

INVISIBLE DUST

England & Wales · Charity number 1171156

Details

| | |
|----------------|---|
| Status | Registered |
| Legal form | Charitable company |
| Company number | 07403737 |
| Registered | 2017-01-17 |
| Register | View on the Charity Commission register |

Contact

| | |
|---------|---|
| Address | Woodend Creative Workspace The Crescent Scarborough YO11 2PW |
| Phone | 07939140071 |
| Email | admin@invisibledust.com |
| Website | www.invisibledust.com |

Activities

Objects: THE CHARITY'S OBJECTS ('OBJECTS') ARE FOR THE PUBLIC BENEFIT:A.THE PROMOTION OF ARTS, IN PARTICULAR THROUGH (BUT NOT LIMITED TO) THE PRODUCTION AND PUBLIC EXHIBITION OF HIGH QUALITY WORKS OF VISUAL AND DIGITAL ART INFORMED BY SCIENTIFIC STUDY ON SUBJECTS INCLUDING (WITHOUT LIMITATION) SUSTAINABLE DEVELOPMENT AND THE PROTECTION, ENHANCEMENT AND REHABILITATION OF THE ENVIRONMENT; ANDB.THE ADVANCEMENT OF EDUCATION, IN PARTICULAR THROUGH (BUT NOT LIMITED TO) THE PRODUCTION AND DELIVERY OF WORKSHOPS, SEMINARS AND LECTURES FOR THE GENERAL PUBLIC ON SUBJECTS INCLUDING (WITHOUT LIMITATION) SUSTAINABLE DEVELOPMENT AND THE PROTECTION, ENHANCEMENT AND REHABILITATION OF THE ENVIRONMENT.IN THIS ARTICLE SUSTAINABLE DEVELOPMENT MEANS THAT WHICH MEETS THE NEEDS OF THE PRESENT WITHOUT COMPROMISING THE ABILITY OF FUTURE GENERATIONS TO MEET THEIR OWN NEEDS.

Activities: Invisible Dust works with leading artists and scientists to produce unique and exciting works of contemporary art and new scientific ideas exploring our environment and climate change.

Classification

- **How:** Provides Advocacy/advice/information
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science, Environment/conservation/heritage
- **Who:** The General Public/mankind

Geography

- Scotland
- Throughout England And Wales

Finances

| Period end | Income | Expenditure | Assets | Employees |
|------------|----------|-------------|----------|-----------|
| 2025-03-31 | £393,351 | £445,654 | - | - |
| 2024-03-31 | £454,422 | £383,191 | - | - |
| 2023-03-31 | £424,475 | £383,015 | - | - |
| 2022-03-31 | £480,591 | £624,419 | - | - |
| 2021-03-31 | £733,805 | £505,540 | £247,582 | 1 |

Trustees

| Name | Role | Appointed |
|----------------------------|------|------------|
| Ansuman Biswas | | 2024-05-25 |
| Dr Magnus Laurence Johnson | | 2020-07-29 |
| Fiona Fieber | | 2016-08-19 |
| GILLEAN DICKIE | | 2022-09-22 |
| SUSAN JONES | | 2022-03-10 |
| Yuki Sumner | | 2024-05-25 |

INVISIBLE DUST

England & Wales - Charity number 1171156

Accounts

Company Registration Number 07403737

Registered Charity Number 1171156

INVISIBLE DUST

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2025

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2025.

REFERENCE AND ADMINISTRATIVE DETAILS

| | |
|------------------------------------|---|
| Registered charity name | Invisible Dust |
| Charity registration number | 1171156 |
| Company registration number | 07403737 |
| Registered office | Woodend Creative Space, The Crescent, Scarborough, England, YO11 2PW |

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Invisible Dust during the period and to the date of signing this report are as follows:

| | |
|--------------------------|-----------------------------|
| Ansuman Biswas | - Appointed 25 May 2024 |
| Kane Cunningham | |
| Gillean Dickie | |
| Fiona Fieber (Chair) | |
| Magnus Johnson | |
| Susan Jones (Vice Chair) | |
| Rachael Palmer | - Resigned 12 December 2024 |
| Ana Stanic | - Resigned 1 July 2025 |
| Yuki Sumner | - Appointed 25 May 2024 |

Company Secretary Ms Alice Sharp

Bankers The Co-operative Bank plc, PO Box 250, Skelmersdale
WN8 6WT

Independent Examiner Mr Pete O'Hara FCA, Chartered Accountant, 26 La
Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

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CHAIR'S STATEMENT

In these times of uncertainty, climate crisis, war and huge increasing inequality in the UK and internationally it's important for us to imagine better futures and imagine with artists and scientists; this is what Invisible Dust does to extraordinary effect.

In 2024-2025 our programme evolving specially curated relationships between artists and scientists has brought our work addressing these huge challenges all made worse by climate change both across the UK in Manchester, Glasgow, London and Scarborough and to many new international contexts including Lahore Pakistan, Izmir Turkey and 'Climate Clock' for Oulu European capital of Culture Finland 2026. Our new success in collaboration with Pivo Sao Paulo and with TBA21-Academy is being selected for the UK/Brazil Season with a substantial grant from British Council Brazil and Instituto Guimarães Rosa for 'The Ocean's Edge' looking at the Atlantic from artistic, scientific and indigenous perspectives alongside COP30 in Brazil in 2025/6.

In each of our programmes we work with artists to enable local communities to search for their own creative ideas and solutions, ensuring we reach underrepresented groups and embedding community engagement throughout. Our strategy in a very challenging UK funding situation is to continue working in new imaginative ways with high level artists creating influential artworks. Our thoughtful collaborations inspire new poetic ecological thinking, connecting to our dramatically changing technology landscape and attracting funding internationally. We punch well above our weight forming programmes reaching audiences of millions internationally through lasting relationships with our partners.

An example of this strategy is 'Ambiguous Machines', a wonderful new Wild Eye digital commission by Shezad Dawood in 2025 bringing back the architecture of a nineteenth century Scarborough Aquarium together with three new Augmented Reality humorous fictional animated characters based on real life conservationists. Dawood worked with local sixth formers and author Daisy Hildyard who created an extraordinary reading and text looking into the possibilities of hybridity in our watery future.

Alongside this 'Breathe: Lahore' by Dryden Goodwin', took place as part of Lahore Biennale LB03 'Of Mountains and Seas' curated by John Tain October 2024. This was the first international full presentation of Dryden Goodwin's artwork which was shown on 1000 digital billboards and posters across the city including portraits of local Lahore air pollution campaigner. Breathe:Lahore highlights the public health crisis caused by declining air quality in the city, cited by international health organisations as one of the worst cities in the world for air pollution. This celebrated artwork was also presented by Invisible Dust through the invitation of Rosamund Adoo-Kissi-Debrah at Schwarzenegger's Austrian World Summit in June 2024.

I would like to thank our Artistic Director Alice Sharp, Laura Rolinson General Manager, the Board, and Associates and to say a big thank you to Jean Appleyard, our Finance Manager who left this year. Welcome to Corinn Billington who has consolidated our financial systems and new trustees marketing specialist Yuki Sumner and artist Ansuman Bizwas. Also to thank our partners in particular the British Council Brazil, Instituto Guimarães Rosa, Oulu European Capital of Culture 26, Lahore Biennale, British Council Turkey, Goethe Institute India and Future City, London Borough of Richmond, UCL, Hull University, North Yorkshire Council and English Heritage.

Fiona Fieber
Chair

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Invisible Dust is a registered charity (No. 1171156) and a company limited by guarantee without share capital (No. 07403737).

It was incorporated on 12 October 2010 and established under a Memorandum of Association and is governed by Articles of Association dated 2 December 2016.

Invisible Dust became a charity on 31 December 2016.

The members of the company guarantee to subscribe up to £10 in the event of the charitable company winding up.

The Directors of the company are also Trustees of the charity.

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

Invisible Dust is governed by a Board of Trustees which meets quarterly.

The charity currently has a board of eight non-executive Trustees.

Fiona Fieber and Susan Jones continue as Chair and Vice Chair respectively of the organisation. During 2024, two new Trustees, Yuki Sumner and Ansuman Bizwas, were recruited.

There is a sub-committee for Finance and Risk which also meets quarterly.

Certain large programmes have their own separate governance structures. 'Wild Eye', for example, has a governance body which is chaired by the Yorkshire Wildlife Trust, our partner in the programme, with representatives from Invisible Dust and other stakeholders.

Policies and procedures are reviewed at meetings of the Finance and Risk Committee and the full Board Meetings as part of a rolling programme to ensure that these reflect our current operating circumstances and structure.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

All Trustees are provided with an induction pack and conversations with the Artistic Director, General Manager and other trustees. Trustees are also invited to attend our organisational development days and events.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Invisible Dust's management team is currently led by an Artistic Director and supported by an experienced General Manager. A team of experienced freelance associates work in curatorial, strategic, finance, marketing and producer roles to deliver the programme.

During the year our former Finance Manager Jean Appleyard left the organisation and we thank her for all her hard work and support.

Invisible Dust's website address is invisible dust.com.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The reserves position is kept under review on an ongoing basis to ensure we have adequate funds to support our programme of work, meet financial commitments and maintain financial resilience.

As a minimum, the reserves position is reviewed quarterly by Trustees at Finance and Risk Committee and Board meetings.

An updated reserves policy was approved in the last financial year by the Board. The updated policy requires us to build and maintain reserves at a level to meet the following areas of cost: three months of core costs, one month core R&D staff cost, and any financial commitments and legal fees. These three cost items totalled an estimated £53,000 when most recently reviewed by the Finance Committee in September 2024.

The charity's total Unrestricted Reserves at 31 March 2025 are £118,036 (2024: £193,919). These reserves include a commitment of £11,780 to de-install a sculpture in 2032 at the end of its exhibition period, treated as Designated Funds.

Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets, are £106,256 (2024: £128,139).

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

During the 2025-26 financial year, reserve levels will remain under close review as part of our financial processes to ensure ongoing financial sustainability and stability. Actions set out in the Reserves Policy that can be considered to facilitate the maintenance and control of reserves include detailed cost control and ongoing cash management, detailed budget setting and regular monitoring, and consistent core cost recovery across programmes.

Going Concern

The Directors and the Trustees have considered the ability of Invisible Dust to continue as a going concern for a period of at least 12 months from the date of signing the accounts.

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For the year ended 31 March 2025

OBJECTIVES AND ACTIVITIES

Charitable Purpose

Invisible Dust's charitable objects are, for the public benefit:

A - the promotion of arts, in particular through (but not limited to) the production and public exhibition of high quality works of visual and digital art informed by scientific study on subjects including (without limitation) sustainable development and the protection, enhancement and rehabilitation of the environment; and

B - the advancement of education, in particular through (but not limited to) the production and delivery of workshops, seminars and lectures for the general public on subjects including (without limitation) sustainable development and the protection, enhancement and rehabilitation of the environment. In this article sustainable development means that which meets the needs of the present without compromising the ability of future generations to meet their own needs.

Aims & Objectives

The charity's principal activity in the period under review was to influence positive system changes in response to the climate crisis by creating collaborations between artists and scientists.

Our Mission

Invisible Dust was set up in 2009 by Artistic Director Alice Sharp and brings together leading artists and scientists in the UK and internationally to create imaginative 'new thinking' to address our urgent climate future challenges through artworks and events.

We work with artists, academics, partners and funders who are ambitious, imaginative and make connections, understanding that enabling audiences to be open and inventive will be vital to creating a new future for our planet.

Through poetic future thinking and art that is rooted in science, we help people connect emotionally with environmental issues.

Why?

Our world is shaped by an economic and scientific mindset that prioritises profit and growth. This approach has resulted in inaction on critical issues like climate change, pollution, and social inequalities. By combining the imagination of art with the discipline of scientific research, we inclusively explore essential scientific concepts. Artists, as our greatest storytellers, help us envision a hopeful future and foster a global, imaginative engagement with environmental challenges.

We believe it is the role of artists and scientists to imagine undreamt ideas, giving us a way forwards in uncertain times towards new futures. Through imagination and creativity, we raise awareness about our impact on the world and encourage people to think about how we can do things better.

Ours is a reciprocal relationship: scientists give artists inspiration and information, while artists help scientists to break out of paradigms and think differently.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Mission (Cont.)

How?

Over 15 years, we have become experts in making the invisible issues of our world visible. Through art, we help people to both understand and connect emotionally with difficult subjects like climate change.

Our unique network spanning science and art enables us to connect people who might not otherwise meet, to create world-changing works of art. We have played a part in influencing government stakeholders and local authorities, for example making a real difference to the air quality in our cities.

In these times of high uncertainty, we stress the importance of creating high quality, thought-provoking contemporary art, helping people understand what environmental issues mean for them and giving them a sense of urgency over their future. Our work asks questions rather than dictating answers.

We work across the UK and internationally, engaging everyone from policy makers to communities and people who have little awareness of environmental issues. We believe that everyone deserves exceptional art.

Invisible Dust operates as a virtual organisation with staff located across the UK and internationally.

Programme Delivery

We are both ambitious for our work, working with artists who have presented at the Venice Biennale and significant galleries internationally together with leading scientists. We believe in the importance of the imaginary and poetic in bringing a wider demographic towards creating new ideas for the future and not solely speaking to the converted.

We bring our ideas together with those of our partners to collaborate across localities, significant galleries and museums, biennials and years of culture. Building strong and lasting relationships with international and UK arts organisations, NGOs, intergovernmental organisations and local communities. We aim to raise lesser-heard voices affected most by climate change. Our deep research and networks, joining the imagination to interdisciplinary ideas both of the past and the future, enables ambitious new work. We combine our research ideas with learning from history, developments in technology and science and the complex interconnections, creating new programmes that navigate our uncertain future.

The types of programme we deliver can be grouped as follows:

- Large scale - multi-year, exhibitions and public art, symposia, community engagement
- Mid-size - single year artist exhibitions, events, community engagement
- Small-scale - workshops and learning opportunities for young people, academics, artists, communities as well as policy / decision makers

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For the year ended 31 March 2025

OBJECTIVES AND ACTIVITIES (CONTINUED)

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

Invisible Dust's overarching mission is to engage the public in new ways and new thinking around the climate crisis. We aim to influence positive system changes through collaborations between artists and scientists, engaging audiences emotionally and hopefully with climate challenges.

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly identified sections of the public, as we create work for:

Local communities: from Scarborough and Lewisham (UK) to Oulu (Finland), Lahore (Pakistan), and beyond, we aim for our projects to work with the community in which they are presented.

'Wild Eye' in Scarborough UK is a flagship example of this engagement. We have worked in partnership with Yorkshire Wildlife Trust to achieve £1.4M Town Deal funding through North Yorkshire Council. Through Wild Eye we have delivered 415 events with over 21,000 participants to date. We have organised four free Resident Open Days at Scarborough Castle each year for 9000 people participating over four years, hosted wildlife themed art workshops at CaVCA and in local schools, run regular wildlife and seawatching events and worked closely with a community steering group to select the artists and artworks. The Wild Eye project has also successfully collaborated with over 30 local and national organisations to raise awareness around Scarborough's incredible coastal environment.

For 'Climate Clock', Helsinki-based artist duo Tellervo Kalleinen and Oliver Kochta-Kalleinen are inviting the people of Oulu, Finland to co-create *The Most Valuable Clock in the World*. This 'valuable' artwork, like our response to climate change, will examine how our personal preferences can be reconciled with societal needs and communal demands. Their clock artwork will consist of precious personal and nature-based moments on video donated by locals. The result will be a two-meter electro-mechanical actual clock displaying these moments in hour, minute, and second cycles on an integrated LED screen which has been created through STEM with local schools and will tour the region in 2026.

International audiences: we connect with partners, artists and scientists from across the globe to face the challenges of climate change, which affects every country in the world.

'Forecast' is our primary programme for international audiences and collaborations focusing on online and in person events to explore the uncertainties caused by climate change worldwide.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Policy makers and academics: from universities to local governments, our work connects with the decision makers and thinkers who are major stakeholders in the climate change conversation 'Breathe' continues to engage academic and policy stakeholders, with a workshop in Belfast supported by Queens University and funding secured from UCL to research and develop learning on art and policy.

Invisible Dust's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefit from its work. All of these benefits are clear, evidenced and relate directly to Invisible Dust's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Invisible Dust's work.

Risk Management

The Senior Management Team presents an updated Risk Register to the Finance and Risk Committee every quarter for detailed review, a summary of which is provided to Trustees at a quarterly Board meeting.

Our Risk Register sets out the key organisational risks and includes the following details: risk ratings, risk impact, mitigations, monitoring process and the person(s) responsible for managing each risk.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

- the challenges in diversifying our income and ensuring financial sustainability - new business model implemented to ensure ongoing sustainability with reduced core funding. Scenario models prepared and regularly updated. Continue to work on diversifying income streams, with an increased focus on international partnerships and funding, and non-traditional arts funders
- maintaining reserves at an appropriate level - reserves level reviewed on a quarterly basis by the FRC and annually by the board, with a periodic review of reserves policy
- the increasing demands of funders for robust evidence of impact - evaluation work now being held by core staff (General Manager), with further research on data gaps to be undertaken in collaboration with the Communications Manager
- managing partnerships - Artistic Director's workload regularly reviewed to prioritise partnership management working with associate curators and producers as appropriate.
- the risks to delivery due to reduced staffing levels - regular reviews of core staff workload and clear communication with project partners regarding capacity and timelines. Ensuring all policies, handover documents and handbooks are up to date so that freelance staff have access to the relevant information.

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ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

Programme Summary 2024-25:

1. Wild Eye:

2 commissions by Shezad Dawood and Daisy Hilyard, Emma Smith and associated community engagement programme

2. Breathe:

Breathe Lahore Biennale Pakistan
Schwarzenegger's Austrian World Summit
UCL Policy workshop, London
Breathe Salisbury Cathedral

3. Forecast:

Forecast Turkey, Memory of Water, Secuk, Turkey
Forecast India, SEA Pavilion Mumbai, India

4. UnNatural History:

WOW Festival Manchester: Tania Kovats' MOONMOTH
Hack the ARC: 'Co-Curating for Climate Change.' Glasgow

5. Climate Clock:

Oulu EU Capital of Culture 2026, Finland.

1. Wild Eye

Wild Eye is an art and nature trail celebrating North Yorkshire's amazing marine nature by Invisible Dust in partnership with Yorkshire Wildlife Trust. Involving local communities and supporting the local economy through new art and nature tourism. Initial permanent public artworks were by Juneau Projects in Whitby and Ryan Gander at Scarborough Castle 2020-22. In 2024 Paul Morrison's sculpture was installed at Scarborough Harbour.

In 2024-25 Emma Smith's community co-produced sculptural works opened on the Cinder Track in Scarborough along with a digital artwork by Shezad Dawood and Daisy Hilyard. *Roman Mosaic* 2025 by Jeremy Deller as part of a new Sea Watching Station on Marine Drive In Scarborough will complete the series of exciting, thought-provoking artworks that connect people to the natural world in April 2025.

Wild Eye is a collaboration between Yorkshire Wildlife Trust and Invisible Dust. It is funded by the Towns Fund drawn from the Department for Levelling Up, Housing and Communities administered through North Yorkshire Council.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Shezad Dawood, *Ambiguous Machines* with writer Daisy Hildyard.

Launched in November 2024, the fourth commission in the Wild Eye art and nature trail was an Augmented Reality work from leading UK artist Shezad Dawood collaborating with award-winning writer Daisy Hildyard. *Ambiguous Machines* envisions a future where sea levels have risen, Scarborough is underwater and humans and marine species have co-evolved to become hybrid. Weaving together science, storytelling, myth and local knowledge, the work, accessed via QR codes along Scarborough's seafront, explores the future of UK marine and coastal environments.

Ambiguous Machines includes one character Magnus the Shrimp exploring the Scarborough Aquarium architecture that is no longer there, created by famous nineteenth century pioneering engineer Eugenius Birch who worked on the railways and aqueducts in India (specifically Bengal).

Birch also designed most Victorian piers in the UK as well as this beautiful orientalist aquarium alongside the South Bay - now a car park. In *Ambiguous Machines* (a title inspired by *Ambiguity Machines* by Vandana Singh), the artist combines his long-standing fascination with marine ecologies and futurism with immersive and gaming technologies, building on previous works *Leviathan* (2017-), *Encroachments* (2019) and *The Terrarium* (2020). The ambition for the project is that it will develop into a playable video game at a later date. Daisy Hildyard,

Through conversations with the conservationists, Dawood's work explores the shifting marine fauna we are now seeing due to glacier melt and warming waters. Dawood sees his artwork as connected layers from the past and the present, and as part of his research he worked with local community groups to imagine a future Scarborough and Scarborough Sixth Formers to imagine future hybrid sea creatures.

