible assets	<u>(581)</u>	<u>(3,098)</u>
	<u>(428)</u>	<u>(2,995)</u>
	177,828	(36,009)
Cash and cash equivalents at beginning of year	<u>226,833</u>	<u>262,842</u>
Cash and cash equivalents at end of year	<u><b>404,661</b></u>	<u><b>226,833</b></u>
 <b>Cash generated from operations</b>		
Net movement in funds	95,997	20,045
Adjustments for:		
Depreciation and amortisation of fixed assets	11,236	11,092
Dividends, interest and rent from investments	(153)	(103)
Movement in working capital		
(Increase)/decrease in debtors	(12,139)	1,796
Increase/(Decrease) in creditors	<u>83,315</u>	<u>(65,844)</u>
<b>Cash generated from operations</b>	<u><b>178,256</b></u>	<u><b>(33,014)</b></u>



**Chisenhale Gallery**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2019**

**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 2015)', 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 2019**

**2. Income from donations and legacies**

	Unrestricted funds	Restricted funds	2019	2018
	£	£	£	£
Donations received	4,553	85,319	89,872	2,323
Grants received	165,378	126,609	291,987	445,215
Subscriptions received	155,852	-	155,852	126,888
Sponsorships received	10,000	-	10,000	-
	<u>335,783</u>	<u>211,928</u>	<u>547,711</u>	<u>574,426</u>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2019**

**Analysis of grants received**

	2019	2018
	£	£
- ACE national Lottery Project Grants	8,000	10,800
- Adam and Mariana Clayton	3,000	-
- AFAC	2,948	4,630
- Ahmad and Sirine Abu Ghazaleh	25,000	45,000
- Alastair Cookson	2,500	-
- Alice Rawathorn	5,000	-
- Andrew Hale	-	2,020
- Arcadia Missa	-	2,000
- Art Fund: Jonathan Ruffer Curatorial Grants	1,931	-
- Arts Council England NPO	165,378	165,378
- Brian Boylan	6,000	-
- Canada House	1,100	-
- Charles Asprey	1,500	-
- CREATE	-	12,500
- Danae Mossman & Simon Robinson	-	2,000
- Dr Paul Ettlinger and Raimund Berthold	8,000	-
- East End Community Foundation	6,000	-
- Elephant Trust	-	3,000
- Ernest Cook Trust	-	8,000
- Fabiana Marengi Vaeelli Bond	-	2,000
- Fluxus Art Projects	4,000	-
- Frances Reynolds	-	2,000
- Gaia Art Foundation	-	3,500
- Galerie Nagal Draxler	-	4,000
- Goldsmiths Company Charitable Trust	-	3,000
- Grants towards Curators' Travel and Research	2,151	-
- Guillaume Sultana/Galerie Sultana	-	2,000
- Haro and Bilge Cumbusyan	5,000	-
- Henry Moore Foundation	7,200	-
- ICA (Stop Play Record)	-	14,684
- Joe & Marie Donnelly	10,000	10,000
- John & Jo Gow	-	2,000
- Julia Stoschek	-	5,000
- 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	30,000
- Marcelle Joseph	-	2,000
- Maria Sukkar	3,000	-
- Matthew Slotover and Emily King	-	2,500
- Maxwell Graham	2,000	-
- Maya and Ramzy Rasamny	2,000	-
- Mophradat Grants for Artists	433	1,700
- Muriel & Freddie Salem	5,000	-

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2019**

- Nayla Audi	2,500	-
- Nicoletta Florucci	-	5,000
- Pedro Barbosa	2,000	-
- Rochat Art Consultancy	-	2,000
- SAHA	9,694	-
- Shane Akeroyd	40,000	5,000
- Sibylle Rochat & Emilie Paster	-	2,000
- Stephan Tanbin Sastrawidjaja	-	2,000
- Wolfgang Tillmans	-	16,000
- Yana and Stephen Peel	5,000	5,000
Deferred grants brought forward	74,577	143,180
Deferred grants carried forward	(164,925)	(74,577)
	<u>291,987</u>	<u>445,215</u>

**3. Income from charitable activities**

	2019	2018
	£	£
<b>Unrestricted funds</b>		
<b>Programme</b>		
Allied Editions	79,786	168
Limited edition income	62,973	55,647
Exhibition income	15,300	-
Event Programme income	492	-
Sundry income	10,254	12,231
	<u>168,805</u>	<u>68,046</u>
	<u>168,805</u>	<u>68,046</u>