Through his dialogue with local scientists, conservationists, Scarborough Sixth Form and community groups, artist Shezad Dawood invites audiences to meet digital characters inspired by real-life local conservationists – including Magnus the Shrimp (Dr Magnus Johnson, senior lecturer at the Marine Biology Unit within the School of Environmental Sciences at the University of Hull), Jane the Seaweed Being (Dr Jane Pottas, retired seaweed researcher from the University of Hull) and Stuart the Post-human Whale (a representative for the National cetacean organisation, the Sea Watch Foundation)– before becoming further immersed in this newly imagined world through an accompanying short fiction by Daisy Hildyard accessible on our website.

Emma Smith, '*Old Friends*' permanent artworks.

Emma Smith's Wild Eye commission is a series of six multi-part outdoor artworks installed along Scarborough's Cinder Track, a historic railway line, now a popular cycle route and footpath that also serves as an important green corridor for wildlife. '*Old Friends*' is a term used to describe the microbes that protect human health by regulating our immune systems. Close contact with the natural world increases the microbiome (good bacteria) in our bodies. Research also shows that greater physical contact with the natural environment increases our likelihood of protecting it for the future, of being a friend to nature.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Artist Emma Smith produced a series of sculptures along the Scarborough to Scalby section of the track, in collaboration with local communities, conservationists and scientists. A series of six multi-part works (five permanent and one living) are installed along the Cinder Track as dwell spaces for people and wildlife. Through multi-sensory experiences that reveal our interconnectivity, the artworks invite people to slow down, rest and attend to all living beings using the track.

Dorodango is a Japanese art form in which earth and water are combined and moulded, then carefully polished to create a delicate shiny sphere. As part of artist Emma Smith's commission for the Cinder Track, we hosted community workshops to make Dorodango earth balls with coloured slip added, formed and burnished with glass jars. The balls will be embedded with seeds, and packed into crevices in one of Emma's stone sculptures – inspired by snails sheltering in cracks in a nearby bridge – and they will gradually erode and dispense seeds on the Cinder Track.

The artworks are designed to support nature. Each sculpture also supports human health by bringing people into close proximity with nature which increases the micro-biome (good bacteria) in our bodies. Research shows that the closer our physical contact with nature the more likely we are to protect it.

2. *Breathe*

'Breathe' continued to reach new audiences in the last year and with Breathe Lahore held its first phase of international presentation. First created in 2012 by Dryden Goodwin with Invisible Dust opposite the Houses of Parliament at St Thomas's hospital with a spectacular large-scale rooftop projection. 'Breathe' developed in 2023 to commemorate the 10th anniversary of the death of Ella Adoo Kissi Debrah as the first person worldwide to have 'air pollution' certified as the cause of death. On London's Southbank we held a celebration of Ella's life and large-scale projection of her mother Rosamund who has advocated for clean air ever since.

Breathe: Lahore, Lahore Biennale 03, Pakistan

Breathe by Dryden Goodwin, was invited to participate in the Lahore Biennale LB03 'Of Mountains and Seas' curated by John Tain (5th Oct – 8th Nov 2024). This latest iteration of Dryden Goodwin's acclaimed artwork was unveiled across Lahore, Pakistan. Appearing at iconic sites across the city, including Bradlaugh Hall, Mall Road and over 1,000 digital billboards across the city.

Breathe:Lahore highlights the public health crisis caused by declining air quality in the city.

Breathe:Lahore marked the project's international city debut, with Goodwin growing the artwork to include drawings of Pakistani clean air campaigner Abid Omar, founder of the pioneering Pakistan Air Quality Initiative, a community-driven organisation that addresses the country's air pollution crisis through data, research, and advocacy. Goodwin's drawings of Abid join those he made of six London-based activists, including Rosamund Adoo-Kissi-Debrah CBE, who began her activism after the death of her 9-year-old daughter Ella – the first person in the world to have air pollution cited as a cause of death.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

This year's installation across Pakistan's second-largest city comes at a crisis point for air pollution in the country and wider region. It is estimated that a staggering 98% of Pakistan's population live in areas where pollution levels exceed the country's own air quality standards, with outdoor air pollution becoming the second greatest threat to human health in the country, taking nearly 4 years off the life of the average Pakistani. The ambition and scale of this creative intervention across the city where understanding and engagement in the issue remains low, represents a turning point in raising local public awareness and mobilising communities to call for change.

Breathe: Lahore is part of Invisible Dust creating awareness of the complexity of climate issues in fast-growing global south cities; Lahore's population growth was from 5 to 14 million between 2000–2024. It asks artists to link their own contexts with Pakistan's calamitous floods, environment and agriculture, urban pollution and social inequality.

Breathe:Lahore is supported by air quality campaigners across Pakistan and was accompanied by a knowledge exchange symposium in Lahore on 8th October 2024, was supported by funds from UCL and in collaboration with Ian Mudway, Imperial College London . Convening leading figures on air quality and environmental action working within arts, health, policy, law and campaigning sectors from across Pakistan and the UK, experts from both countries are sharing learnings on the international challenge of tackling air pollution.

News on Sunday Pakistan says of the issue in Lahore “*Smog has become more than a serious issue; it has assumed the proportions of a crisis*”.

***Breathe* at Schwarzenegger's Austrian World Summit, Vienna, June 2024**

Invisible Dust was represented at the Arnold Schwarzenegger's Austrian World Summit with a theme of “Be Useful: Tools For A Healthy Planet” in Vienna in June showing ‘Breathe’, alongside artist Dryden Goodwin, Rosamund Adoo-Kissi-Debrah CBE, from The Ella Roberta Foundation and 'Breathe' associate producer Lucy Wood Invisible Dust. Drawings from 'Breathe' (featuring Rosamund) looked over the main stage for the 500+ delegates. Speakers included some of the world's leading climate figures such as Antonio Guterres, Secretary General of the UN, and John Podesta, senior advisor to US president Joe Biden for international climate policy.

“It was an honour to meet the incredible Arnold Schwarzenegger and to hear more about how he and many others are bringing about real change, while urging the world's most powerful and influential to do the same - through actions over talk alone. It was a pleasure working with the great team at Arnold Schwarzenegger's Climate Initiative at this galvanizing, inspiring, and hope-filled summit.” Dryden Goodwin.

***Breathe* UCL Policy workshop**

On Friday 14 June, Invisible Dust hosted a closed roundtable in partnership with UCL Public Policy as part of our UCL funded ongoing enquiry around the artwork *Breathe* by Dryden Goodwin, produced by Invisible Dust. Artist and Professor Dryden Goodwin teaches at the Slade School of Fine Art (part of the UCL), and this is a continuation of our ongoing artist-led research into the role public art commissioning can play in driving both public and political support for clean air policy.

**INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025**

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

This interdisciplinary discussion included scientists, artists, policy professionals, funders, campaigners and health stakeholders. Taking *Breathe* as a foundational case study, explored how public art can increase public awareness of the grave health impacts of air pollution, illuminating and driving public support for the necessary policy and legal action required to tackle it. This roundtable explored how methodologies could form a blueprint for arts programming, transferable to other cities and environmental challenges worldwide.

The report was shared with partners later in 2024. Responders included Creative Industries Policy and Evidence Centre, Gulbenkian Foundation, Policy Lab, UCL Public Policy, Slade School of Fine Art, Imperial College, Asthma and Lung UK, Impact on Urban Health, Mums for Lungs and Queen's University Belfast.

Breathe, Salisbury Cathedral (20 April - 6 October 2024).

Dryden Goodwin's spectacular work was presented at Salisbury Cathedral from 20 April to 6 October 2024, as part of their 'Our Earth' exhibition which focused on the domestic impact of climate change asking us to consider how our day to day lives may be impacted and how that will be felt differently across the world. Two new stagings of the project were installed, firstly a projection of the animation suspended in the interior of the 800 year Gothic cathedral in the north choir aisle, next to the northwest transept - secondly 3 large-scale banners on the outside walls of the cathedral, close to the cathedral's main entrance. 3 drawings from the over 1,300 that have been drawn by Goodwin were photographed and then scaled up, increasing in size from approximately 90 mm to 5.33 metres.

The exhibition 'Our Earth: Art, Faith and the Climate Crisis', was curated by Beth Hughes, it focused on the impact of climate change, considering how our lives will be increasingly affected and how this will be felt differently across the world. Also in the exhibition was work by Hilary Jack, Rebecca Chesney, Derek Jarman and Elias Sime. The video was created by Goodwin of the projection of 'Breathe' in the cathedral, was made during Choral Evensong, with the sounds of the cathedral's choir and organ.

3. Forecast

What is shaping how you think about the planet's future? Our international programme asking this question, *Forecast*, started online in 2021 and an in person symposium was held in 2023 in London's City Hall. Speakers include Joan Jonas, Ben Okri and Lily Cole. Artworks include Hito Steryl, Germany Art and Science Afrika, Kenya and Fei Jun, China. In 2024-2025 Forecast is exploring ideas from Turkey and from India.

Forecast Turkey, Memory of Water, Secuk, Turkey January 2025 residency in Turkey

Forecast Türkiye: Memory of Water / Suyun Belleği is focusing on future thinking from the Ephesus region, one of the Earth's oldest places of ideas. It brings together artists and scientists to draw inspiration from the beautiful nature of Selçuk, the area around Ephesus; once an ancient port on the Küçük Menderes River Delta.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Ephesus held a theatre capable of holding 24,000 and home to famous ancient polymath thinkers such as Heraclitus, who viewed the world as constantly in flux, declaring that “everything flows”.

This is apt for our focus on the Menderes River Delta and Scarborough’s marine wildlife, including the Little Meandros Delta and the ancient swamps of the Pamucak coast (which is still a migratory habitat of hundreds of species, some of which are endemic). In both Turkey and the UK, the water systems and nature continuously suffer from pollution and the effects of climate change.

An residence and conversations programme took place in Selçuk, with Turkish artists Aşkın Ercan, Melisa Geçalp, Sarp Keskiner, Gökçe Süvari, Güneşin Oya Aydemir Çamptepe Ecological Life Center,, Pınar Boztepe, Sinan Kılıç and Shezad Dawood from the UK. Including field trips of the Barutçu lakes, meeting communities and and scientists from Izmir and Istanbul, including marine biologist Muharrem Balci, the Secuk Seed Bank and local archaeologists. In September 2025, artists from Turkey will visit Scarborough and an exhibition will be presented in Izmir.

Forecast Türkiye: Memory of Water / Suyun Belleği by Teos Arts and Culture Association and Invisible Dust is supported by the British Council’s Creative Collaborations Grant Programme. In partnership with the Municipality of Selçuk, Çamptepe Ecological Life Center, the Old Parcels Office, and scientists from Hull and Istanbul Universities.

Forecast India, Part 1 SEA Pavilion Mumbai, India in December 2024

How do we create shelter from climate change? The School of Environment and Architecture (SEA) Mumbai collaborated with Invisible Dust and artists Raqs Media Collective to select through an Open Call, Rust Collective, Dhruv Sachala and Neel Shah. They are an architecture and collaborative design practice based in Mumbai, India. Rust Collective’s *Liminal Pavilion*, was created through natural building materials, experimental architectural tectonics and self-build potentials in the face of rapidly advancing climate change. This pavilion celebrated the SEA’s 10th Anniversary through this new pavilion. Proposals were encouraged to embody radical and sustainable approaches to shelter with climate change.

Seed130, 130 Fenchurch St, City of London, EC3M 5LY

Invisible Dust has been invited to be a partner by Future City to form an exhibition and to be a central partner by taking on the ground floor lease to enable the Seed130 exhibition programme produced by Future City. This is a new meanwhile space in the heart of the City of London. Seed130 is a temporary gallery space curated by Futurecity for developer CO–RE and Aviva Investors at 130 Fenchurch Street.

Open from March to December 2025, the initiative will transform a former retail unit into a vibrant hub for creative experimentation in the heart of the City. The programme features a rolling series of exhibitions, performances, talks and learning events.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Seed130 aims to be a catalyst for cultural dialogue and innovation. Designed as a testing ground for ideas that will inform the future cultural life of the site, the space aims to bring together artists, scientists, designers and local partners to explore urgent themes including sustainability, environmental futures, and ESGs. Seed130 launched with Future City's own exhibition *Move 37* by artist Mat Collishaw, whose multimedia & AI works explore the impact of technology and pollution on marine ecosystems. Other exhibitions include the National Trust and UAL.

Invisible Dust plans to present an exhibition with Delhi based Raqs Media Collective as part of Forecast India opening in October 2025.

4. UnNatural History

UnNatural History is Invisible Dust's ongoing enquiry into the importance of art and science to natural history collections and their role in understanding climate change. In 2021 we held a large scale exhibition with 16 international artists at the Herbert Art Gallery and Museum as part of Coventry UK City of Culture.

WOW Festival Manchester: Tania Kovats' MOONMOTH

For its 2024 edition, WOW (Women of the World) festival invited Invisible Dust to curate a new *UnNatural History* commission by Tania Kovats whose new work 'MOONMOTH' explored the legacy of Maria Sibylla Merian (1647–1717). Kovats' drawings are of cycles, light and dark, balance and symmetry, the lunar cycle, transformation, metamorphism. 'MOONMOTH' was exhibited as part of the first-ever WOW Manchester festival, produced by The WOW Foundation and Factory International.

To explore Maria Sibylla Merian's legacy in relation to the current biodiversity crisis, Invisible Dust brought Tania Kovats together with biologist, Diana Arzuza Buelvas, Curator of Entomology at Manchester Museum, Jeanne Robinson, Curator of Entomology from Glasgow's Hunterian Museum, and Dr Jenna Ashton, Lecturer in Heritage Studies, University of Manchester. Kovats' new work, 'MOONMOTH', explores insects' need for dark skies and how our human influence through artificial lighting is currently threatening the animals Merian studied. Today, over 40% of the world's insect species are in serious decline, and moths are vital pollinators impacted by artificial light at night. Alongside this new commission, interdisciplinary students at the University of Manchester attended workshops on art and science collaborations, hosted by Tania Kovats and curators at Invisible Dust.

Hack the ARC: 'Co-Curating for Climate Change.' Glasgow

Artist Anna Tewungwa explored climate change and the Museums Collection of insects with Entomology curator Jeanne Robinson at the Hunterian Museum, Glasgow and took part in an *Hack the ARC* art and science workshop hosted by Jeanne with academics across the disciplines. Her research led to a new artwork proposal that explores biomimicry and the ironic tension between human ideals and their environmental impact. We supported Anna as an emerging artist through mentoring by UnNatural History artist Tania Kovats. This project was funded by *Hack the ARC* from Glasgow University.

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For the year ended 31 March 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

5. Climate Clock, Oulu EU Capital of Culture Finland, 2026

The international artists were announced for 'Climate Clock' in 2025. Alice Sharp, Invisible Dust is curating this £3M flagship programme 'Climate Clock' for Oulu EU Capital of Culture 2026, Finland opening in June 2026. Each is creating a permanent artwork to form an art trail around the Oulu region.

The artists are Ranti Bam (b. 1982, Nigeria/UK), Rana Begum (b. 1977, Bangladesh/UK), Takahiro Iwasaki (b. 1975, Japan), Gabriel Kuri (b. 1970, Mexico/Belgium), Antti Laitinen (b. 1975, Finland), and SUPERFLEX (artist group, Denmark). Tellervo Kalleinen & Oliver Kochta-Kalleinen are creating socially engaged artwork alongside where local people contribute valuable moments of their time through video. (b.1975, Finland and b.1971, Germany/Finland).

Alice Sharp is working with international producer Claudia Woolgar and technical advisor Sam Collins. Her curatorial concept is to explore the relationship of time and climate change and its effects. Specifically on Oulu's culture, biodiversity, the snow season and changes of the natural systems which are affected by the Arctic's greater global warming, four times that of the rest of the world. The artists are drawing their ideas from this extraordinary landscape and collaborations with scientists to be realised in 2026.

Financial Review

Our financial results for the 2024-25 financial year reflect total income of £393,351 (2024: £454,422) and expenditure of £445,654 (2024: £383,191), resulting in a net deficit of £(52,303) (2024: net surplus £71,231).

A deficit was reported on both unrestricted funds (£21,883) and restricted funds (£30,420) for the year.

We received a £30,000 grant towards core costs from the Garfield Weston Foundation in October 2023, which will be applied across 2 financial years.

With respect to our programme activities, we have received £299,162 from Yorkshire Wildlife Trust for the third year of 'Wild Eye' phase II. This programme is funded by Town Deal Funds provided to Scarborough Borough Council. The programme was extended into the first quarter of 2025/26 due to a short delay in the final artwork installation to April 2025 caused by weather conditions.

Invisible Dust would like to take this opportunity to record its appreciation to all its funders and stakeholders for their continued support and partnership. It is their support that enables us to imagine and deliver our ambitious programme.

The Trustees consider the financial performance of the charity to be satisfactory.

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TRUSTEES' REPORT
For the year ended 31 March 2025

PLANS FOR FUTURE PERIODS

Our strategy is to harness the imagination and poetically to offer hopeful ways forward for our future.

We will draw from vital points in the history of ideas such as the Greek philosophers (See Forecast Turkey) and the Seventeenth century polymath Maria Sibylla Merian (See WOW), together with current themes such as AI. We will work with a diverse range of collaborators to enable artists, scientists and partners to create truly new ideas in an open dialogue which examine environmentalism in its many contexts including that of equality, democracy, peace, community and education alongside the historical.

Our route to this is demonstrated through programmes such as 'Forecast' which is now being set in different international contexts, firstly Turkey and then India, and the diversity of our partnerships such as capitals of culture, biennales, galleries and arts festivals alongside local universities and local communities.

Our artistic programme for 2025-26:

1. *The Oceans Edge* - Brazil and the UK
2. *Forecast*
 - *Forecast India: the tides of our tears*, Raqs Media Collective, Richmond Arts & Ideas Festival 2025, London UK
 - *Forecast India: Cloud Messengers*, Raqs Media Collective, Seed 130, London UK
3. *Forecast Turkey*, Memory of Water, Secuk, Turkey
4. *Wild Eye*, Jeremy Deller and Coralie Turpin, *Roman Mosaic c. 2025*, and ongoing plans with Scarborough communities
5. *Climate Clock*, Oulu EU Capital of Culture 26 Finland

1. *The Oceans Edge*

Pivô (Brazil) and Invisible Dust (UK) are thrilled to announce that the project *The Ocean's Edge / Litoral do Limite* has been awarded a major grant from the official programme of the UK/Brazil Season of Culture 2025–26 by the British Council and Instituto Guimarães Rosa. Other successful partnerships include the BFI, Science Museum Isaac Julien and the British Museum.

"The edge of the sea is a strange and beautiful place...For no two successive days is the shoreline precisely the same." **Rachel Carson, *The Edge of the Sea* (1955)**

Does the sea surround the land, or the land the sea? *The Ocean's Edge / Litoral do Limite* is a new programme curated and produced by Invisible Dust with Pivô, Brazil that draws inspiration from pioneering environmentalist, marine biologist and writer Rachel Carson, blending ocean science and Indigenous philosophies. It will create a confluence of the interdisciplinary, decolonial, and climate-focused approach of Pivô (Brazil), Invisible Dust (UK), and TBA21-Academy (Spain), fostering long-term international collaboration.

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PLANS FOR FUTURE PERIODS (CONTINUED)

The Atlantic, the Earth's great conveyor belt, holds a quarter of the planet's water and underpins many of our ecosystems. Yet it faces urgent threats, including climate warming, overfishing, over development, and plastic pollution – issues that affect both the Brazilian and UK Atlantics. Who are the voyagers in this ocean of our imagination, attuned to the flows of the possible?

The project will involve three commissioned artists and a dynamic public programme designed to engage communities, scientists, and curators in a process of shared listening, learning, and creation in Brazil and the UK. *The Ocean's Edge / Litoral do Limite* proposes a poetic and critical reflection on the Atlantic through a decolonial, transatlantic lens, at a moment when we vitally need new thinking and connections 'to step from the Ocean's Edge'. Taking place from August 2025 to June 2026 – during a crucial year for global climate action on our oceans with COP30 in Belém, Brazil – the project is developed in collaboration by two world leading marine research laboratories: the Oceanographic Institute of the University of São Paulo Brazil (IO-USP) and the Scottish Association for Marine Science (UK).

Alongside partnerships with Bienal das Amazônias Belém (BR), Cátedra UNESCO para Sustentabilidade do Oceano (BR), Laboratório de Arte e Ciência Oceânica da Universidade de São Paulo (BR), Instituto de Ciências da Arte da Universidade Federal do Pará (BR), Cove Park (UK) and the Baltic Centre for Contemporary Art (UK).

The programme starts with a residency at the Oceans Institute São Paulo, the artists exhibiting at the Amazonias Biennale and their works will continue until the COP30 period. The Baltic *For All At Last Return*, group exhibition opens 7th November 2025 and the programme is enabling The Ocean's edge artist Letita Ramos to participate with new work the exhibition continues until 7th June 2026.

2. Forecast

Forecast is Invisible Dust's evolving programme on ideas that are shaping the future of the planet. With world leading artists, authors, scientists and philosophers, such as celebrated writer Ben Okri, quantum physicist Carlo Rovelli, climate scientist Kevin Anderson, artists Cornelia Parker and Jeremy Deller, we explore new forms of storytelling responding to our planet's future.

Forecast India takes its starting point from the culture of Indian storytelling, poetry and painting and explores climate futures with the UK's extreme weather events through conversation, performance and screenings with poets, writers, and scientists. Exploring the intensifying and changing nature of the Indian monsoon and UK rainfall, planetary instability and the shifting nature of financial risk.

Forecast India: the tides of our tears, Raqs Media Collective, Richmond Arts & Ideas Festival June 2025, London UK

'A wave in one language can be a Tsunami in another'.

Invisible Dust will work with Delhi-based Raqs Media Collective to present a trail of augmented reality poems along the regularly flooding Thames riverside path, 'The Tideway', as part of Richmond Arts & Ideas Festival 2025. Set against the backdrop of the river's extreme tides, rising up to seven metres, the works will resonate with Richmond's deep ties to the Thames and its shifting, often unpredictable nature.

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PLANS FOR FUTURE PERIODS (CONTINUED)

As the UK Environment Agency notes, climate change is intensifying “Richmond’s ‘peak river flow, sea level rise, wind speed, wave height and storm surge”, leading to more frequent and severe flooding events. Set along a Thames path from Richmond Bridge to Eel Pie island, the poems accessed through QR codes appear over the water of the Thames.

Developed through conversations with scientists at UCL in conjunction with the Royal Docks, the poems weave together references to detritus, data, trade, and capital—tracing the turbulent currents of ecological and economic systems. But just as crucially, they speak to the inner tides of the body, especially tears, linking planetary flux with human emotion.

Forecast India: Cloud Messengers, Raqs Media Collective, Seed 130, Fenchurch St, City of London, Oct 2025 UK

How do we perceive risk in an age of uncertainty?

“But the constancy of the monsoon, this gigantic seasonal emotional reservoir, is now a memory without memory. And despite tapestries of satellite imagery and mountains of data, it is as impossible to foretell its arrival or intensity with accuracy as it is to predict the turn and fall of an addicted gambler’s die. What is not constant can no longer be a friend.” **Monica Narula, Raqs Media Collective**

Raqs Media Collective will continue to draw speculative philosophical connections between monsoon rains, floods, financial markets, and actuarial science through a new performance and exhibition at Seed130 in the heart of the City of London. *Cloud Messengers* traces the invisible threads that bind natural forces to systems of capital and control in a time of climate crisis.

Part of Invisible Dust’s ‘Forecast India’ programme, the work explores the shifting nature of risk in a world where the old maps no longer hold: rainfall patterns, river flows, and sea levels defy historical precedent, leaving us without a stable basis to predict the future. Raqs Media Collective challenges us to rethink what it means to own, or to predict anything, when the only constant is change.

Opening with Frieze VIP events the exhibition will continue until the end of November 2025.

Cloud Messengers is funded through Seed130 led by Future City and in partnership with CO–RE for Aviva Investors, with a design team including WilkinsonEyre and Arup of which Invisible Dust are a key partner and with the support of Frith Street Gallery.

3. Forecast Turkey

Forecast Turkey - Memory of Water/ Suyun Belleği’ UK exchange and Izmir Turkey exhibition both taking place in September 2025

Forecast Türkiye: Memory of Water / Suyun Belleği is focusing on future thinking from the Ephesus region, one of the Earth’s oldest places of ideas. It brings together artists and scientists from Turkey and the UK to draw inspiration from the beautiful nature of Selçuk, the area around Ephesus; once an ancient port on the Küçük Menderes River Delta. Through this programme Invisible Dust is bringing UK and Turkey-based artists and scientists together to exchange methods, knowledge and ideas on how climate change and pollution shape biodiversity, river systems, coastlines and seas, and the communities that depend on them.

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PLANS FOR FUTURE PERIODS (CONTINUED)

UK Exchange - Gökçe Süvari

For the UK exchange Turkish artist Gökçe Süvari will come to London and North Yorkshire in September as part of the collaboration with Teos and Karantina Collective, hosted by Alice Sharp Artistic Director we intend her to visit the North York Moors, do site research at Scarborough Castle, meet archaeologists and historians and visit wild eye artworks at the Grand Hotel, and seafront, including a talk for local artists with the Old Parcels office and then visit galleries and organisations in London.

'Forecast Turkey- Memory of Water/ Suyun Belleği, exhibition, Izmir Turkey

An exhibition is planned with 'Forecast Turkey- Memory of Water/ Suyun Belleği artists Featuring works by: Shezad Dawood (UK), Aşkın Ercan, Pınar Boztepe, Sinan Kılıç, Sarp Keskiner, Gökçe Süvari, Melisa Geçalp, Güneşin Oya Aydemir (Türkiye) from September till October at Bayetav Sanat, Pagy Mansion Izmir. Curated by Invisible Dust (UK) and Teos Culture and Arts Association (Türkiye), with KARANTİNA collective, the Municipality of Selçuk, and One Seed Foundation – Çamtepe Ecological Living Center.

This programme is supported by the British Council's Creative Collaborations Grant Programme British Council Turkey. In partnership with the Municipality of Selçuk, Çamtepe Ecological Life Center, the Old Parcels Office, and scientists from Hull and Istanbul Universities.

4. Wild Eye - Jeremy Deller and Coralie Turpin, Roman Mosaic c. 2025

2025-26 will be the final year of our three-year Scarborough based project with Yorkshire Wildlife Trust, 'Wild Eye'.

"Art is a way of staying in love with the world. It is also a form of magic or a cover version of reality. Here in Scarborough, we propose a new ancient work to be created about the sea and the creatures within it which also hints at the possibility of the past being still present, just beneath our feet and perhaps inclines us to think about what traces we will leave behind on the world." **Jeremy Deller**

The final commission, Jeremy Deller's fragmentary Roman inspired mosaic echoing Scarborough's history and celebrating the headland's wonderful position to see dolphins and porpoises will form a new porpoise viewing platform on marine drive, launching in spring 2025. This large-scale Roman-style floor mosaic will be inspired by Scarborough's sea life and its Roman past. The mosaic is being created with artist Coralie Turpin and will include workshops in local primary schools. The artwork will form part of the new Seawatching Station on Marine Drive, one of the best places on the English coast to see cetaceans, 400 sightings in the last year. Visitors can enjoy free seawatching telescopes and comprehensive wildlife information providing insight into the incredible marine life viewable from the area. *Roman Mosaic c. 2025* is being developed in consultation with local scientists, conservationists, archaeologists and community groups and builds on Jeremy Deller's long-standing fascination with cultural history.

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PLANS FOR FUTURE PERIODS (CONTINUED)

Wild Eye, Scarborough Communities

Invisible Dust is working with partners North Yorkshire Council and English Heritage on plans to continue to work with local communities in both co creating artworks and working with artists creating artworks at Scarborough Castle and improving green spaces in the Town Centre. In 2026 Scarborough has plans to celebrate its 400th anniversary giving a focus to involvement. The first stage will be to employ an engagement associate/artist to work with local groups such as schools, early years centres and the disabilities action group to reimagine the future of these key spaces to generate new connections and pride and prevent anti-social behaviour. Invisible Dust will work with partners to attract regeneration and Heritage Lottery funding for a multi-year programme building on the relationships and track record of Wild Eye.

5. *Climate Clock*, Oulu EU Capital of Culture 26 Finland, opening June 2026.

Artists: Ranti Bam (Nigeria/UK), Rana Begum (Bangladesh/UK), Takahiro Iwasaki (Japan), Tellervo Kalleinen & Oliver Kochta-Kalleinen (Finland), Gabriel Kuri (Mexico/Belgium), Antti Laitinen (Finland), and SUPERFLEX (artist group, Denmark)

*"The climate clock is ticking,
the snow is melting
and we are learning anew what I think our forebears knew
– that time is not ours to command;
that Nature keeps its own time."*

Alice Sharp, Climate Clock curator and Artistic Director, Invisible Dust

Curated by Alice Sharp, Invisible Dust is curating this £3m flagship programme 'Climate Clock' for Oulu EU Capital of Culture 2026, Finland. For Climate Clock each artist is paired with a scientist, to create a 'permanent' public art trail around the Oulu region, in our ever faster digital world these artworks aim to reconnect us to Nature's time. Oulu Finland is one of the world's northernmost cities and part of nature's winter mirror to climate change, just below the Arctic Circle and affected by warming four times the rest of the earth. This is changing the earth's systems and with it, our seasons, nature and pace. During 2025/26 the artwork concepts will be finalised and fabrication and installation will take place, opening in June 2026.

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TRUSTEES' REPORT
For the year ended 31 March 2025

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Invisible Dust for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

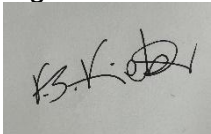
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that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

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

Signed on behalf of the Trustees



Ms Fiona Fieber
Chair/Trustee
Company Registration Number 07403737

3 December 2025

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF INVISIBLE DUST FOR THE YEAR ENDED 31 MARCH 2025

I hereby report to the Trustees of Invisible Dust (Charity Registration Number 1171156) on my examination of the accounts for the year ended 31 March 2025 set out on pages 25 to 36.

Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purposes of company law), you 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 as 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.

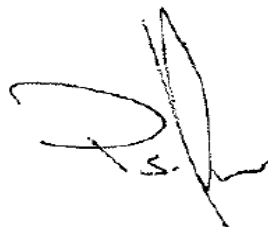
Independent Examiner's Statement

Since the 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 because I am a member of the Institute of Chartered Accountant in England and Wales, which is one of the listed bodies.

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

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 accounting 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 or 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 (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales
26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

3 December 2025

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

| | Note | Unrestricted Funds £ | Restricted Funds £ | Total 2025 £ | Total 2024 £ |
|--|-----------|----------------------------|--------------------------|--------------------|--------------------|
| Income | | | | | |
| Income from Investments | 3 | 1,949 | - | 1,949 | 2,732 |
| Income from Donations & Legacies | 4 | 100 | - | 100 | 165 |
| Income from Charitable Activities | 5 | 43,867 | 347,435 | 391,302 | 451,525 |
| Total Income | | 45,916 | 347,435 | 393,351 | 454,422 |
| Expenditure | | | | | |
| Expenditure on Raising Funds | 6 | - | - | - | 967 |
| Expenditure on Charitable Activities | 7 | 67,799 | 377,855 | 445,654 | 382,224 |
| Total Expenditure | | 67,799 | 377,855 | 445,654 | 383,191 |
| Net Income/(Expenditure) | | (21,883) | (30,420) | (52,303) | 71,231 |
| Balance brought forward at 1 April | | 139,919 | 76,526 | 216,445 | 145,214 |
| Balance carried forward at 31 March | 14 | £118,036 | £46,106 | £164,142 | £216,445 |

The notes on pages 27 to 36 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2025

| | Notes | 2025 £ | 2024 £ |
|--|-----------|------------------------|------------------------|
| Fixed Assets | | | |
| Tangible Fixed Assets | | - | - |
| Current Assets | | | |
| Debtors | 10 | 103,588 | 86,794 |
| Cash At Bank & In Hand | | 161,853 | 178,262 |
| | | <u>265,441</u> | <u>265,056</u> |
| Creditors – Amounts Falling Due Within 1 Year | 11 | (89,519) | (36,831) |
| Net Current Assets/(Liabilities) | | <u>175,922</u> | <u>228,225</u> |
| Creditors – Amounts Falling Due After 1 Year | 12 | (11,780) | (11,780) |
| Total Net Assets | 13 | <u>£164,142</u> | <u>£216,445</u> |
| Represented by: | | | |
| Unrestricted Reserves | 14 | 106,256 | 128,139 |
| Unrestricted Designated Reserves | 14 | 11,780 | 11,780 |
| Restricted Reserves | 14 | 46,106 | 76,526 |
| | | <u>£164,142</u> | <u>£216,445</u> |

The notes on pages 27 to 36 form part of the financial statements.

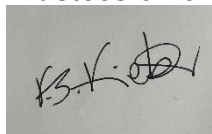
The Trustees are satisfied that for the year ended 31 March 2025 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

- (i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 3 December 2025.



Ms Fiona Fieber
Chair/Trustee
Company Registration Number 07403737

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

The financial statements are prepared in sterling, which is the functional currency of the charity.

Taxation Status

Invisible Dust is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

There are no material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Operating Leases

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

Tangible Fixed Assets and Depreciation

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Stage Equipment - 33% per annum straight line

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the purposes of the charity.

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Invisible Dust contributes to a defined contribution pension scheme. Further details can be found in Note 9. For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

| | Unrestricted Funds | Restricted Funds | 2025 | 2024 |
|---------------------------|-------------------------------|-----------------------------|---------------|---------------|
| | £ | £ | £ | £ |
| Interest on Cash Deposits | 1,949 | - | 1,949 | 2,732 |
| | £1,949 | £- | £1,949 | £2,732 |

The 2024 total of £2,732 related wholly to Unrestricted Funds.

4. Income from Donations & Legacies

| | Unrestricted Funds | Restricted Funds | 2025 | 2024 |
|---------------------|-------------------------------|-----------------------------|-------------|-------------|
| | £ | £ | £ | £ |
| Donations - General | 100 | - | 100 | 165 |
| | £100 | £- | £100 | £165 |

The 2024 total of £165 related wholly to Unrestricted Funds.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

5. Income from Charitable Activities

| | Unrestricted Funds £ | Restricted Funds £ | 2025 £ | 2024 £ |
|---|----------------------------|--------------------------|-----------------|-----------------|
| Grant Income | | | | |
| Arts Council England – Transition Fund | - | - | - | 105,749 |
| British Council | - | - | - | 1,500 |
| Futurecity – Forecast India | - | 10,000 | 10,000 | - |
| Garfield Weston Foundation | - | - | - | 30,000 |
| Greater London Authority | - | - | - | 31,700 |
| London Borough of Richmond | - | 15,500 | 15,500 | 500 |
| Sheffield Hallam University | - | - | - | 2,950 |
| The University of Manchester | - | - | - | 10,000 |
| Schwarzenegger Climate Initiative - Breathe Installation | - | 1,796 | 1,796 | - |
| Teos Arts and Culture Association | - | 8,050 | 8,050 | - |
| UCL Slade School of Fine Art | - | 12,927 | 12,927 | 12,999 |
| Wellcome Foundation - Sustaining Excellence | - | - | - | 19,552 |
| Yorkshire Wildlife Trust - Scarborough Borough Council Town Deal Fund | - | 299,162 | 299,162 | 209,119 |
| | - | 347,435 | 347,435 | 424,069 |
| Earned Income | | | | |
| Contracted Services | 4,452 | - | 4,452 | 4,066 |
| Lease Inducement | 15,000 | - | 15,000 | - |
| Advisory Income & Speaker Fees | 24,415 | - | 24,415 | 23,390 |
| | 43,867 | - | 43,867 | 27,456 |
| | £43,867 | £347,435 | £391,302 | £451,525 |

Of the 2024 total of £451,525, £158,330 related to Unrestricted Funds and £293,195 to Restricted Funds.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

6. Expenditure on Raising Funds

| | Unrestricted Funds | Restricted Funds | 2025 | 2024 |
|-------------------|-------------------------------|-----------------------------|-------------|-------------|
| | £ | £ | £ | £ |
| Fundraising Costs | - | - | - | 967 |
| | £- | £- | £- | £967 |

The 2024 total of £967 related wholly to Unrestricted Funds.

7. Expenditure on Charitable Activities

| | Unrestricted Funds | Restricted Funds | Total 2025 | Total 2024 |
|--|-------------------------------|-----------------------------|-----------------------|-----------------------|
| | £ | £ | £ | £ |
| Production/Project Costs | | | | |
| Artists Fees & Materials | - | 93,564 | 93,564 | 101,838 |
| Events Costs | - | 118,976 | 118,976 | 11,225 |
| Programme/Project Delivery Costs | - | 19,410 | 19,410 | 10,579 |
| Associate Curators & Producers | - | 54,497 | 54,497 | 72,136 |
| | - | 286,447 | 286,447 | 195,778 |
| Support Costs | | | | |
| Marketing & PR | 20,201 | - | 20,201 | 9,980 |
| Research & Development | 504 | - | 504 | 2,505 |
| Salaries & On Costs | 23,800 | 59,922 | 83,722 | 130,186 |
| Freelance Team Costs | - | 31,486 | 31,486 | 16,073 |
| Premises & Overhead Costs | 12,976 | - | 12,976 | 24,177 |
| | 57,481 | 91,408 | 148,889 | 182,921 |
| Governance Costs | | | | |
| Independent Examiner's Fees | 1,920 | - | 1,920 | 1,920 |
| Other Accountancy & Book-keeping Costs | 8,329 | - | 8,329 | 1,028 |
| Legal & Professional | 69 | - | 69 | 48 |
| Board/Governance Costs | - | - | - | 529 |
| | 10,318 | - | 10,318 | 3,525 |
| | £67,799 | £377,855 | £445,654 | £382,224 |

Of the 2024 total of £382,224, £134,017 related to Unrestricted Funds and £248,207 to Restricted Funds.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

8. Net Income/(Expenditure)

| | 2025 | 2024 |
|--|-------------|-------------|
| | £ | £ |
| Net income/(expenditure) is stated after charging/(crediting): | | |
| Independent Examiner's Fees – current year | 1,920 | 1,920 |

9. Staff Costs & Trustees' Remuneration

| | 2025 | 2024 |
|----------------------------------|----------------|-----------------|
| | £ | £ |
| Gross Salary Costs | 78,065 | 121,018 |
| Employer's National Insurance | 3,815 | 6,588 |
| Employer's Pension Contributions | 1,842 | 2,580 |
| | £83,722 | £130,186 |

No employee received remuneration of more than £60,000 during the year (2024 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

| | 2025 | 2024 |
|--------------------|-------------|-------------|
| | No. | No. |
| Artistic Programme | 1 | 1 |
| Core Staff | 2 | 2 |
| | 3 | 3 |

The total amount of employee benefits and fees received by Key Management Personnel is £79,907 (2024: £123,598). Key Management Personnel comprises the Trustees and the members of the management team (Artistic Director and General Manager).

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2025 Invisible Dust made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2025 (2024: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2024: £Nil).

No Travel and Subsistence expenses were reimbursed to Trustees in respect of their attendance at meetings of the charity (2024: £315 to 2 Trustees).