**4. Investment income**

	2019	2018
	£	£
<b>Unrestricted funds</b>		
Bank interest receivable	153	103
	<u>153</u>	<u>103</u>

**5. Other income**

	2019	2018
	£	£
<b>Unrestricted funds</b>		
Gallery Tax Relief	28,685	-
	<u>28,685</u>	<u>-</u>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2019**

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

	Unrestricted funds £	Restricted funds £	2019 £	2018 £
Programme	166,790	176,750	343,540	348,587
Support costs	260,639	45,178	305,817	273,943
	<b>427,429</b>	<b>221,928</b>	<b>649,357</b>	<b>622,530</b>

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

	Activities undertaken directly £	Support costs £	2019 £	2018 £
Support costs				
Programme	343,540	305,817	649,357	622,530

**8. Analysis of support costs**

	2019 £	2018 £
Programme		
Management	302,192	269,663
Governance costs	3,624	4,260
	<b>305,816</b>	<b>273,943</b>

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

This is stated after charging/(crediting):

	2019 £	2018 £
Depreciation of owned fixed assets	11,236	11,092
Accountancy fees	3,024	3,000

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2019**

**10. Staff costs and emoluments**

Total staff costs for the year ended 31 March 2019 were:

	2019	2018
	£	£
Salaries and wages	277,705	240,585
Social security costs	24,814	20,502
Pension costs	4,178	1,689
	<u>306,697</u>	<u>282,776</u>

	2019	2018
Administration	2	2
Fundraising	2	2
Productions	5	5
	<u>9</u>	<u>9</u>

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

	Unrestricted funds £	Restricted funds £	2018 £
<b>Income and endowments from:</b>			
Donations and legacies	310,589	263,837	574,426
Charitable activities	68,046	-	68,046
Investments	103	-	103
<b>Total</b>	<u>378,738</u>	<u>263,837</u>	<u>642,575</u>
<b>Expenditure on:</b>			
Charitable activities	(358,693)	(263,837)	(622,530)
<b>Total</b>	<u>(358,693)</u>	<u>(263,837)</u>	<u>(622,530)</u>
<b>Net income/expenditure</b>	20,045	-	20,045
<b>Reconciliation of funds</b>			
Total funds brought forward	111,328	17,115	128,443
Total funds carried forward	<u>131,373</u>	<u>17,115</u>	<u>148,488</u>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2019**

**12. Tangible fixed assets**

Cost or valuation	Fixtures and Fittings £
At 01 April 2018	84,875
Additions	581
At 31 March 2019	<u>85,456</u>
Depreciation	
At 01 April 2018	72,211
Charge for year	11,236
At 31 March 2018	<u>83,447</u>
Net book values	
At 31 March 2019	<u>2,009</u>
At 31 March 2018	<u>12,864</u>

**13. Debtors**

	2019 £	2018 £
Amounts due within one year:		
Trade debtors	17,132	4,993
	<u>17,132</u>	<u>4,993</u>

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

	2019 £	2018 £
Trade creditors	11,119	16,882
Other creditors	273	2,743
Accruals and deferred income	167,925	77,577
	<u>179,317</u>	<u>98,002</u>

**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2019**

**15. Movement in funds**

**Unrestricted Funds**

	Balance at 01/04/2018 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2019 £
<b>Designated</b>					
Designated fund	119,700	-	-	(10,000)	109,700
<b>General</b>					
General	11,673	533,428	(427,429)	10,000	127,670
	<u>131,373</u>	<u>533,428</u>	<u>(427,429)</u>	<u>-</u>	<u>237,370</u>

**Unrestricted Funds - Previous year**

	Balance at 01/04/2017 £	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2018 £
<b>Designated</b>					
Designated fund	114,700	-	-	5,000	119,700
<b>General</b>					
General	(3,372)	378,738	(358,693)	(5,000)	11,673
	<u>111,328</u>	<u>378,738</u>	<u>(358,693)</u>	<u>-</u>	<u>131,373</u>

**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 01/04/2018 £	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>



**Chisenhale Gallery**  
**Notes to the Financial Statements Continued**  
**For the year ended 31 March 2019**

**Restricted Funds - Previous year**

	Balance at 01/04/2017	Incoming resources	Outgoing resources	Balance at 31/03/2018
	£	£	£	£
Restricted fund	17,115	263,837	(263,837)	17,115
	<b>17,115</b>	<b>263,837</b>	<b>(263,837)</b>	<b>17,115</b>