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Debtors

| | 2025 | 2024 |
|---------------------------|-----------------|----------------|
| | £ | £ |
| Due Within 1 Year | | |
| Trade Debtors | 89,756 | 64,590 |
| Accrued Income | 802 | 5,376 |
| Prepayments | 1,250 | 5,048 |
| | 91,808 | 75,014 |
| Due in > 1 Year | | |
| Other Debtors | 11,780 | 11,780 |
| | 11,780 | 11,780 |
| | £103,588 | £86,794 |

11. Creditors – Amounts Falling Due Within 1 Year

| | 2025 | 2024 |
|-------------------------------------|----------------|----------------|
| | £ | £ |
| Trade Creditors | 79,816 | 32,791 |
| Other Taxes & Social Security Costs | 930 | - |
| Other Creditors | 5,213 | - |
| Accruals | 3,560 | 4,040 |
| | £89,519 | £36,831 |

12. Creditors – Amounts Falling Due After 1 Year

| | 2025 | 2024 |
|-----------------|----------------|----------------|
| | £ | £ |
| Other Creditors | 11,780 | 11,780 |
| | £11,780 | £11,780 |

13. Analysis of Net Assets between Funds

| | Unrestricted Funds | Restricted Funds | Total 2025 | Total 2024 |
|--|-------------------------------|-----------------------------|-----------------------|-----------------------|
| | £ | £ | £ | £ |
| Fixed Assets | - | - | - | - |
| Debtors | 13,832 | 89,756 | 103,588 | 86,794 |
| Cash at Bank and In Hand | 145,400 | 16,453 | 161,853 | 178,262 |
| Creditors – Amounts Due Within 1 Year | 29,416 | (60,103) | (89,519) | (36,831) |
| Creditors – Amounts Due After 1 Year | (11,780) | - | (11,780) | (11,780) |
| | £118,036 | £46,106 | £164,142 | £216,445 |

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

14. Analysis of Charitable Funds

| | Fund at 1 April 2024 £ | Income in Year £ | Expended in Year £ | At 31 March 2025 £ |
|--|------------------------------|------------------------|--------------------------|-----------------------------|
| Unrestricted Funds | | | | |
| Charity General Fund | 128,139 | 45,916 | (67,799) | 106,256 |
| Designated Fund – Wild Eye Decommission | 11,780 | - | - | 11,780 |
| Total Unrestricted Funds | 139,919 | 45,916 | (67,799) | 118,036 |
| Restricted Funds | | | | |
| Dryden Goodwin - Breathe | 1,459 | - | (1,459) | - |
| Futurecity – Forecast India | - | 10,000 | (5,000) | 5,000 |
| London Borough of Richmond | - | 15,500 | (6,500) | 9,000 |
| Schwarzenegger Climate Initiative - Breathe Installation | - | 1,796 | (1,796) | - |
| Slade School of Art | - | 12,927 | (12,927) | - |
| Teos Arts and Culture Association via British Council Turkey | - | 8,050 | (4,614) | 3,436 |
| UCL Slade School of Fine Art – Breathe UCL QR-Policy | 2,999 | - | (2,999) | - |
| University of Manchester - UnNatural History - WOW Manchester | 4,480 | - | (4,480) | - |
| Yorkshire Wildlife Trust - Scarborough Borough Council Town Deal Fund - Wild Eye Phase 2 | 67,588 | 299,162 | (338,080) | 28,670 |
| Total Restricted Funds | 76,526 | 347,435 | (377,855) | 46,106 |
| Total Funds | £216,445 | £393,351 | £(445,654) | £164,142 |

| Name of Designated Fund | Description, Nature & Purpose of the Designated Fund |
|-------------------------|--|
| Wild Eye Decommission | Funds ringfenced to de-install a sculpture in 2032 at the end of its exhibition period |

**INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025**

14. Analysis of Charitable Funds (Cont.)

| Name of Restricted Fund | Description, Nature & Purpose of the Restricted Fund |
|--|---|
| Dryden Goodwin / Schwarzenegger Climate Initiative - Breathe | A multi-faceted artwork by air pollution scientist artist Dryden Goodwin working in conjunction with Invisible Dust and Imperial College. The work reimagines and extends Goodwin's seminal 2012 Breathe artwork as an ambitious, multi-site flagship commission for Lewisham, London Borough of Culture. Work includes workshops, a Breathe installation at Austrian World Summit in June 2025 and a new iteration of the Breathe animation which was projected large-scale on London's South Bank in memory of 9-year-old Ella Adoo-Kissa-Debrah, the first person in the world to have 'air pollution' listed as a cause of death, on the 10th anniversary of her passing. |
| Futurecity – Forecast India | Towards the cost of Rust Collective's Liminal Pavilion, created through natural building materials, experimental architectural tectonics and self-build potentials in the face of rapidly advancing climate change. This pavilion celebrated the School of Environment and Architecture (SEA) Mumbai's 10th Anniversary through this new pavilion. |
| London Borough of Richmond | Towards the cost of input into Richmond Arts & Ideas Festival 2025 |
| Teos Arts and Culture Association via British Council Turkey | Towards the costs of 'Forecast Turkey: Memory of Water' |
| UCL Slade School of Fine Art – Breathe UCL QR- Policy | Workshop and report exploring policy approaches and best practice around art-policy collaborations. The report will include plans for 1+ global intervention |
| UnNatural History - WOW Manchester | Curation of a new 'UnNatural History' commission to be unveiled at the WOW (Women of the World) Festival in Manchester in May. 'UnNatural History' is our ongoing enquiry with artists looking at the links between climate change and museum collections. |

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

14. Analysis of Charitable Funds (Cont.)

| Name of Restricted Fund | Description, Nature & Purpose of the Restricted Fund |
|--------------------------------|--|
| Wild Eye Phase 2 | An inspiring nature and art project for the people of Scarborough and Whitby and visitors to observe and engage with wildlife along the North Yorkshire coast. The programme brings together leading artists with the community and, through artworks and events, aims to raise awareness of issues around nature, biodiversity and climate change. Wild Eye has been developed by Invisible Dust and the Yorkshire Wildlife Trust with support from Coast and Vale Community Action and English Heritage. |

15. Related Party Transactions

There were no transactions in the year which require disclosure.

16. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

17. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

18. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 9 members of the company (2024 - 9 members).

INVISIBLE DUST

England & Wales - Charity number 1171156

Accounts

Company Registration Number 07403737

Registered Charity Number 1171156

INVISIBLE DUST

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2024

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2024.

REFERENCE AND ADMINISTRATIVE DETAILS

| | |
|------------------------------------|---|
| Registered charity name | Invisible Dust |
| Charity registration number | 1171156 |
| Company registration number | 07403737 |
| Registered office | Woodend Creative Space, The Crescent, Scarborough, England, YO11 2PW |

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Invisible Dust during the period and to the date of signing this report are as follows:

| | |
|-----------------|------------------------------------|
| Feimatta Conteh | - Resigned 30 November 2023 |
| Ansuman Biswas | - Appointed 25 May 2024 |
| Kane Cunningham | |
| Gillean Dickie | |
| Fiona Fieber | - Appointed Chair 30 November 2023 |
| Lacey Glave | - Resigned 23 April 2023 |
| Magnus Johnson | |
| Susan Jones | |
| Rachael Palmer | |
| Ana Stanic | |
| Yuki Sumner | - Appointed 25 May 2024 |

Company Secretary Ms Alice Sharp

Bankers The Co-operative Bank plc, PO Box 250, Skelmersdale
WN8 6WT

Independent Examiner Mr P O'Hara FCA, Chartered Accountant, 26 La Sagesse,
Jesmond, Newcastle upon Tyne NE2 3AF

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

CHAIR'S STATEMENT

The last year has seen some exciting collaborations and development of some of our most ambitious work, alongside the continuation of major projects.

In 2022 we were appointed as Artistic Directors by the Mayor of London's Royal Docks to curate public art commissions as part of the Docks' sustainability season in May 2023. For Sea Change, in partnership with University College London (UCL), each artist collaborated with one or more leading climate academics. Four new commissions by Simon Faithfull, Melanie Manchot, Dana Olărescu and Raqs Media Collective drew ideas from 'Sea Change' (a change in perspective which points to the future), and the importance of changing practices, but also the pivot point and move to fossil fuels in the docks and world history – the move from sail to steam power.

The Royal Docks and UCL also supported our first in person 'Forecast' symposia opened by Shirley Rodrigues Deputy Mayor Greater London Authority at London's City Hall. Forecast 23 included headline authors Ben Okri and Amy Jeffs, interdisciplinary panels with Gavin Turk, Samson Kambalu, 'Sea Change' artists and UCL scientists and new commissions by Art & Science Films Afrika Kenya and Julie Freeman UK. Forecast 23 reflected on future-focused storytelling to navigate planetary challenges, drawing from 'Sea Change' curatorial themes and resulting in online talks and podcasts.

Alice Sharp, our Artistic Director is the curator and art-science advisor of 'Climate Clock' for Oulu, Finland, European City of Culture 2026, and has continued working with artists and scientists to navigate our relationship with time and climate change in Oulu with the Arctic warming four times the rest of the earth. 'Climate Clock' will create six permanent sculptures and a community artwork.

Alice was also selected by the British Council Malaysia to take part on their 'Human Nature' delegation which included visiting artists and indigenous communities in Borneo, one of the most diverse places on earth, expanding our focus to raise up voices from the Global South.

March 2024 saw the launch of artist Paul Morrison's beautiful 'Sea Oak', a permanent sculpture of polished steel for 'Wild Eye' with Yorkshire Wildlife Trust in Scarborough inspired by the positive role seaweed plays in contributing to the health of the ocean. The opening included a wonderful talk by Juliet Brodie, seaweed scientist from the National History Museum. New works by Jeremy Deller, Shezad Dawood and Emma Smith will join Paul Morrison's in 2024/25.

'Breathe' by Dryden Goodwin took its important message on activism and air pollution to new audiences through a presentation at Salisbury Cathedral. Growing international interest has resulted in being invited to exhibit at Schwarzenegger's Austrian World Summit in 2024-25. Our relationship with UCL has resulted in funding to deliver a 'Breathe' interdisciplinary workshop on art and policy.

I am delighted to have been nominated as permanent Chair of the Board from November 2023, in order to ensure a period of stability as we move into the implementation of our new business model. We now move into a period of recruitment for new Trustees following the departure of Feimatta Conteh in 2023-24. We would like to extend our thanks to Femiatta for her valuable contribution, especially her expertise around sustainability in the arts.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

CHAIR'S STATEMENT (CONTINUED)

For 2023-24 we reported total income of £454,422 and a net surplus of £71,231, of which £26,243 is unrestricted, enabling us to further strengthen our reserves to meet our Reserves Policy and sector guidelines. We have continued to review and improve our financial and risk management systems to best support the organisation's planning, delivery and evaluation of our artistic strategy. This is particularly important as we cement our new operating model and continue to diversify our income streams to deliver our ambitious, inspiring programme of work.

We are, as always, incredibly grateful to our partners, funders and collaborators for enabling us to deliver such dynamic work on climate with artists and scientists that resonates at all levels. My thanks also go to the core team, associates and fellow Trustees for all their hard work over the last year.

Fiona Fieber
Chair

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Invisible Dust is a registered charity (No. 1171156) and a company limited by guarantee without share capital (No. 07403737).

It was incorporated on 12 October 2010 and established under a Memorandum of Association and is governed by Articles of Association dated 2 December 2016.

Invisible Dust became a charity on 31 December 2016.

The members of the company guarantee to subscribe up to £10 in the event of the charitable company winding up.

The Directors of the company are also Trustees of the charity.

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

Invisible Dust is governed by a Board of Trustees which meets quarterly.

The charity currently has a board of nine non-executive Trustees.

Fiona Fieber and Susan Jones continue as Chair and Vice Chair of the organisation respectively. 2024 will see renewed recruitment for at least 2 new Trustees.

There is a sub-committee for Finance and Risk which also meets quarterly.

Certain large programmes have their own separate governance structures. 'Wild Eye', for example, has a governance body which is chaired by the Yorkshire Wildlife Trust, our partner in the programme, with representatives from Invisible Dust and other stakeholders.

Policies and procedures are reviewed at meetings of the Finance and Risk Committee and the full Board Meetings as part of a rolling programme to ensure that these reflect our current operating circumstances and structure.

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

Trustee Induction and Training

All Trustees are provided with an induction pack and conversations with the Artistic Director, General Manager and other trustees. Trustees are also invited to attend our organisational development days and events.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Organisation

Invisible Dust's management team is currently led by an Artistic Director and supported by an experienced core management team of General Manager and Finance Manager. A team of experienced freelance associates work in curatorial and producer roles to deliver the programme.

During the year our former Development Manager left the organisation.

Invisible Dust's website address is invisibledust.com.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The reserves position is kept under review on an ongoing basis to ensure we have adequate funds to support our programme of work, meet financial commitments and maintain financial resilience.

As a minimum, the reserves position is reviewed quarterly by Trustees at the Finance and Risk Committee and Board meetings.

An updated reserves policy was approved in the last financial year by the Board. The updated policy requires us to build and maintain reserves at a level to meet the following areas of cost: three months of core costs, one month core R&D staff cost, and any financial commitments and legal fees. These three cost items totalled an estimated £53,000 when most recently reviewed by the Finance Committee in September 2024.

The charity's total Unrestricted Reserves at 31 March 2024 are £193,919. These reserves include a commitment of £11,780 to de-install a sculpture in 2032 at the end of its exhibition period, treated as Designated Funds.

Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets, are £128,139.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

During the 2024-25 financial year, reserve levels will remain under close review as part of our financial processes to ensure ongoing financial sustainability and stability. Actions set out in the Reserves Policy that can be considered to facilitate the maintenance and control of reserves include detailed cost control and ongoing cash management, detailed budget setting and regular monitoring, and consistent core cost recovery across programmes.

Going Concern

The Directors and the Trustees have considered the ability of Invisible Dust to continue as a going concern for a period of at least 12 months from the date of signing the accounts.

Based on current forecasts the Trustees have concluded that it remains appropriate to prepare these accounts on a going concern basis

INVISIBLE DUST
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TRUSTEES' REPORT
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OBJECTIVES AND ACTIVITIES

Charitable Purpose

Invisible Dust's charitable objects are, for the public benefit:

A - the promotion of arts, in particular through (but not limited to) the production and public exhibition of high quality works of visual and digital art informed by scientific study on subjects including (without limitation) sustainable development and the protection, enhancement and rehabilitation of the environment; and

B - the advancement of education, in particular through (but not limited to) the production and delivery of workshops, seminars and lectures for the general public on subjects including (without limitation) sustainable development and the protection, enhancement and rehabilitation of the environment. in this article sustainable development means that which meets the needs of the present without compromising the ability of future generations to meet their own needs.

Aims & Objectives

The charity's principal activity in the period under review was to influence positive system changes in response to the climate crisis by creating collaborations between artists and scientists.

Our Mission

Invisible Dust was set up in 2009 by Artistic Director Alice Sharp and brings together leading artists and scientists in the UK and internationally to create 'new thinking' to address our urgent climate challenges through artworks and events.

We work with artists, academics and funders who are ambitious, imaginative and make connections, understanding that enabling audiences to be open and inventive will be vital to creating a new future for our planet.

Through art that is rooted in science, we help people connect emotionally with environmental issues.

Why?

Our world is shaped by an economic and scientific mindset that prioritises profit and growth. This approach has resulted in inaction on critical issues like climate change, pollution, and social inequalities. By combining the imagination of art with the discipline of scientific research, we inclusively explore essential scientific concepts. Artists, as our greatest storytellers, help us envision a hopeful future and foster a global, imaginative engagement with environmental challenges.

We believe it is the role of artists and scientists to imagine undreamt ideas, giving us a way forwards in uncertain times towards new futures. Through imagination and creativity, we raise awareness about our impact on the world and encourage people to think about how we can do things better.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Mission (Cont.)

Ours is a reciprocal relationship: scientists give artists inspiration and information, while artists help scientists to break out of paradigms and think differently.

How?

Over 15 years, we have become experts in making the invisible issues of our world visible. Through art, we help people to both understand and connect emotionally with difficult subjects like climate change.

Our unique network spanning science and art enables us to connect people who might not otherwise meet, to create world-changing works of art. We have played a part in influencing government stakeholders and local authorities, for example making a real difference to the air quality in our cities. In these times of high uncertainty, we stress the importance of creating high quality, thought-provoking contemporary art, helping people understand what environmental issues mean for them and giving them a sense of urgency over their future. Our work asks questions rather than dictating answers.

We work across the UK and internationally, engaging everyone from policy makers to communities and people who have little awareness of environmental issues. We believe that everyone deserves exceptional art.

Invisible Dust operates as a virtual organisation with staff located around England and with a registered office in Scarborough.

Programme Delivery

We have a wide interdisciplinary network across sectors internationally and in the UK. Our work is intrinsically about collaboration whether it's with local communities or intergovernmental organisations and we aim to prioritise lesser-heard voices affected most by climate change. This collaborative way of working and approach to our artistic programming enables ambitious artworks and projects based on latest scientific research; sharing new ways of working, specialist expertise and networks.

We work with world-leading:

- Artists including Ryan Gander, Jeremy Deller, Wangechi Mutu, Elizabeth Price, Ruth Ewan, Raqs Media Collective, John Akomfrah;
- Scientists including Prof Éliane Ubalijoro Future Earth Canada, Prof Frank Kelly, Imperial College London; Muharrem Balci Istanbul University, Alex Rogers, Oxford University and Miranda Lowe Natural History Museum London;
- Organisations including the Oulu 26, Finland EU Capital of Culture 2026, Lahore Biennale 24, British Council Malaysia and Turkey, Climate Compatible Growth Programme, Mayor of London and Greater London Authority, Royal Docks, School Environment and Architecture Mumbai, Natural History Museum London, WOW Festival, Yorkshire Wildlife Trust, Art Encounters Timisoara, Romania, Manchester and Hunterian Glasgow Museums and University College London.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

The types of programme we deliver can be grouped as follows:

- Large scale - multi-year, multi-artist exhibitions, symposia, community engagement
- Mid-size - single year artist exhibitions, events, community engagement
- Small-scale - workshops and learning opportunities for young people, academics, artists, communities as well as policy / decision makers

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

Invisible Dust's overarching mission is to engage the public in new ways and new thinking around the climate crisis. We aim to influence positive system changes through collaborations between artists and scientists, engaging audiences emotionally and hopefully with climate challenges.

Principle 2 - Benefit must be to the public, or a section of the public

Each element of our work provides benefit to one or more clearly identified sections of the public, as we create work for:

Local communities: from Scarborough and Lewisham to Oulu (Finland), Lahore (Pakistan), and beyond, we aim for our projects to work with the community in which they are presented.

'Wild Eye' is a flagship example of this engagement. We have delivered 125 events with over 13,500 participants to date. We have organised four free Resident Open Days at Scarborough Castle each year, hosted wildlife themed art workshops at CaVCA and in local schools, run regular wildlife and seawatching events and worked closely with a community steering group to select the artists and artworks. The Wild Eye project has also successfully collaborated with over 30 local and national organisations to raise awareness around Scarborough's incredible coastal environment.

International audiences: we connect with partners, artists and scientists from across the globe to face the challenges of climate change, which affects every country in the world.

'Forecast' is our primary programme for international audiences and collaborations, with Forecast 2023 reaching audiences of 281 around the world including Africa, Mexico and Taiwan, joining through a live stream and recorded talks made available on our website. Commission 'Smoke Jumpers' saw a collaboration with Art & Science Films Afrika.

Policy makers and academics: from universities to local governments, our work connects with the decision makers and thinkers who are major stakeholders in the climate change conversation

'Breathe' continues to engage academic and policy stakeholders, with a workshop in Belfast supported by Queens University and funding secured from UCL to research and develop learning on art and policy.

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

Invisible Dust's beneficiaries are therefore entirely appropriate to its aims and the public as a whole benefit from its work. All of these benefits are clear, evidenced and relate directly to Invisible Dust's aims. In addition, the Trustees do not consider that any significant detriment or harm flows from Invisible Dust's work.

Risk Management

The Board has responsibility for the oversight of risk management.

The Senior Management Team presents an updated Risk Register to the Finance and Risk Committee every quarter for detailed review, a summary of which is provided to Trustees at a quarterly Board meeting.

Our Risk Register sets out the key organisational risks and includes the following details: risk ratings, risk impact, mitigations, monitoring process and the person(s) responsible for managing each risk.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

- the challenges in diversifying our income and ensuring financial sustainability - new business model implemented to ensure ongoing sustainability with reduced core funding. Scenario models prepared and regularly updated. Continue to work on diversifying income streams, with an increased focus on international partnerships and funding, and non-traditional arts funders
- maintaining reserves at an appropriate level - reserves level reviewed on a quarterly basis by the FRC and annually by the board, with a periodic review of reserves policy
- the increasing demands of funders for robust evidence of impact - evaluation work now being held by core staff (General Manager), with further research on data gaps to be undertaken in collaboration with the Communications Manager
- managing partnerships - Artistic Director's workload regularly reviewed to prioritise partnership management with delegation to curators and producers as appropriate
- the risks to delivery due to reduced staffing levels - regular reviews of core staff workload and clear communication with project partners regarding capacity and timelines. Ensuring all policies, handover documents and handbooks are up to date so that freelance staff have access to the relevant information.

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ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

Programme Summary 2023-24

Over the year we continued to research, plan and deliver a dynamic programme asking increasingly urgent questions about climate change, exploring its roots in history alongside current impact on our health and our planet.

Sea Change at the Royal Docks, May 2023

Invisible Dust won the tender to be Artistic Directors for a public art programme around sustainability with the Mayor of London's Royal Docks. We curated 'Sea Change' which was presented as a three-week event in May 2023 bringing together international artists with leading UCL science and social science academics, inspired by their research into sustainable responses to the climate emergency. We presented four new commissions by Simon Faithfull, Melanie Manchot, Dana Olărescu and Raqs Media Collective which examined nature, women and climate, energy and extreme weather respectively. Dana Olărescu co-created a work on renewable energy with local Royal Docks communities.

This incredible location gave us the opportunity to research and raise the profile of the role of the climate crisis in the dock's history and future. Our title 'Sea Change' is a term used for a substantial shift in situation or perspective and was first used in Shakespeare's 'The Tempest', a play with a background, like the Royal Docks, of sea voyages, developing globalisation and colonialism. 'Sea Change' points to the future, to the need for changing practices, but also alludes to a pivot point of the climate crisis in the dock's history – the move from sail to steam power. This development led to an enormous expansion in London's trade and exchange of goods and peoples, which enabled modern day industrialisation, globalisation and with it the problems of climate change.

Forecast 2023 - GLA, Royal Docks and UCL

'The most complex stories are the ones that go deepest such as the great myths that we've inherited... They still reveal ourselves to ourselves. And they show us future possibilities. It's the strangest thing, how we've devised something in our past that still goes on speaking to our unlive and unimagined futures. So to make myth, to try to make a myth and to even half way succeed, is one of the greatest things an artist can do...' Ben Okri, Forecast 2023

World-leading scientists, writers, artists and cultural commentators including headline authors Ben Okri and Amy Jeffs, panels with UCL scientists Mark Maslin and Priti Parikh, artists Raqs Media Collective, Julie Freeman, Gavin Turk, Samson Kambalu and Melanie Manchot opened by Shirley Rodrigues Deputy Mayor, Environment and Energy, Greater London Authority, came together at London's City Hall for 'Forecast 2023'.

'Forecast 23' focused on future-focused storytelling to navigate global challenges. The starting point was the 'Sea Change' Royal Docks location and curatorial themes. The programme included two commissions, 'Smoke Jumpers', a new film by Art & Science Films Afrika Kenya, produced in collaboration with Rebecca Clube, UCL Institute for Sustainable Resources and the Climate Compatible Growth Programme, and 'Allusive Protocols', Julie Freeman, commissioned by Data as Culture at the Open Data Institute.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Forecast 2023 was presented live and online and the resulting podcasts on our website have attracted ongoing audiences. On the day, we ran a programme for young people aged 18-25 from the London Borough of Newham. It was supported by the Royal Docks, GLA and UCL and was part of Sea Change, 11-29 May 2023.

Climate Clock, Oulu EU City of Culture 2026

Invisible Dust is curating a £2M flagship programme 'Climate Clock' for Oulu EU City of Culture 2026, Finland. The programme's curatorial concept is to explore the relationship of time and climate change and its effects. Specifically on Oulu's culture, biodiversity, the snow season and changes of the natural systems which are affected by the Arctic's greater global warming, four times that of the rest of the world. The artists will draw from this extraordinary landscape and collaborations with scientists.

Climate Clock will include a socially engaged artwork with communities from the wider Oulu municipality region and six permanent sculptures by international artists. This year we continued the research and development to select the artists and make relationships with the scientists through visits to Oulu to meet the team, meet Oulu University, local artists and arts organisations. Artists Oliver Kochta-Kalleinen and Tellervo Kalleinen who previously created the 'Complaints Choir' are working on a new artwork to involve communities across the region.

Wild Eye with Yorkshire Wildlife Trust

2023-24 saw us move into the second of our three-year Scarborough based project with Yorkshire Wildlife Trust, 'Wild Eye'.

In March 2024 Paul Morrison's new stunning sculpture Sea Oak opened. Morrison based the sculpture on the bladderwrack seaweed, which he enlarged in polished steel to reflect the changing sky and sea backdrop on the Scarborough Harbour wall. Morrison, who is based in Yorkshire, often creates cartoon-like monochrome paintings of plants. Sea Oak refers to botanical photography and illustrations, it has a visual connection to the lungs and highlights the role seaweed plays as a habitat and vital carbon sink; cleaning seawater and providing the air we breathe.

The launch was accompanied by a talk from Professor Juliet Brodie Seaweed scientist at the Natural History Museum and was attended by 65 people including eminent green space advocate Sir John Lawton (Yorkshire Wildlife Trust President).

Alongside the commission, our engagement work deepened artworks' connections with the local community. Scarborough based artist Jacqui Barrowcliffe created 'After Anna: Blueprint Impressions from Today's Seas', co-created with community groups and inspired by 'Sea Oak'. The project used the photographic process cyanotype to make images using seaweed and litter collected from local beaches, reflecting on the important role of seaweed to help mitigate climate change as well as the problem of marine pollution. An exhibition was held across 2 spaces in Scarborough; a shop window at 33 Newborough and in the iconic Scarborough Market Hall. Emma Smith also began workshops for her co-created commission of 5 sculptures along the Cinder Track trail, ahead of a launch in 2024/25.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

All artists have been selected by the Scarborough Wild Eye Community Advisory Group at the selection and development stages. Emma Smith continues development work for the Cinder Track commission, sketches for sculpture/stone seating habitats have been discussed by the Advisory Group who were very excited by her ideas. Agreed with council as permitted development (not needing planning permission) and in production which will include the community getting involved in sustainable cob and rammed earth making. Jeremy Deller was confirmed as the artist for the Porpoise Platform commission, with Shezad Dawood continuing development for the digital commission through a series of community workshops. The final 3 commissions will be launched in 2024-25.

Breathe by Dryden Goodwin

Following an incredible year of activity in 2022-23, 'Breathe' continued to reach new audiences in the last year alongside a key phase of development towards international presentation. In 2022/23 'Breathe' commemorated the 10th anniversary of the death of Ella Adoo Kissi Debrah as the first person worldwide to have 'air pollution' certified as the cause of death through a large-scale projection of her mother Rosamund who has advocated for clean air ever since, alongside 5 other clean air activists.

Dryden Goodwin's spectacular work was announced to be presented at Salisbury Cathedral from 20 April to 6 October 2024, as part of their 'Our Earth' exhibition which focused on the domestic impact of climate change asking us to consider how our day to day lives may be impacted and how that will be felt differently across the world.

In further developments, Dryden Goodwin with Invisible Dust Associate Producer Lucy Wood delivered a talk and workshop at the Belfast Festival of Ideas on the 22nd March 2024 in partnership with Air Policy Researcher at Queens University Belfast. The work has also received an invitation to be presented at the Schwarzenegger Climate Initiative's Annual Global Summit in Austria, 20th June 2024.

Financial Review

We are pleased to report that the 2023-24 financial year has been a productive and stable one for the organisation. Programme delivery has been diverse in terms of scale, reach and mode of delivery.

Artistic delivery continued on the second phase of 'Wild Eye', a large-scale programme comprising four sub-projects and associated activities for delivery over the three years to 2024-5. We also delivered 'Sea Change' with the Royal Docks, which also saw us present 'Forecast 2023' at City Hall. Development for Oulu 2026 continues. We also undertook some smaller scale programmes and continued to devote resources to researching future programme ideas. To support our artistic activities and delivery, and the creation of longer-term impact, we also continued to firm up our new organisational infrastructure and processes.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Our financial results for the 2023-24 financial year reflect total income of £454,422 (2023: £424,475) and expenditure of £383,191 (2023: £383,015), resulting in a net surplus of £71,231 (2023: net surplus £41,460).

A surplus was reported on both restricted and unrestricted funds for the year. The surplus on restricted funds of £44,988 reflects the net balance of funds to be carried forward into the next financial year to complete delivery on programmes for which activity straddles the financial year end. The unrestricted funds surplus of £26,243 enables us to strengthen our reserves and provide a cushion above the minimum reserves level set out in our reserves policy.

Invisible Dust received transition funding of £105,749 from Arts Council England (ACE) as we prepare to exit their National Portfolio.

This year we also received final funding of £19,551 through the Wellcome Trust's Sustaining Excellence programme which recognises organisations making an outstanding contribution to public engagement in biomedical sciences. Although this four-year award totalling £390,000 ended during 2022-23, the final tranching payment was received in 2023-24 after clearance on our final report. These funds are applied to support programme and organisational development. We also received a £30,000 grant towards core costs from the Garfield Weston Foundation in October 2023, which will be applied across 2 financial years.

With respect to our programme activities, we have received £209,118 from Yorkshire Wildlife Trust for the second year of 'Wild Eye' phase II. This programme is funded by Town Deal Funds provided to Scarborough Borough Council. We also received funding from the Royal Docks, UCL and Greater London Authority of £23,900 for the 'Forecast' programme. Other grants were received for the Breathe programme including £10,000 from UCL, the 'Storm Cloud' programme from Sheffield Hallam University £2,950, £10,000 for Unnatural History from the University of Manchester Simon Industrial Fellowship. Other income was raised for 'Breathe' for speaker and workshop fees.

Invisible Dust would like to take this opportunity to record its appreciation to all its funders and stakeholders for their continued support and partnership. It is their support that enables us to imagine and deliver our ambitious programme.

The Trustees consider the financial performance of the charity to be satisfactory.

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PLANS FOR FUTURE PERIODS

Future Financial and Fundraising Plans

We look ahead with excitement to delivering on existing and new projects in 2024-25. The next financial year will see the first year of our new project funded business model, our first year without regular core funding. We continue to look to actively diversify our income streams in particular through our international work alongside increasing income from our more established UK streams such as working with local authorities and universities. After our success with the Garfield Weston Foundation we are approaching other Trusts and Foundations for support towards our core costs.

For 2024-25, we will deliver the third and final year of the 'Wild Eye' Phase II programme in partnership with Yorkshire Wildlife Trust, with a value of £260k. The total value of this programme over 3-years is £1.4m, shared with the Yorkshire Wildlife Trust. We have secured a contracted fee of £25,800 for artistic curation and art & science expertise for 'Climate Clock' for Oulu: European Capital of Culture 2026, with €80,000 secured in total from 2023-2026. Total funding of £10,000 has also been secured for a new iteration of 'Unnatural History' with artist Tania Kovats from the Simon Industrial Fellowship through a partnership with the University of Manchester, Manchester Museum and WOW Festival.

Fundraising efforts continue towards a wide range of projects for the next financial year and beyond, with a focus on large scale or multi-year funding as a priority, with a focus on 2 major projects. We are working on new iterations of 'Forecast', our international project focusing on the future which combines interdisciplinary symposia with artist commissions, building collaborations with partners such as universities and international organisations.

Several new programmes are in development and applications are in or planned; these include 'Stars to Steer By', an artist and community co-created project. We are working with partners in Scarborough and Scotland applying for funding through Arts Council England, Creative Scotland, British Council and other community focused Trusts and Foundations.

Our fundraising strategy aims to deliver on a business model that, whilst reflecting our ambition, ensures we continue to meet our charitable objectives and remain financially sustainable. We aim to deliver a mix of programmes each year in terms of scale, audience reach and mode of delivery. Financial scenarios for the medium-term linked to different activity levels are prepared for consideration by the Management Team and Board.

Following the change in the core team to a reduced model, fundraising activities are led by the Artistic Director supported by the wider team. Invisible Dust works closely with partners to develop the programme alongside the funding opportunities. We prioritise working with museums, NGO's, universities, companies, individuals, trusts and foundations that are ethically driven and share Invisible Dust's values and vision regarding the environment and climate change.

Whilst the external fundraising environment remains competitive, we believe that our strong track record and the quality of our programme combined with the increased focus on the issues arising internationally from climate and environmental change by policymakers, universities, other institutions, organisations and the general public, provides new development opportunities for us. Progress towards our goals is reviewed at the Finance and Risk Committee with a summary provided to the board.

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PLANS FOR FUTURE PERIODS (CONTINUED)

Future Activities for 2024-25 and Beyond

Looking forward in these times of uncertainty we will continue to curate high quality, inclusive and thought-provoking contemporary art and events, creating imaginative ideas for positive change with a lasting legacy. Our strategy is to harness the imagination and offer hopeful ways forward for our future. We will draw from vital points in the history of ideas such as the Renaissance, together with current ideas such as AI. We will work with diverse collaborators to enable artists, scientists and partners to create truly new ideas in an open dialogue which examine environmentalism in its many contexts including that of democracy, peace, education and equality alongside the historical.

Our route to this is demonstrated through programmes such as 'Forecast' which is now being set in different international contexts, firstly Turkey, and the diversity of our partnerships such as capitals of culture, biennales, galleries and arts festivals alongside local universities and local communities. In 2024/25 current plans include:

- 'Breathe' by Dryden Goodwin at the Lahore Biennale Pakistan,
- 'Wild Eye' in the UK with artists Shezad Dawood, Jeremy Deller and Emma Smith,
- 'Climate Clock' Oulu Finland, continues to develop
- develop 'Forecast Turkey' near Ephesus in Selçuk, Izmir, Turkey
- two 'UnNatural History' programmes with UK Museums: Anna Tewungwa with the ARC and the Hunterian Museum Glasgow University and Tania Kovats with Manchester University and Museum shown at WOW Festival at Factory International.

Our artistic programme for 2024-25 is detailed below.

Breathe: Lahore, Lahore Biennale, Pakistan

Breathe by Dryden Goodwin, has been invited to participate in the Lahore Biennale LB03 launching in October 2024. Goodwin will grow his *Breathe* artwork to include a local Lahore-based clean air campaigner – continuing our ongoing programme exploring the role of public art in driving support for clean air action in cities globally. Installed on sites around the city of Lahore, and accompanied by a knowledge exchange workshop, *Breathe: Lahore* is part of Invisible Dust creating awareness of the complexity of climate issues in fast-growing global south cities; Lahore's population growth was from 5 to 14 million between 2000–2024. *Of Mountains and Seas*, Lahore Biennale LB03, curated by John Tain, asks artists to link their own contexts with Pakistan's calamitous floods, environment and agriculture, urban pollution and social inequality.

Breathe, Belfast, Schwarzenegger's Austrian World Summit, UCL Policy workshop

Dryden Goodwin and Associate Producer Lucy Wood presented a talk and workshop at the Belfast Festival of Ideas on the 22nd March 2024 in partnership with Air Policy Researcher at Queens University Belfast and we are exploring options to present *Breathe* in Belfast.

Rosamund Adoo-Kissi Debrah, Dryden Goodwin and Lucy Wood have also been invited to present the work at Arnold Schwarzenegger's Austrian World Summit focused on climate in June 2024.

Finally, funding has been received from UCL to focus on research around *Breathe*'s role and learning for art and policy, to deliver an interdisciplinary workshop with invited policy strategists, Imperial College scientists and partners. We look forward to future collaborations on the project with international partners, with conversations underway with C40 Cities and the Clean Cities Campaign.

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PLANS FOR FUTURE PERIODS (CONTINUED)

Future Activities for 2024-25 and Beyond (Cont.)

Wild Eye

2024-25 will see the launch of 3 final commissions:

- Shezad Dawood's digital commission, which will engage with local collaborators to look at the marine environment and legacy of Eugenius Birch, an engineer working on the railways and aqueducts in India (specifically Bengal) including an underground aquarium underneath the famous Grand Hotel in Scarborough, will be launched in October 2024.
- Emma Smith's intervention on Scarborough's Cinder Track, a disused railway running to Whitby passing by beautiful countryside including the North York Moors, will include the community in creation and plans to launch in late autumn 2024. Her work at the Scarborough end of the track consists of 5 sculptures which also serve as seating and habitats. Each one has been designed with local communities through workshops.
- The final commission, Jeremy Deller's fragmentary Roman inspired mosaic echoing Scarborough's history and celebrating the headland's wonderful position to see dolphins and porpoises will form a new porpoise viewing platform on marine drive, launching in spring 2025. The mosaic is being created with artist-fabricator Coralie Turpin and will include workshops in local primary schools.

Climate Clock, Oulu EU Capital of Culture 26 Finland

Alice Sharp, Artistic Director, has been working with Helsinki based artist duo Tellervo Kalleinen and Oliver Kochta-Kalleinen, who have shown extensively internationally on Climate clocks community commission. Their work invites the people of Oulu to co-create *The Most Valuable Clock in the World* through submitting their own valuable moments through video questioning our consumer-based attitudes to value. Alongside she has selected the six other international artists who will create permanent commissions and is working with them, scientists and Producer Claudia Woolgar and the Oulu 26 team to assist them in producing proposals for 2026.

Unnatural History Manchester and Hunterian Glasgow Museums UK

Tania Kovats is creating 'MOONMOTH' highlighting insects' need for darkness. Kovats will explore climate change through the context of the Manchester Museum entomology collection, guided by the curator, and in light of research around the legacy of Seventeenth Century woman naturalist and artist Maria Sybillia Merian. Realised through a partnership with WOW Festival, Manchester Museum & University of Manchester and funded by the Manchester University Simon Industrial Fellowship, it will be presented with WOW Festival at Factory International in May 2024.

In addition, Curator of Entomology at the Hunterian Museum, Jeanne Robinson, will lead our climate curators project for 'HACK the ARC'. This will include an interdisciplinary workshop with Glasgow University academics and support emerging artist Anna Tewungwa developing a new artwork proposal looking at environmental ideas through the Hunterian Collection.

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PLANS FOR FUTURE PERIODS (CONTINUED)

New Programme

Alongside the above projects we have a number of new projects in development including:

- A project exploring Ruskin's 1884 Storm Cloud lecture with Dr Tom Payne, Sheffield Hallam University.
- With organisations in Borneo following Artistic Director, Alice Sharp's Nature and Climate British Council Malaysia Human Nature delegation in March 2024.
- *Stars to Steer By*, a project with Glasgow artist Ruth Ewan (shortlisted for the Fourth Plinth in 2024) exploring the role of nature in helping us to navigate difficult times, with a focus on coastal communities.

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Invisible Dust for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

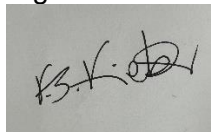
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that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

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

Signed on behalf of the Trustees



Ms Fiona Fieber
Chair/Trustee
Company Registration Number 07403737

26 September 2024

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF INVISIBLE DUST FOR THE YEAR ENDED 31 MARCH 2024

I hereby report to the Trustees of Invisible Dust (Charity Registration Number 1171156) on my examination of the accounts for the year ended 31 March 2024 set out on pages 20 to 32.

Responsibilities and basis of report

As the charity's Trustees (and also its directors for the purposes of company law), you 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 as 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.

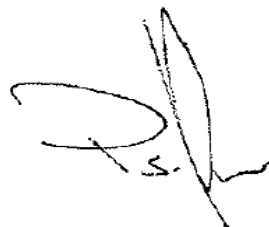
Independent Examiner's Statement

Since the 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 because I am a member of the Institute of Chartered Accountant in England and Wales, which is one of the listed bodies.

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

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 accounting 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 or 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 (FRS102)).

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.



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales

26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

26 September 2024

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

| | Note | Unrestricted Funds £ | Restricted Funds £ | Total 2024 £ | Total 2023 £ |
|--|-----------|----------------------------|--------------------------|--------------------|--------------------|
| Income | | | | | |
| Income from Investments | 3 | 2,732 | - | 2,732 | 1 |
| Income from Donations & Legacies | 4 | 165 | - | 165 | 150 |
| Income from Charitable Activities | 5 | 158,330 | 293,195 | 451,525 | 424,324 |
| Total Income | | 161,227 | 293,195 | 454,422 | 424,475 |
| Expenditure | | | | | |
| Expenditure on Raising Funds | 6 | 967 | - | 967 | 1,199 |
| Expenditure on Charitable Activities | 7 | 134,017 | 248,207 | 382,224 | 381,816 |
| Total Expenditure | | 134,984 | 248,207 | 383,191 | 383,015 |
| Net Income/(Expenditure) | | 26,243 | 44,988 | 71,231 | 41,460 |
| Balance brought forward at 1 April | | 113,676 | 31,538 | 145,214 | 103,754 |
| Balance carried forward at 31 March | 14 | £139,919 | £76,526 | £216,445 | £145,214 |

The notes on pages 22 to 32 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2024

| | Notes | 2024 £ | 2023 £ |
|--|-----------|------------------------|------------------------|
| Fixed Assets | | | |
| Tangible Fixed Assets | | - | - |
| Current Assets | | | |
| Debtors | 10 | 86,794 | 38,119 |
| Cash At Bank & In Hand | | 178,262 | 139,378 |
| | | <u>265,056</u> | <u>177,497</u> |
| Creditors – Amounts Falling Due Within 1 Year | 11 | (36,831) | (20,843) |
| Net Current Assets/(Liabilities) | | <u>228,225</u> | <u>156,654</u> |
| Creditors – Amounts Falling Due After 1 Year | 12 | (11,780) | (11,440) |
| Total Net Assets | 13 | <u>£216,445</u> | <u>£145,214</u> |
| Represented by: | | | |
| Unrestricted Reserves | 14 | 128,139 | 113,676 |
| Unrestricted Designated Reserves | 14 | 11,780 | - |
| Restricted Reserves | 14 | 76,526 | 31,538 |
| | | <u>£216,445</u> | <u>£145,214</u> |

The notes on pages 22 to 32 form part of the financial statements.

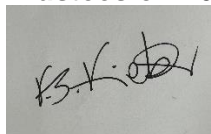
The Trustees are satisfied that for the year ended 31 March 2024 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

- (i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 26 September 2024.



Ms Fiona Fieber
Chair/Trustee
Company Registration Number 07403737

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

The financial statements are prepared in sterling, which is the functional currency of the charity.

Taxation Status

Invisible Dust is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

There are no material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting Policies (Continued)

Operating Leases

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

Tangible Fixed Assets and Depreciation

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Stage Equipment - 33% per annum straight line

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the purposes of the charity.

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Invisible Dust contributes to a defined contribution pension scheme. Further details can be found in Note 9. For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

| | Unrestricted Funds | Restricted Funds | 2024 | 2023 |
|---------------------------|-------------------------------|-----------------------------|---------------|-------------|
| | £ | £ | £ | £ |
| Interest on Cash Deposits | 2,732 | - | 2,732 | 1 |
| | £2,732 | £- | £2,732 | £1 |

The 2023 total of £1 related wholly to Unrestricted Funds.