**Purpose of restricted funds**

**Restricted fund**

Restricted funds represent funds given for specific exhibitions or projects

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

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
<b>Unrestricted funds</b>			
<b>General</b>			
General	2,009	115,661	117,670
Designated			
Designated fund	-	119,700	119,700
<b>Restricted funds</b>			
Restricted fund	-	7,115	7,115
	<b>2,009</b>	<b>242,476</b>	<b>244,485</b>

**Previous year**

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
<b>Unrestricted funds</b>			
<b>General</b>			
General	12,664	(991)	11,673
Designated			
Designated fund	-	119,700	119,700
<b>Restricted funds</b>			
Restricted fund	-	17,115	17,115
	<b>12,664</b>	<b>135,824</b>	<b>148,488</b>

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities**  
**For the year ended 31 March 2019**

	2019	2018
	£	£
<b>INCOME AND ENDOWMENT</b>		
<b>Donations and legacies</b>		
Donations	89,872	2,323
Grants and specific donations receivable	291,987	445,215
Friends and patrons	155,852	126,888
Sponsorships	10,000	-
	<u>547,711</u>	<u>574,426</u>
<b>Charitable activities</b>		
Catalogue sales	645	168
Fundraising event income: Allied Editions	79,141	-
Limited edition income	62,973	55,647
Exhibition income	15,300	-
Event Programme income	492	-
Sundry income	10,254	12,231
	<u>168,805</u>	<u>68,046</u>
<b>Investments</b>		
Bank interest receivable	153	103
	<u>153</u>	<u>103</u>
<b>Other income</b>		
Gallery Tax Relief	28,685	-
	<u>28,685</u>	<u>-</u>
<b>Total incoming resources</b>	<u>745,354</u>	<u>642,575</u>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
Staff costs - wages & salaries	(138,165)	(129,337)
Programme costs	(186,934)	(180,967)
Publicity and marketing	(8,275)	(11,113)
Design and printing costs	(8,406)	(21,642)
Couriers and shipping	(1,760)	(5,528)
	<u>(343,540)</u>	<u>(348,587)</u>
<b>SUPPORT COSTS</b>		
<b>Management</b>		
Management	(1)	-
Staff costs - wages & salaries	(177,611)	(132,302)
Depreciation - owned assets	(11,236)	(11,092)
Freelance fees	(13,701)	(13,634)
Rent	(33,192)	(25,487)
Postage, couriers and shipping	(677)	(543)
Stationery	(2,536)	(2,690)
Fundraising	(11,965)	(31,635)
Insurance	(1,320)	(1,277)
Computer costs	(5,291)	(5,035)
Travel and subsistence	(508)	(1,011)
Hospitality and private views	(2,525)	(1,314)

**Chisenhale Gallery**  
**Detailed Statement of Financial Activities Continued**  
**For the year ended 31 March 2019**

<b>Website and internet</b>	<b>(6,136)</b>	<b>(8,273)</b>
<b>Telephone and copier</b>	<b>(6,902)</b>	<b>(7,583)</b>
<b>Light and heat</b>	<b>(2,606)</b>	<b>(2,476)</b>
<b>Housekeeping and maintenance</b>	<b>(8,829)</b>	<b>(8,861)</b>
<b>Office and gallery equipment</b>	<b>(3,861)</b>	<b>(3,535)</b>
<b>Training and membership</b>	<b>(3,991)</b>	<b>(3,113)</b>
<b>Bank charges</b>	<b>(2,768)</b>	<b>(2,905)</b>
<b>Book keeping</b>	<b>(6,333)</b>	<b>(6,904)</b>
<b>Sundry expenses</b>	<b>(204)</b>	<b>(13)</b>
	<b>(302,193)</b>	<b>(269,683)</b>
<b>Governance costs</b>		
<b>Accountancy fees</b>	<b>(3,024)</b>	<b>(3,000)</b>
<b>Consultancy fees</b>	<b>(600)</b>	<b>(1,260)</b>
	<b>(3,624)</b>	<b>(4,260)</b>
<b>Total resources expended</b>	<b>(649,357)</b>	<b>(622,530)</b>
<b>Net income</b>	<b>95,997</b>	<b>20,045</b>