4. Income from Donations & Legacies

| | Unrestricted Funds | Restricted Funds | 2024 | 2023 |
|---------------------|-------------------------------|-----------------------------|-------------|-------------|
| | £ | £ | £ | £ |
| Donations - General | 165 | - | 165 | 150 |
| | £165 | £- | £165 | £150 |

The 2023 total of £150 related wholly to Unrestricted Funds.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

5. Income from Charitable Activities

| | Unrestricted Funds | Restricted Funds | 2024 | 2023 |
|---|-------------------------------|-----------------------------|-----------------|-----------------|
| | £ | £ | £ | £ |
| Grant Income | | | | |
| Arts Council England – National Portfolio Organisation | - | - | - | 183,312 |
| Arts Council England – Transition Fund | 105,749 | - | 105,749 | - |
| British Council | 1,500 | - | 1,500 | 4,000 |
| Clean Air Fund | - | - | - | 53,764 |
| Garfield Weston Foundation | 30,000 | - | 30,000 | - |
| Greater London Authority | - | 31,700 | 31,700 | 17,700 |
| London Borough of Richmond | 500 | - | 500 | - |
| Sheffield Hallam University | - | 2,950 | 2,950 | - |
| The University of Manchester | - | 10,000 | 10,000 | - |
| UCL Culture | - | - | - | 4,000 |
| UCL Energy Institute | - | - | - | 10,000 |
| UCL Slade School of Fine Art | - | 12,999 | 12,999 | - |
| Wellcome Foundation - Sustaining Excellence | - | 19,552 | 19,552 | 40,449 |
| Yorkshire Wildlife Trust - Scarborough Borough Council Town Deal Fund | - | 209,119 | 209,119 | 58,067 |
| | 137,749 | 286,320 | 424,069 | 371,292 |
| Earned Income | | | | |
| Contracted Services | - | 4,066 | 4,066 | 46,721 |
| Advisory Income & Speaker Fees | 20,581 | 2,809 | 23,390 | 6,311 |
| | 20,581 | 6,875 | 27,456 | 53,032 |
| | £158,330 | £293,195 | £451,525 | £424,324 |

Of the 2023 total of £424,324, £189,123 related to Unrestricted Funds and £235,201 to Restricted Funds.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

6. Expenditure on Raising Funds

| | Unrestricted Funds | Restricted Funds | 2024 | 2023 |
|-------------------|-------------------------------|-----------------------------|-------------|---------------|
| | £ | £ | £ | £ |
| Fundraising Costs | 967 | - | 967 | 1,199 |
| | £967 | £- | £967 | £1,199 |

The 2023 total of £1,199 related wholly to Unrestricted Funds.

7. Expenditure on Charitable Activities

| | Unrestricted Funds | Restricted Funds | Total 2024 | Total 2023 |
|----------------------------------|-------------------------------|-----------------------------|-----------------------|-----------------------|
| | £ | £ | £ | £ |
| Production/Project Costs | | | | |
| Artists Fees & Materials | - | 101,838 | 101,838 | 14,072 |
| Events Costs | - | 11,225 | 11,225 | 50,047 |
| Programme/Project Delivery Costs | - | 10,579 | 10,579 | 6,923 |
| Associate Curators & Producers | - | 72,136 | 72,136 | 83,644 |
| | - | 195,778 | 195,778 | 154,686 |
| Support Costs | | | | |
| Marketing & PR | 9,980 | - | 9,980 | 13,653 |
| Research & Development | 2,505 | - | 2,505 | 3,540 |
| Salaries & On Costs | 77,757 | 52,429 | 130,186 | 120,200 |
| Freelance Team Costs | 16,073 | - | 16,073 | 56,338 |
| Premises & Overhead Costs | 24,177 | - | 24,177 | 28,663 |
| | 130,492 | 52,429 | 182,921 | 222,394 |
| Governance Costs | | | | |
| Independent Examiner's Fees | 1,920 | - | 1,920 | 3,720 |
| Other Accountancy Costs | 1,028 | - | 1,028 | - |
| Legal & Professional | 48 | - | 48 | 1,016 |
| Board/Governance Costs | 529 | - | 529 | - |
| | 3,525 | - | 3,525 | 4,736 |
| | £134,017 | £248,207 | £382,224 | £381,816 |

Of the 2023 total of £381,816, £173,037 related to Unrestricted Funds and £208,779 to Restricted Funds.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

8. Net Income/(Expenditure)

| | 2024 | 2023 |
|--|-------------|-------------|
| | £ | £ |
| Net income/(expenditure) is stated after charging/(crediting): | | |
| Independent Examiner's Fees – current year | 1,920 | 3,720 |

9. Staff Costs & Trustees' Remuneration

| | 2024 | 2023 |
|----------------------------------|-----------------|-----------------|
| | £ | £ |
| Gross Salary Costs | 121,018 | 111,268 |
| Employer's National Insurance | 6,588 | 6,586 |
| Employer's Pension Contributions | 2,580 | 2,347 |
| | £130,186 | £120,201 |

No employee received remuneration of more than £60,000 during the year (2023 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

| | 2024 | 2023 |
|--------------------|-------------|-------------|
| | No | No |
| Artistic Programme | 1 | 1 |
| Core Staff | 2 | 3 |
| | 3 | 4 |

The total amount of employee benefits and fees received by Key Management Personnel is £123,598 (2023: £135,913). Key Management Personnel comprises the Trustees and the members of the management team (Artistic Director, Finance Manager and General Manager).

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2024 Invisible Dust made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2024 (2023: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2023: £Nil).

Travel and Subsistence expenses of £315 were reimbursed to 2 Trustees in respect of their attendance at meetings of the charity (2023: £Nil).

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

10. Debtors

| | 2024 | 2023 |
|---------------------------|----------------|----------------|
| | £ | £ |
| Due Within 1 Year | | |
| Trade Debtors | 64,590 | 22,713 |
| Accrued Income | 5,376 | - |
| Prepayments | 5,048 | 3,966 |
| | 75,014 | 26,679 |
| Due in > 1 Year | | |
| Other Debtors | 11,780 | 11,440 |
| | 11,780 | 11,440 |
| | £86,794 | £38,119 |

11. Creditors – Amounts Falling Due Within 1 Year

| | 2024 | 2023 |
|-----------------|----------------|----------------|
| | £ | £ |
| Trade Creditors | 32,791 | 8,411 |
| Accruals | 4,040 | 12,432 |
| | £36,831 | £20,843 |

12. Creditors – Amounts Falling Due After 1 Year

| | 2024 | 2023 |
|-----------------|----------------|----------------|
| | £ | £ |
| Other Creditors | 11,780 | 11,440 |
| | £11,780 | £11,440 |

13. Analysis of Net Assets between Funds

| | Unrestricted | Restricted | Total | Total |
|---------------------------------------|---------------------|-------------------|-----------------|-----------------|
| | Funds | Funds | 2024 | 2023 |
| | £ | £ | £ | £ |
| Fixed Assets | - | - | - | - |
| Debtors | 18,204 | 68,590 | 86,794 | 38,119 |
| Cash at Bank and In Hand | 139,177 | 39,085 | 178,262 | 139,378 |
| Creditors – Amounts Due Within 1 Year | (5,682) | (31,149) | (36,831) | (20,843) |
| Creditors – Amounts Due After 1 Year | (11,780) | - | (11,780) | (11,440) |
| | £139,919 | £76,526 | £216,445 | £145,214 |

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

14. Analysis of Charitable Funds

| | Fund at 1 April 2023 | Incoming Resources in Year | Resources Expended in Year | Fund at 31 March 2024 |
|--|-------------------------|----------------------------------|----------------------------------|--------------------------|
| | £ | £ | £ | £ |
| Unrestricted Funds | | | | |
| Charity General Fund | 113,676 | 149,447 | (134,984) | 128,139 |
| Designated Fund – Wild Eye Decommission | - | 11,780 | - | 11,780 |
| Total Unrestricted Funds | 113,676 | 161,227 | (134,984) | 139,919 |
| Restricted Funds | | | | |
| Art Encounters Biennale | 3,388 | - | (3,388) | - |
| Dryden Goodwin - Breathe | 3,050 | 13,875 | (15,466) | 1,459 |
| Greater London Authority – Forecast 2023 | 3,999 | 23,900 | (27,899) | - |
| Greater London Authority - SeaChange at the Royal Docks | 1,477 | 7,800 | (9,277) | - |
| Kenya ISR | 8,031 | - | (8,031) | - |
| Sheffield Hallam University | - | 2,950 | (2,950) | - |
| UCL Slade School of Fine Art – Breathe UCL QR-Policy | - | 5,999 | (3,000) | 2,999 |
| University of Manchester - UnNatural History - WOW Manchester | - | 10,000 | (5,520) | 4,480 |
| Wellcome Foundation - Sustaining Excellence – Capacity Building | - | 19,552 | (19,552) | - |
| Yorkshire Wildlife Trust - Scarborough Borough Council Town Deal Fund - Wild Eye Phase 2 | 11,593 | 209,119 | (153,124) | 67,588 |
| Total Restricted Funds | 31,538 | 293,195 | (248,207) | 76,526 |
| Total Funds | £145,214 | £454,422 | £(383,191) | £216,445 |

| Name of Designated Fund | Description, Nature & Purpose of the Designated Fund |
|-------------------------|--|
| Wild Eye Decommission | Funds ringfenced to de-install a sculpture in 2032 at the end of its exhibition period |

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

14. Analysis of Charitable Funds (Cont.)

| Name of Restricted Fund | Description, Nature & Purpose of the Restricted Fund |
|--|---|
| Art Encounters Biennale | Collaboration between women artists, scientists and young curators in Romania and the UK to explore climate change in both countries. Programme supported by the British Council |
| Dryden Goodwin - Breathe | A multi-faceted artwork by air pollution scientist artist Dryden Goodwin working in conjunction with Invisible Dust and Imperial College. The work reimagines and extends Goodwin's seminal 2012 Breathe artwork as an ambitious, multi-site flagship commission for Lewisham, London Borough of Culture. Work includes workshops, a Breathe installation at Austrian World Summit in June 2024 and a new iteration of the Breathe animation which was projected large-scale on London's South Bank in memory of 9-year-old Ella Adoo-Kissa-Debrah, the first person in the world to have 'air pollution' listed as a cause of death, on the 10th anniversary of her passing. |
| GLA - Forecast 2023 | An international hybrid symposium involving scientists, writers, artists and cultural commentators which explores new forms of storytelling responding to our climate's future. The centrepiece of the programme was an event held at London's City Hall in May 2023 followed by online events and included new commissions and talks |
| GLA - SeaChange at the Royal Docks | Event curated by Invisible Dust and bringing together international artists with leading UCL academics, inspired by research into sustainable responses to the climate emergency. |
| Kenya ISR | Artist residency in Kenya organised with the Institute of Sustainable Resources (ISR) at University College London (UCL) and the Climate Compatible Growth programme at the Foreign Commonwealth and Development Office and Sarel Grayling, designer. |
| UCL Slade School of Fine Art – Breathe UCL QR-Policy | Workshop and report exploring policy approaches and best practice around art-policy collaborations. The report will include plans for 1+ global intervention |

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

14. Analysis of Charitable Funds (Cont.)

| Name of Restricted Fund | Description, Nature & Purpose of the Restricted Fund |
|---------------------------------------|--|
| UnNatural History - WOW Manchester | Curation of a new 'UnNatural History' commission to be unveiled at the WOW (Women of the World) Festival in Manchester in May. 'UnNatural History' is our ongoing enquiry with artists looking at the links between climate change and museum collections. |
| Wellcome Foundation Capacity Building | Funding towards the building of capacity, infrastructure and financial resilience |
| Wild Eye Phase 2 | An inspiring nature and art project for the people of Scarborough and Whitby and visitors to observe and engage with wildlife along the North Yorkshire coast. The programme brings together leading artists with the community and, through artworks and events, aims to raise awareness of issues around nature, biodiversity and climate change. Wild Eye has been developed by Invisible Dust and the Yorkshire Wildlife Trust with support from Coast and Vale Community Action and English Heritage. |

15. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant project funding which enables the charity to carry out its charitable objectives. In total, grant funding of £105,749 (2023: £183,312) was received from Arts Council England in the year.

At 31 March 2024, no sums were owing to Invisible Dust from Arts Council England (31 March 2023: £Nil).

16. Taxation

The company is a registered charity and no provision is considered necessary for taxation.

INVISIBLE DUST
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

17. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

18. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 9 members of the company (2023 - 9 members).

INVISIBLE DUST

England & Wales - Charity number 1171156

Accounts

Company registration number: 07403737
Charity registration number: 1171156

INVISIBLE DUST LIMITED
ANNUAL REPORT AND FINANCIAL STATEMENTS
YEAR ENDED 31 MARCH 2023

INVISIBLE DUST LIMITED
ANNUAL REPORT AND FINANCIAL STATEMENTS
YEAR ENDED 31 MARCH 2023

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Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023

The Trustees (who are also directors of Invisible Dust Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS102) in preparing the annual report and financial statements of the charity.

Reference and Administration Details

Official name of charity: Invisible Dust

Charity registration number: 1171156

Company registration number: 07403737

Directors and Trustees: Feimatta Conteh (resigned 30 November 2023)
Kane Cunningham
Gillean Dickie
Fiona Fieber (appointed Chair 30 November 2023)
Lacey Glave (resigned 23 April 2023)
Magnus Johnson
Susan Jones
Rachael Palmer
Ana Stanic
Catherine Thornborrow (resigned 23 February 2023)

Secretary: Ms Alice Sharp

Registered Office: Woodend Creative Space
The Crescent
Scarborough
England
YO11 2PW

Bankers: The Co-operative Bank plc
PO Box 250
Skelmersdale
WN8 6WT

Independent examiners: Hawsons Chartered Accountants
Pegasus House
463a Glossop Road
Sheffield
S10 2QD

CHAIR'S STATEMENT

The last year saw some of our most ambitious artworks to date. Dryden Goodwin's powerful, large-scale and multi-site *Breathe:2022* dominated the streets and skylines, inviting us to pause and consider the very act of taking a breath. Relating to the tragic death of nine year old Ella Adoo-Kissi-Debrah - the first person in the world to have 'air pollution' listed as a cause of death - and the growing battle for climate justice, *Breathe:2022* was commissioned for Lewisham, London Borough of Culture 2022 and created with air pollution scientists at Imperial College London. *Breathe for Ella*, held on the 10th anniversary of Ella's passing, and featuring Ella's mother, the extraordinary clean air campaigner Rosamund Adoo-Kissi-Debrah CBE 'fighting for breath', highlighted how much more still needs to be done to improve air quality for all and to encourage support for 'Ella's Law' (The Clean Air Bill) - new proposed legislation on air quality in the UK.

We have deepened our collaborations with universities this year, producing a successful interdisciplinary 'Creative Collaborations' climate workshop with King's College London. We are also very proud of our commission with Kenya-based artists Art and Science Films Afrika, who produced a new film about charcoal burning exploring the ritual and climate context with academics at the Institute of Sustainable Resources, University College London and funded by the Commonwealth Office Climate Compatible Growth programme. Both projects have led to future interest in similar programmes with universities internationally.

Following the opening of Ryan Gander and Juneau Projects' permanent artworks in March 2022 for *Wild Eye* in partnership with Yorkshire Wildlife Trust, we have worked with community advisory groups to select Paul Morrison to create a permanent Scarborough harbour sculpture, and artists Shezad Dawood and Emma Smith for the next phase. We also delivered a series of family days offering a range of art and conservation activities such as cyanotype seaweed printing. Alice Sharp, our Artistic Director, has continued her role as the curator and art-science advisor of *Climate Clock* for Oulu, Finland, European City of Culture 2026, and will work with seven artists and scientists to create six permanent sculptures and a socially engaged artwork with communities across the region. We finished the year with authors Ben Okri and Amy Jeffs being confirmed as headliners for *Forecast 2023*. Our powerful programme gives us an important strength alongside the growing challenge of being both ambitious and flexible to current funding challenges in the arts and environmental sectors.

We are in the process of open recruitment for a new Chair who will bring expertise and leadership to further strengthen our governance as we navigate the next chapter for Invisible Dust in an ever-changing environment. Sue Jones and I were honoured to be appointed as Interim Vice Chair and Interim Chair respectively to take on the temporary role of supporting the Artistic Director and the core team following Catherine Thornborrow's resignation in November. I would like to thank Catherine for her unwavering leadership of Invisible Dust's Board of Trustees for the last six years, helping to govern and guide the organisation through many exciting and unprecedented times. Lacey Glave also resigned as a Trustee and we would like to extend our thanks for her valuable contribution, particularly her marketing insight and expertise.

For 2022-23 we reported total income of £424,475 and a net surplus of £41,460, of which £15,038 is unrestricted, enabling us to further strengthen our reserves to meet our Reserves Policy and sector guidelines. We have continued to review and improve our financial and risk management systems to best support the organisation's planning, delivery and evaluation of our artistic strategy. This is particularly important at such a moment of transition - and opportunity - as we move towards a different operating model and diversifying our income streams since leaving the Arts Council England National Portfolio in March.

We are, as always, incredibly grateful to our partners, funders and collaborators for enabling us to deliver such dynamic work about the impact of climate change that resonates at all levels. My thanks also goes to the core team, associates and fellow trustees for all their hard work over the last year.

Fiona Fieber

Chair

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Invisible Dust is a charity (No. 1171156) and a company limited by guarantee without share capital (No. 07403737). It was incorporated on 12 October 2010 and established under a Memorandum of Association and is governed by Articles of Association dated 2 December 2016. Invisible Dust became a charity on 31 December 2016. The members of the company guarantee to subscribe up to £10 in the event of the charitable company winding up.

Organisation

Invisible Dust is governed by a Board of Trustees which meets quarterly. There are two sub-committees, a Finance and Risk Committee which also meets quarterly, and a Human Resources Committee which meets twice a year. Certain large programmes have their own separate governance structures. 'Wild Eye', for example, has a governance body which is chaired by the Yorkshire Wildlife Trust, our partner in the programme, with representatives from Invisible Dust and other stakeholders. We are planning two facilitated Trustee away days during 2023 as part of the work being undertaken towards ensuring we are a resilient organisation.

Policies and procedures are reviewed at meetings of the Finance and Risk Committee and Human Resources Committee as part of a rolling programme to ensure that these reflect our current operating circumstances and structure.

Invisible Dust's management team is currently led by an Artistic Director and supported by an experienced core management team of General Manager, Development Manager and Finance Manager. A team of experienced freelance associates work in curatorial and producer roles to deliver the programme. During the year our former Executive Director left the organisation.

Invisible Dust's website address is invisibledust.com.

Trustees

At the beginning of 2023, Catherine Thornborrow, our Chair of the past six years, stood down. Whilst we undertook an external recruitment process to source a new Chair, to ensure continued board leadership through this interim period, we appointed two existing Trustees to be Interim Chair and Vice Chair, Fiona Fieber and Susan Jones respectively. In February, Lacey Glave stood down as a trustee.

All Trustees are provided with an induction pack and conversations with the Artistic Director, General Manager and other trustees. Trustees are also invited to attend our organisational development days and events.

Risk management

The Board has responsibility for the oversight of risk management which is a standard agenda item at quarterly Finance and Risk Committee meetings and at Board meetings. An internal risk register is maintained which sets out the key organisational risks and includes risk impact and likelihood, before and after mitigation actions, the person(s) responsible for managing each risk and review dates. Risks are managed dynamically and appropriately.

The most significant organisational risks currently identified are: the challenges in diversifying our income and ensuring financial sustainability; maintaining reserves at an appropriate level; the increasing demands of funders for robust evidence of impact; managing partnerships; and, the risks to delivery due to the absence of a key staff team member. To mitigate these risks we have put in place a range of strategies and actions.

OBJECTIVES AND ACTIVITIES

The Trustees are committed to providing a public benefit through its charitable objects and have considered the Charity Commission's guidance in this area, including the guidance *Public benefit: running a charity (PB2)*.

Principal activity

The principal activity of Invisible Dust (the 'charity' or 'charitable company') in the period under review was to influence positive system changes in response to the climate crisis. To do this by creating collaborations between artists and scientists.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

Our Mission

Invisible Dust brings together leading artists and scientists to create impactful works of art.

We work with artists, academics and funders who are ambitious, imaginative and make connections, understanding that enabling audiences to be open and inventive will be vital to creating a new future for our planet.

Through art that is rooted in science, we help people connect emotionally with environmental issues. We transcend the pragmatic every-day reality and allow people to imagine and to feel.

Why?

Humans have known about the unfolding environmental crisis for decades, but only in the past few years has it really entered mainstream public awareness. Research shows that a critical mass of public pressure is what often creates change at governmental level: support from 25% of the population is the tipping point¹.

One of the biggest challenges for the environmental movement has always been that it isn't easy to engage people with something that's intangible or negative: it's hard to imagine a future that we can't see.

We believe it is the role of artists and scientists to help 'paint a picture' of new futures. Through imagination and creativity, we raise awareness about our impact on the world and encourage people to think about how we can do things better.

It is a reciprocal relationship: scientists give artists inspiration and information, while artists help scientists to break out of paradigms and think differently.

How?

Over 14 years, we have become experts in making the invisible issues of our world visible. Through art, we help people to both understand and connect emotionally with difficult subjects like climate change.

Our unique network spanning science and art enables us to connect people who might not otherwise meet, to create world-changing works of art. We have played a part in influencing government stakeholders and local authorities, making a real difference to the air quality in our cities.

In these times of high uncertainty, we stress the importance of creating high quality, thought-provoking contemporary art, helping people understand what environmental issues mean for them and giving them a sense of urgency over their future. Our work asks questions rather than dictating answers.

We work across the UK and internationally, using the 'soft' power of art to engage everyone from policy makers to people who have little awareness of environmental issues. We believe that everyone deserves exceptional art.

Invisible Dust operates as a virtual organisation with staff located around England and with a registered office in Scarborough.

Programme delivery

The types of programme we deliver can be grouped as follows:

- Large scale e.g. multi-year, multi-artist commissions, community engagement
- Mid-size - single year, one artist commission, community engagement
- Small scale e.g. workshops and learning opportunities for young people, academics, artists, communities as well as policy / decision makers

All our projects are delivered in partnership and are a transformative experience for all involved. This collaborative way of working and approach to our artistic programming enables ambitious artworks and projects based on latest scientific research; sharing new ways of working, specialist expertise and networks.

¹ Centola, D., Becker, J., Brackbill, D. and Baronchelli, A. (2018) 'Experimental evidence for tipping points in social convention', *Science*, vol. 360, Issue 6393, pp. 1116-1119

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

Programme delivery (continued)

Current / recent partnerships include: British Council Romania, Greece and the UK, Art Encounters Timisoara, Romania and Oulu, Finland European City of Culture 2026. Mayor of London and Greater London Authority, Royal Docks, University College London (UCL), Lewisham Borough of Culture 2022, Wellcome Collection, Ella Roberta Family Foundation, Yorkshire Wildlife Trust, English Heritage, North Yorkshire County Council, King's Culture King's College London, scientists from the National History Museum, Imperial College, London, JCDecaux, Lewisham secondary schools, Lewisham Education Arts Network, Horniman Museum, Institute of Sustainable Resources UCL and the Open Data Institute.

ACHIEVEMENTS AND PERFORMANCE

Programme summary 2022-23

Over the year we continued to research, plan and deliver a dynamic programme asking increasingly urgent questions about climate change, exploring its impact on our health and our planet.

***Breathe:2022* by Dryden Goodwin**

"Never until this evening had I really stopped to think about the autonomic process of breathing. When you do this, it starts to hit home just why clean air is a human right."

- *Breathe for Ella* audience member 2023

Launched in May, artist Dryden Goodwin's *Breathe:2022* explored the insidious impact of air pollution and the power of collective action. Working with Invisible Dust and Imperial College air pollution scientist Dr Ian Mudway, Goodwin reimagined and extended his seminal 2012 *Breathe* artwork a decade on as an ambitious, multi-site flagship commission for Lewisham, London Borough of Culture 2022. It was headed up by the influential figure of Rosamund Adoo-Kissi-Debrah CBE, whose proposed 'Ella's Law', in memory of her daughter Ella (**the first person in the world to have 'air pollution' listed as a cause of death**), would enshrine the right to clean air in UK law.

Taking over bridges, buildings and billboards across London and the UK, *Breathe:2022* has been viewed by over **13 million people** to date since its launch in May 2022. In the form of still and moving poster installations and massive-scale night-time projections, *Breathe:2022* depicted six London campaigners 'fighting for breath' - literally and figuratively.

To create the work, Goodwin spent time with Rosamund and five other Lewisham-based clean air campaigners and residents, recording and drawing them as they moved through a cycle of laboured breathing. With the major in-kind support of leading international outdoor advertising company JCDecaux through their Community Channel Initiative, the end result - 1,300 exquisite drawings by Goodwin - were displayed on 250+ sites across Lewisham, London and across the UK over 14 months.

Breathe project activities included:

'We Breathe, Together' – a day of community air action, exploration and creative activities at the Horniman Museum on 17 September 2022. 513 young people and their families participated in workshops involving stop-motion animation, Lego Hydrogen Cars, Ink Breath Painting, STEM activities and Collage to learn ways to take action for a clean air future, share anxieties and celebrate collective action - and 90 took part in Q&A sessions with experts. Our 'Clean Air Village' enabled attendees to connect with five local clean air campaigner groups.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

Programme summary 2022-23 (continued)

'*Drawing Breath*', an ambitious schools programme running across the Autumn resulting in an animation co-created by over 130 Lewisham Secondary School pupils in five schools in partnership with the artist that was projected large-scale alongside Goodwin's *Breathe* at the finale in November. We worked directly with 10 secondary school teachers through the resources and CPD session.

Breathe:2022 also featured in the Wellcome Collection's acclaimed '*In the Air*' exhibition garnering considerable media coverage.

On 15 February 2023, *Breathe for Ella* marked the 10th anniversary of the passing of 9-year-old Ella with Goodwin's iconic *Breathe* animation projected large-scale on London's South Bank in her memory. The event sought to encourage support for 'Ella's Law' (The Clean Air Bill) – new proposed legislation on air quality in the UK. The launch was attended by the Mayor of London and over 400 UK leading campaigners, policymakers, doctors, lawyers and concerned community members, including Sian Berry MP and Professor Frank Kelly:

- 40,500 Londoners viewed the artwork over 3 nights.
- Major live broadcast coverage of the event discussing Ella's Law and ULEZ reach of over 12+ million - Sky News, BBC, ITV. MP Caroline Lucas tweeted about the event.
- Of the attendees surveyed after the event 86% answered agree or strongly agree to the statement "I am more aware of Ella's Law and will ask my MP to support it". 73% answered agree or strongly agree to the statement "I have a clearer sense of the actions I can take to combat air pollution".

Supported by Mayor of London Sadiq Khan, the project has drawn live TV coverage from each of the main broadcasters, with over **10 million interactions** with the #Breathe2022 and #BreatheForElla hashtags and a range of high-profile supporters. Bringing to life the human cost of air pollution, *Breathe* also highlights the power of taking action through the stories of these inspiring campaigners.

Climate Clock, Oulu EU City of Culture 2026

Invisible Dust is curating a £2M flagship programme 'Climate Clock' for Oulu EU City of Culture. This will include a socially engaged artwork with communities from the wider Oulu municipality region and six permanent sculptures by international artists. This year we visited Oulu to meet the team, local artists and arts organisations. The programme will explore climate change and its effects in Oulu on the culture, biodiversity, snow season and natural systems which are affected by the Arctic's greater global warming, four times that of the rest of the world.

Wild Eye with Yorkshire Wildlife Trust

The next phase of our North Yorkshire-based project, *Wild Eye*, continues with four new commissions. Paul Morrison has been selected for the Scarborough Harbour commission and an application for planning permission has been granted with the aim that the artwork will be installed early 2024. The Scarborough Wild Eye Community Advisory Group selected artist Emma Smith for the Cinder Track commission and she has already started work. The artist for the Porpoise Platform has not yet been confirmed. The Advisory Group also selected Shezad Dawood for the digital commission. Scarborough-based artist Jacqui Barrowcliffe is leading the associated community engagement project March - July 2023. Five workshops will be held with different community groups based around Anna Atkins' ('first female photographer') botanical cyanotypes of seaweed. Workshop participants' work will go on public display in Scarborough during July 2023 to tie in with The Big Seaweed Search.

King's College London Creative Collaborations workshop

In September, Invisible Dust delivered a King's College London Creative Collaboration Workshop on climate and art for artists and King's academics with a research interest in climate change and sustainability to help make connections, develop ideas and proposals for the King's Artists Residency programme. We supported an open call for artists and led workshops with academics and invited speakers Miranda Lowe, scientist from the Natural History Museum and artist Gary Stewart from Dubmorphology who had collaborated for our previous *UnNatural History* exhibition. Several artists and academic collaborations from the workshop were selected for grants by King's Culture to realise their projects. We are developing the learning from this interdisciplinary workshop to work with other universities.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

Programme summary 2022-23 (continued)

Sea Change - 11-29 May 2023, The Royal Docks and UCL

In 2022 Invisible Dust won a tender to be the Artistic Directors of a new programme of commissions by the Royal Docks and UCL on sustainability. This incredible location gave us the opportunity to research and raise the profile of the role of the climate crisis in the dock's history and future. Our title 'Sea Change' is a term used for a substantial shift in situation or perspective and was first used in Shakespeare's 'The Tempest', a play with a background, like the Royal Docks, of sea voyages, developing globalisation and colonialism. *Sea Change* points to the future, to the need for changing practices, but also alludes to a pivot point of the climate crisis in the dock's history – the move from sail to steam power. This development led to an enormous expansion in London's trade and exchange of goods and peoples, which enabled modern day industrialisation, globalisation and with it the problems of climate change.

Working with the Royal Docks team (part of the Greater London Authority) and UCL (in particular UCL East) we were able to engage with a range of high-level climate academics from social sciences and sciences. *Sea Change* was planned as a three-week event for May 2023 bringing together international artists with leading UCL academics, inspired by their research into sustainable responses to the climate emergency. During the year we worked on four new commissions by Simon Faithfull, Melanie Manchot, Dana Olărescu and Raqs Media Collective. Examining nature, women and climate, energy and extreme weather respectively. Dana Olărescu co-created a work on renewable energy with local Royal Docks communities.

Forecast 2023 - GLA, Royal Docks and UCL

From Autumn 2022 we prepared and researched a new edition of *Forecast*, Invisible Dust's international programme on the ideas that are shaping how we are thinking about the future. We focused on the importance of storytelling helping us navigate adversity and creating an imaginative space for future action. We are living through an unprecedented moment of political, social and ecological upheaval and stories can help us cope with difficulty and provide hope. Storytellers connect us to new perspectives, enabling us to learn and make sense of our changing world. At this uncertain time, we need stories that will help us navigate future challenges. Are the stories we are telling about our planet's future helping or hindering us? Who are the new storytellers we need to be listening to, and who is excluded? At this uncertain moment it is vital to tell stories that resist the urge for easy solutions to the huge challenges facing us. The world is complex and our stories need to be too. So much of what we read is presented as the definitive truth, in fact our world and its future is full of multiple interrelated factors and nuance.

The Greater London Authority, Royal Docks and UCL, including UCL climate scientist Mark Maslin agreed to be partners and support *Forecast*. We approached speakers from the arts, literature, science and other disciplines to be part of interdisciplinary talks at the event including headlining authors Amy Jeffs and Ben Okri to be held in May 2023 at the London Living Room, City Hall.

Our first *Forecast* commission was confirmed with two artists from Art and Science Films Afrika, Kenya to produce a new film on charcoal burning collaborating with academics from the Institute of Sustainability, University College London and the Climate Compatible Growth (CCG) programme, and funded by the UK's Foreign, Commonwealth and Development Office (FCDO). The artists are interested in exploring the *Forecast* theme of storytelling on energy through examining rituals, charcoal burning and the forest. This project is a new model for us and was entirely curated online with screenings of the film planned at *Forecast* London and in Nairobi.

Other programme activities

Invisible Dust was invited by the British Council Romania to lead art-science workshops at the 'Art Encounters Biennial' in Timisoara, European City of Culture 2023. We were also invited to speak at their Biennial Art and Science conference in June 2023 by Adrian Notz curator.

A curatorial advisor and prominent speaker on art-science and climate in the UK and internationally, Invisible Dust's Artistic Director, has participated in a number of other events during the year including delivering conference presentations and climate-related art-science workshops in Greece supported by the British Council and has spoken at a range of high-profile conferences and symposia such as a Calouste Gulbenkian and TBA21 event United Nations' Ocean Conference, Lisbon and the GLA's London Culture and Climate Conference.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

FINANCIAL REVIEW

Financial results and funding

We are pleased to report that the 2022-23 financial year has been a productive and impactful one for the organisation. Programme delivery has been diverse in terms of scale, reach and mode of delivery. Artistic delivery commenced on the second phase of *Wild Eye*. This phase, building on the first phase completed during 2021-22, is a large-scale programme comprising four sub-projects and associated activities for delivery over the three years to 2024-5. During the year we also successfully delivered two medium size programmes, *Breathe:2022* and the associated *Breathe for Ella*. We also undertook some smaller scale programmes and continued to devote resources to researching future programme ideas. To support our artistic activities and delivery, and the creation of longer-term impact, we also continued to develop our organisational infrastructure and processes.

Our financial results for the 2022-23 financial year reflect total income of £424,475 (2022: £480,591) and expenditure of £383,015 (2022: £624,419), resulting in a net surplus of £41,460 (2022: net deficit £143,828). A surplus was reported on both restricted and unrestricted funds for the year. The surplus on restricted funds of £26,422 reflects the net balance of funds to be carried forward into the next financial year to complete delivery on programmes for which activity straddles the financial year end. The unrestricted funds surplus of £15,038 enables us to strengthen our reserves and provide a cushion above the minimum reserves level set out in our reserves policy.

Invisible Dust received its final year of funding of £183,000 from Arts Council England (ACE), with 2022-23 being an extension year to the 2018-22 National Portfolio Organisation (NPO) investment programme as a result of the impact of the Covid-19 pandemic. This year we also received funding of £40,000 through the Wellcome Trust's *Sustaining Excellence* programme which recognises organisations making an outstanding contribution to public engagement in biomedical sciences. Although this four-year award totalling £390,000 ended during 2022-23, the final tranch payment was received in 2023-24 after clearance on our final report. These funds are applied to support programme and organisational development.

With respect to our programme activities, we have received £58,000 from Yorkshire Wildlife Trust for the first year of *Wild Eye* phase II. This programme is funded by Town Deal Funds provided to Scarborough Borough Council. We also received a grant from the Clean Air Fund of £53,000 for the *Breathe for Ella* programme. Other smaller grants were received for the *Royal Docks* programme from the Greater London Authority £17,700, UCL Institute of Sustainable Resources from the Climate Compatible Growth Programme £10,000 and UCL Culture £4,000.

Other income was raised for *Breathe:2022* from The Albany through 'We are Lewisham: London Borough of Culture 2022' funds, and also through indirect income from ACE National Lottery Project Grants (NLPG). A smaller amount of earned income was received for the delivery of the Creative Collaborations workshops with King's College and through speaker and workshop fees.

Invisible Dust would like to take this opportunity to record its appreciation to all its funders and stakeholders for their continued support and partnership. It is their support that enables us to imagine and deliver our most ambitious work.

Reserves policy and going concern

The reserves position is kept under review on an ongoing basis to ensure we have adequate funds to support our programme of work, meet financial commitments and maintain financial resilience. As a minimum, the reserves position is reviewed quarterly by Trustees at the Finance and Risk Committee and Board meetings.

An updated reserves policy was approved in the last financial year by the Board. The updated policy requires us to build and maintain reserves at a level to meet the following areas of cost: three months of core costs, one month core R&D staff cost, and any financial commitments and legal fees. These three cost items totalled an estimated £70,000 when most recently reviewed by the HR Committee in September 2023. The reserves policy also sets out details of an 'Innovation Fund' funded by Board approved designations from unrestricted general reserves in excess of the minimum level. This fund is designed to support the development and growth of new programme opportunities in line with our business plan.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

Reserves policy and going concern (continued)

At 31 March 2023, our financial year end, we reported unrestricted reserves of £113,676. These reserves include a commitment of £11,440 to de-install a sculpture in 2032 at the end of its exhibition period.

During the 2023-24 financial year, reserve levels will remain under close review as part of our financial processes to ensure ongoing financial sustainability and stability. Actions set out in the reserves policy that can be considered to facilitate the maintenance and control of reserves include: detailed cost control and ongoing cash management, detailed budget setting and regular monitoring, and consistent core cost recovery across programmes.

The Directors and the Trustees have considered the ability of Invisible Dust to continue as a going concern for a period of at least 12 months from the date of signing the accounts. Based on current forecasts the Trustees have concluded that it remains appropriate to prepare these accounts on a going concern basis.

PLANS FOR THE FUTURE

Future financial and fundraising plans

We look ahead with excitement to delivering on existing and new projects in 2023-24. Our artistic strategy and business model are currently being renewed. This work is partly informed by not being offered continuing investment from ACE's 2023-26 Investment Programme for NPOs. At the same time, we are looking to actively diversify our income streams and increase income from more established streams. To support us through this interim period, we applied for transition funding from ACE and were successful in obtaining funding of £107,000 in 2023-24.

For 2023-24, in addition to the transition funding from ACE, we will also be delivering the second year of the *Wild Eye* Phase II programme for £195,000 in partnership with Yorkshire Wildlife Trust. The total value of this programme over 3-years is £1.4m, shared with the Yorkshire Wildlife Trust. Other programme funding secured for 2023-24 includes further funds from the Greater London Authority for *Sea Change* at the Royal Docks and the associated *Forecast* hybrid symposium. In addition, funds from artistic curation services provided for *Climate Clock* for Oulu: European Capital of Culture 2026 and for a continuation of the *Breathe* programme have been secured.

Our fundraising strategy aims to deliver on a business model that, whilst reflecting our ambition, ensures we continue to meet our charitable objectives and remain financially sustainable. We aim to deliver a mix of programmes each year in terms of scale, audience reach and mode of delivery. Financial scenarios for the medium-term linked to different activity levels are prepared for consideration by the management team and Board.

Fundraising activities are led by a Development Manager whose remit covers Trusts and Foundations, as well as individual and corporate donors. The Development Manager is supported by other team members and Trustees. Invisible Dust is proactive in seeking out companies, individuals, trusts and foundations that are ethically driven and leaders in environmental thinking and practice, and that share Invisible Dust's values and vision regarding the environment and climate change.

Whilst the external fundraising environment remains competitive, we believe that the increased focus on the issues arising internationally from climate and environmental change by policymakers, universities, other institutions, organisations and the general public, provides new development opportunities for us. Progress towards our goals is reviewed at the Finance and Risk Committee with a summary provided to the board.

Future activities for 2023-24 and beyond

Our artistic programme for 2023-24 is detailed below, starting with *Sea Change* (as detailed in Programme Summary 2022-23) and *Forecast 2023* in May at the Royal Docks and City Hall, followed by a *Breathe* 'Drawing Breath' workshop with Dryden Goodwin as part of Clean Air Day in June and creative family *Wild Eye* workshops.

World-leading scientists, writers, artists and cultural commentators will come together through *Forecast 2023* to reflect on future-focused storytelling to navigate global challenges, drawing from the *Sea Change* location and curatorial themes. An international hybrid symposium, *Forecast 2023* will take place at City Hall, London on 19 May – in-person and live-streamed – and then online, with new commissions and webinars across May. Young people aged 18-25 from Newham will join us to explore the big themes of the day. Keynote speakers include writers Ben Okri and Amy Jeffs. The two new commissions for *Forecast 2023* are '*Smoke Jumpers*', a new film by Art & Science Films Afrika, produced in collaboration with Rebecca Clube, UCL Institute for Sustainable Resources and the Climate Compatible Growth Programme, and Julie Freeman's '*Allusive Protocols*' commissioned by Data as Culture at the Open Data Institute with the support of Invisible Dust.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

Future activities for 2023-24 and beyond (continued)

'Drawing Breath' workshop led by Dryden Goodwin for Better Bankside's Clean Air Day, 15 June 2023. Connecting to Goodwin's *Breathe* project, which will be installed across Borough Market as part of the day, the workshop will explore what it means to 'draw' breath, both into our bodies and onto the page.

Our planned future artistic programme for 2024-26 will create a new long-term focus on working with artists and scientists in the places most affected by the health and environmental impacts of climate change and as part of this deepening our partnerships with national and international organisations, including the British Council and the United Nations Environmental Programme.

The programme includes:

- Phased launch of the four new commissions for *Wild Eye*
- Alice Sharp continues to develop the curatorial ideas for *Climate Clock*, the flagship project for Oulu, Finland, City of Culture 2026 - researching and commissioning artists and conducting further consultation meetings with local communities.
- Future iterations of Goodwin's *Breathe* on air pollution, including an international tour from 2024
- Creation of new museum and university partnerships for *UnNatural History* focusing on the history of science and nature, climate change and the threats to biodiversity and women naturalists
- *Forecast* exploring the stories internationally we are telling about the future of the planet including partnerships in India, Zambia and South Africa
- *Stars to Steer By* - currently in development is a two-year project with artist Ruth Ewan linking the coastal communities of Scarborough and Cove Park on Scotland's west coast with scientists including the Scottish Association of Marine Sciences.
- *Storm Cloud* - an interdisciplinary art-science programme (currently in R&D) with Tom Payne Theatre artist and Sheffield Hallam University that aims to evoke contemporary cultural and social responses to the climate crisis through a collaborative exploration of Victorian artist, critic, and polymath John Ruskin's 'Storm Cloud' lecture prediction of climate change

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2023 (continued)

Trustees' responsibilities in relation to the financial statements

Trustees (who are also directors of Invisible Dust Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102)
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

On behalf of the board:



Fiona Fieber - Chair

30 November 2023

Invisible Dust Limited

Independent examiners' report to the Trustees of Invisible Dust Limited

I report to the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2023 which are set out on pages 13 to 24.

Responsibilities and basis of report

As the charity Trustees of the company (and also its directors for the purposes of company law) you 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 company's accounts as 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.

Basis of independent examiner's report

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 accounting 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.



S L Bladen FCA

Hawsons Chartered Accountants
Pegasus House
463a Glossop Road
Sheffield
S10 2QD

14 December 2023

Invisible Dust Limited

Statement of Financial Activities
(including income and expenditure account)

Year ended 31 March 2023

| | Notes | Unrestricted Funds £ | Restricted Fund £ | 2023 Total £ | 2022 Total £ |
|--|-------|----------------------------|-------------------------|--------------------|--------------------|
| Incoming Resources | | | | | |
| Grants, donations and legacies | 2 | 183,462 | 187,980 | 371,442 | 450,446 |
| Charitable activities | 3 | 5,811 | 47,221 | 53,032 | 30,145 |
| Investment income | 4 | 1 | - | 1 | - |
| Total incoming resources | | 189,274 | 235,201 | 424,475 | 480,591 |
| Resources expended | | | | | |
| Raising funds | 6 | (1,199) | - | (1,199) | (660) |
| Charitable activities | 7 | (173,037) | (208,779) | (381,816) | (623,759) |
| Total resources expended | | (174,236) | (208,779) | (383,015) | (624,419) |
| Net incoming/(outgoing) resources | | 15,038 | 26,422 | 41,460 | (143,828) |
| Transfers | | - | - | - | - |
| Net movement in funds | | 15,038 | 26,422 | 41,460 | (143,828) |
| Funds brought forward | | 98,638 | 5,116 | 103,754 | 247,582 |
| Funds carried forward | | 113,676 | 31,538 | 145,214 | 103,754 |

Invisible Dust Limited
Company registration number 07403737

Balance sheet as at 31 March 2023

| | Notes | 31 March 2023 £ | 31 March 2022 £ |
|---|-------|-----------------------|-----------------------|
| Current assets | | | |
| Debtors | 10 | 38,119 | 27,764 |
| Cash at bank and in hand | | 139,378 | 153,993 |
| | | <u>177,497</u> | <u>181,757</u> |
| Creditors – amounts falling due within one year | 11 | <u>(20,843)</u> | <u>(67,603)</u> |
| Net current assets | | 156,654 | 114,154 |
| Total assets less current liabilities | | 156,654 | 114,154 |
| Creditors – amounts falling due after more than one year | 11 | <u>(11,440)</u> | <u>(10,400)</u> |
| Net assets | | <u>145,214</u> | <u>103,754</u> |
| Charity funds | | | |
| Restricted income funds | 12 | 31,538 | 5,116 |
| Unrestricted income funds - general | 13 | 113,676 | 98,638 |
| Total charity funds | | <u>145,214</u> | <u>103,754</u> |

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These financial statements, which have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006 and in accordance with the provisions of FRS 102 Section 1A Small Entities, were approved and authorised for issue by the Board on 30 November and signed on its behalf by:



Fiona Fieber - Chair

Invisible Dust Limited

Statement of Cash Flows

For the year ended 31 March 2023

| | Note | 2023 £ | 2022 £ |
|--|------|-----------------|-----------------|
| Net cash flow from operating activities | 14 | (14,616) | (80,271) |
| Cash flow from investing activities | | | |
| Interest received | | 1 | - |
| Net cash flow from investing activities | | - | - |
| Cash flow from financing activities | | - | - |
| Net cash flow from financing activities | | - | - |
| Net increase in cash and cash equivalents | | <u>(14,615)</u> | <u>(80,271)</u> |
| Cash and cash equivalents at 1 April | | 153,993 | 234,264 |
| Cash and cash equivalents at 31 March | | <u>139,378</u> | <u>153,993</u> |

Invisible Dust Limited

Notes on accounts

Year ended 31 March 2023

1. Accounting policies

The following accounting policies have been used consistently in dealing with items which are considered material to the company's affairs.

Statutory information

Invisible Dust Limited is a charity (No. 1171156) and a company limited by guarantee (No. 07403737) domiciled in England and Wales. The registered office is at Woodend Creative Space, The Crescent, Scarborough, England, YO11 2PW.

Basis of preparation

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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 issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The presentation currency is United Kingdom pounds sterling, which is the functional currency of the charity.

Going concern

After due consideration of all relevant factors, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the annual report and accounts.

Grants and donations

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. For donations to be recognised the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled. No amount is included in the financial statements for volunteer time in line with SORP (FRS102).

Activities for generating funds

Income from trading activities includes income earned from fundraising events and trading activities to raise funds for the charity. Income is received in exchange for supplying goods and services in order to raise funds and is recognised when entitlement has occurred. Income from government and other grants are recognised at fair value when the charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred. Interest income is recognised when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure. Support costs are those functions that assist the work of the charity but do not represent charitable activities and include premises overheads, office, finance and governance costs. They are incurred directly in support of expenditure on the objects of the charity. Where support cannot be directly attributed to particular headings they have been allocated to the cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the Trustees in furtherance of the objects of the Charity. Such funds may be held in order to finance both working capital and capital investment. Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes. Restricted funds have been provided to the charity for particular purposes and it is the policy of the Board of Trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them. There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above.

Irrecoverable VAT

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

2. Grants, donations and legacies

| | Unrestricted Funds £ | Restricted Funds £ | 2023 £ | 2022 £ |
|--|----------------------------|--------------------------|----------------|----------------|
| Donations | 150 | - | 150 | 30,154 |
| Grant income | 183,312 | 187,980 | 371,292 | 420,292 |
| | <u>183,462</u> | <u>187,980</u> | <u>371,442</u> | <u>450,446</u> |
| Analysis of grant income | | | | |
| Arts Council England - National Portfolio | 183,312 | - | 183,312 | 183,312 |
| British Council | - | 4,000 | 4,000 | - |
| Clean Air Fund | - | 53,764 | 53,764 | - |
| Culture Coventry Trust - Arts Council | - | - | - | 27,500 |
| England National Activities | - | - | - | 5,000 |
| English Heritage | - | - | - | - |
| Greater London Authority | - | 17,700 | 17,700 | - |
| Henry Moore Foundation | - | - | - | 3,000 |
| Lewisham Council | - | - | - | 2,499 |
| UCL Culture | - | 4,000 | 4,000 | - |
| UCL Energy Institute | - | 10,000 | 10,000 | - |
| Wellcome Trust - Sustaining Excellence | - | 40,449 | 40,449 | 70,000 |
| Yorkshire Wildlife Trust - Scarborough Borough Council Town Deal Fund | - | 58,067 | 58,067 | 128,981 |
| | <u>183,312</u> | <u>187,980</u> | <u>371,292</u> | <u>420,292</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

3. Income from charitable activities

| | Unrestricted Funds £ | Restricted Funds £ | 2023 £ | 2022 £ |
|--|----------------------------|--------------------------|---------------|---------------|
| Supply of services under contract | - | 46,721 | 46,721 | 22,860 |
| Ticket income | - | - | - | 6,585 |
| Advisory income and speaker fees | 5,811 | 500 | 6,311 | 700 |
| | <u>5,811</u> | <u>47,221</u> | <u>53,032</u> | <u>30,145</u> |
| Analysis of supply of services under contract | | | | |
| Kings College | - | 9,202 | 9,202 | - |
| Dryden Goodwin | - | 17,435 | 17,435 | - |
| The Albany – Breathe: 2022 | - | 19,686 | 19,686 | 15,460 |
| Other | - | 398 | 398 | - |
| Wellcome Collection | - | - | - | 7,400 |
| | <u>-</u> | <u>46,721</u> | <u>46,721</u> | <u>22,860</u> |

4. Investment income

| | 2023 £ | 2022 £ |
|--------------------------|-----------|-----------|
| Unrestricted | | |
| Bank interest receivable | <u>1</u> | <u>-</u> |
| | <u>1</u> | <u>-</u> |

5. Net incoming/(outgoing) resources

| | 2023 £ | 2022 £ |
|--------------------------------|--------------|--------------|
| This is stated after charging: | | |
| Independent examination fees | <u>3,720</u> | <u>4,680</u> |

6. Raising funds

| | 2023 £ | 2022 £ |
|-------------------|--------------|------------|
| Fundraising costs | <u>1,199</u> | <u>660</u> |
| | <u>1,199</u> | <u>660</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

7. Costs of charitable activities by fund type

| | Basis of allocation | Unrestricted Funds £ | Restricted Funds £ | 2023 £ | 2022 £ |
|--|---------------------|-------------------------|-----------------------|-----------------------|-----------------------|
| Costs directly allocated to activities | | | | | |
| Non-programme staff | Direct | - | 33,093 | 33,093 | 47,601 |
| Programme staff | Direct | 22,210 | 61,434 | 83,644 | 126,891 |
| Programme costs | Direct | - | 64,226 | 64,226 | 233,014 |
| Marketing and PR | Direct | - | 10,680 | 10,680 | 28,186 |
| R&D and evaluation | Direct | - | 100 | 100 | 3,006 |
| Overhead costs | Direct | - | 2,480 | 2,480 | 3,071 |
| | | <u>22,210</u> | <u>172,013</u> | <u>194,223</u> | <u>441,769</u> |
| Support costs allocated to activities | | | | | |
| Management | | | | | |
| Non-programme staff | | 106,678 | 36,766 | 143,444 | 120,371 |
| Premises and general overhead costs | | 33,963 | - | 33,963 | 30,877 |
| Marketing | | 2,973 | - | 2,973 | 11,402 |
| Research and development | | 3,440 | - | 3,440 | 13,947 |
| Governance costs | | | | | |
| Accountancy fees | | 3,720 | - | 3,720 | 4,680 |
| Legal fees | | 53 | - | 53 | 713 |
| Cost of Trustees' meetings | | - | - | - | - |
| Total support costs | | <u>150,827</u> | <u>36,766</u> | <u>187,593</u> | <u>181,990</u> |
| Total Charitable activities expenditure | | <u>173,037</u> | <u>208,779</u> | <u>381,816</u> | <u>623,759</u> |
| Raising funds | Note 6 | 1,199 | - | 1,199 | 660 |
| Total expenditure | | <u>174,236</u> | <u>208,779</u> | <u>383,015</u> | <u>624,419</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

8. Staff costs and Trustees' remuneration

| | 2023 £ | 2022 £ |
|-----------------------|----------------|---------------|
| Wages and salaries | 111,268 | 65,132 |
| Social security costs | 6,586 | 3,056 |
| Pension costs | 2,347 | 1,420 |
| | <u>120,201</u> | <u>69,608</u> |

| | 2023 | 2022 |
|--------------------|----------|----------|
| Artistic programme | 1 | 1 |
| Core Staff | 3 | 1 |
| | <u>4</u> | <u>2</u> |

No employee received annual benefits (excluding employer pension costs) of £60,000 or more (2022: nil).

The Trustees neither received nor waived any remuneration during the year (2022: £nil). No Trustees had expenses reimbursed during the year (2022: £nil).

The total amount of employee benefits and fees received by key management personnel is £135,913 (2022: £96,389). Key management personnel comprises the Trustees and four (2022: two) members of the management team, which at the year end comprises the staff members listed below.

Artistic Director
Finance Manager
Development Manager
General Manager

9. Analysis of net assets between funds

| 2023 | Unrestricted Funds £ | Restricted Funds £ | Total £ |
|---------------------|----------------------------|--------------------------|-----------------|
| Current assets | 134,519 | 42,978 | 177,497 |
| Current liabilities | <u>(20,843)</u> | <u>(11,440)</u> | <u>(32,283)</u> |
| | <u>113,676</u> | <u>31,538</u> | <u>145,214</u> |

The restricted current liability of £11,440 represents a future commitment to de-install a sculpture in early 2032 at the end of the exhibition period. This restricted current liability is matched by an equivalent amount of funds within debtors.

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

2022

| | Unrestricted Funds £ | Restricted Income Fund £ | Total £ |
|---------------------|----------------------------|-----------------------------------|-----------------|
| Current assets | 166,241 | 15,516 | 181,757 |
| Current liabilities | <u>(67,603)</u> | <u>(10,400)</u> | <u>(78,003)</u> |
| | <u>98,638</u> | <u>5,116</u> | <u>103,754</u> |

10. Debtors

| | 2023 £ | 2022 £ |
|--------------------------------|---------------|---------------|
| Due within one year: | | |
| Trade debtors | 22,713 | 13,246 |
| Prepayments and accrued income | <u>3,966</u> | <u>4,118</u> |
| | <u>26,679</u> | <u>17,364</u> |
| Due after one year: | | |
| Other debtors | <u>11,440</u> | <u>10,400</u> |
| | <u>11,440</u> | <u>10,400</u> |

11. Creditors

| | 2023 £ | 2022 £ |
|--|---------------|---------------|
| Amounts falling due within one year | | |
| Trade creditors | 8,411 | 15,871 |
| Accruals and deferred income | 12,432 | 51,732 |
| Taxation and social security | - | - |
| | <u>20,843</u> | <u>67,603</u> |
| Amounts falling due after one year | | |
| Other long term liabilities | <u>11,440</u> | <u>10,400</u> |
| | <u>11,440</u> | <u>10,400</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

12. Restricted funds

| 2023 | Balance at 1 April 2022 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2023 £ |
|-------------------------------------|---|-------------------------------------|-------------------------------------|-----------------------|---|
| Restricted funds | | | | | |
| Art Encounters Biennale | - | 4,000 | (612) | - | 3,388 |
| Art Science: Green Light | - | 500 | (500) | - | - |
| Art Science: other programme | - | 9,202 | (9,202) | - | - |
| Breathe: 2022 | 116 | 37,519 | (34,585) | - | 3,050 |
| Breathe for Ella | - | 55,264 | (55,264) | - | - |
| Capacity Building | - | 36,766 | (36,766) | - | - |
| Forecast 2023 | - | 7,683 | (3,684) | - | 3,999 |
| Kenya ISR | - | 10,000 | (1,969) | - | 8,031 |
| SeaChange at the Royal Docks | - | 16,200 | (14,723) | - | 1,477 |
| UnNatural History | 5,000 | - | (5,000) | - | - |
| Wild Eye Phase II | - | 58,067 | (46,474) | - | 11,593 |
| | <u>5,116</u> | <u>235,201</u> | <u>(208,779)</u> | <u>-</u> | <u>31,538</u> |
| 2022 | Balance at 31 March 2021 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2022 £ |
| Restricted funds | | | | | |
| Art Science: Green Light | - | 11,796 | (11,796) | - | - |
| Art Science: other programme | - | 2,627 | (2,627) | - | - |
| Breathe: 2022 | - | 25,359 | (25,243) | - | 116 |
| Capacity Building | - | 40,032 | (40,032) | - | - |
| Forecast: Living Nature | - | 28,456 | (28,456) | - | - |
| Forecast: other online programme | - | 10,160 | (10,160) | - | - |
| UnNatural History | 165,710 | 27,750 | (188,460) | - | 5,000 |
| Wild Eye | 750 | 148,981 | (149,731) | - | - |
| | <u>166,460</u> | <u>295,161</u> | <u>(456,505)</u> | <u>-</u> | <u>5,116</u> |

Art Encounters Biennale

Collaboration between women artists, scientists and young curators in Romania and the UK to explore climate change in both countries. Programme supported by the British Council.

Art Science: Green Light

A programme designed to inspire and support people working in the cultural sector to embed environmental themes in their creative work. *Green Light* championed how arts and culture can be a powerful catalyst for social change. *Green Light* is a collaboration between Invisible Dust and people make it work.

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

12. Restricted funds (continued)

| | |
|---|--|
| Art Science: other programme Breathe: 2022 | Research support for future delivery of this programme strand. A multifaceted artwork by air pollution scientist artist Dryden Goodwin working in conjunction with Invisible Dust and Imperial College. The work reimagines and extends Goodwin's seminal 2012 <i>Breathe</i> artwork as an ambitious, multi-site flagship commission for Lewisham, London Borough of Culture. |
| Breathe for Ella | A new iteration of artist Dryden Goodwin's <i>Breather</i> animation which was projected large-scale on London's South Bank in memory of 9-year-old Ella Adoo-Kissa-Debrah on the 10 th anniversary of her passing. Ella was the first person in the world to have 'air pollution' listed as a cause of death. |
| Capacity building | Build capacity, infrastructure and financial resilience. |
| Forecast 2023 | An international hybrid symposium involving scientists, writers, artists and cultural commentators which explores new forms of storytelling responding to our climate's future. The centrepiece of the programme is an event to be held at London's City Hall in May 2023 which will be followed by online events and include new commissions and talks. |
| Forecast: Living Nature | A three-day event series produced in collaboration by Invisible Dust and Flourishing Diversity in partnership with the British Library and Synchronicity Earth. The events considered the future of human-nature relationships through a lens of art, science and indigenous wisdom. |
| Forecast: other online programme | Invisible Dust's ongoing online programme exploring answers to the question 'What is shaping how you think about the planet's future?'. Bringing together artists, scientists, thinkers and change-makers from across the globe, <i>Forecast</i> makes space for reflection and promotes fresh ways of seeing the world. For 2021/22, <i>Forecast</i> explored the relationship between human health and nature through a series of lunchtime art-science discussions. |
| Kenya ISR | Artist residency in Kenya organised with the Institute of Sustainable Resources (ISR) at University College London (UCL) and the Climate Compatible Growth programme at the Foreign Commonwealth and Development Office and Sarel Greyling, designer. |
| Sea Change at the Royal Docks | Event curated by Invisible Dust and bringing together international artists with leading UCL academics, inspired by research into sustainable responses to the climate emergency. |
| UnNatural History | A new exhibition of international naturalists and artists to explore the role of the artist as an intrinsic part of the science of natural history, enabling our modern understanding of ecology, climate change, extinction and the threats to biodiversity. The exhibition is in partnership with the Herbert Art Gallery and Museum and is curated by Invisible Dust. It forms part of the launch programme of Coventry UK City of Culture 2021. |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2023

Wild Eye

An inspiring nature and art project for the people of Scarborough and Whitby and visitors to observe and engage with wildlife along the North Yorkshire coast. The programme brings together leading artists with the community and, through artworks and events, aims to raise awareness of issues around nature, biodiversity and climate change. Wild Eye has been developed by Invisible Dust and the Yorkshire Wildlife Trust with support from Coast and Vale Community Action and English Heritage.

13. Unrestricted funds

| 2023 | Balance at 1 April 2022 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2023 £ |
|---------------------------|------------------------------------|----------------------------|----------------------------|---------------|-------------------------------------|
| Unrestricted funds | | | | | |
| General | 98,638 | 189,274 | (174,236) | - | 113,676 |
| | <u>98,638</u> | <u>189,274</u> | <u>(174,236)</u> | <u>-</u> | <u>113,676</u> |
| 2022 | Balance at 1 April 2021 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2022 £ |
| Unrestricted funds | | | | | |
| General | 81,122 | 185,430 | (167,914) | - | 98,638 |
| | <u>81,122</u> | <u>185,430</u> | <u>(167,914)</u> | <u>-</u> | <u>98,638</u> |

14. Reconciliation of net incoming resources to net cash inflow from operating activities

| | 2023 £ | 2022 £ |
|---|-----------------|------------------|
| Net incoming/(outgoing) resources | 41,460 | (143,828) |
| Interest receivable | (1) | - |
| Net incoming/(outgoing) resources from operations | <u>41,459</u> | <u>(143,828)</u> |
| (Increase)/decrease in debtors | (10,355) | 59,964 |
| (Decrease)/increase in creditors | (45,720) | 3,863 |
| Net cash (outflow) from operating activities | <u>(14,616)</u> | <u>(80,271)</u> |

15. Ultimate controlling party

The ultimate controlling party is the board of directors.

INVISIBLE DUST

England & Wales - Charity number 1171156

Accounts

Company registration number: 07403737
Charity registration number: 1171156

INVISIBLE DUST LIMITED
ANNUAL REPORT AND FINANCIAL STATEMENTS
YEAR ENDED 31 MARCH 2022

INVISIBLE DUST LIMITED
ANNUAL REPORT AND FINANCIAL STATEMENTS
YEAR ENDED 31 MARCH 2022

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Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022

The Trustees (who are also directors of Invisible Dust Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS102) in preparing the annual report and financial statements of the charity.

Reference and Administration Details

| | |
|-------------------------------------|--|
| Official name of charity: | Invisible Dust |
| Charity registration number: | 1171156 |
| Company registration number: | 07403737 |
| Directors and Trustees: | Catherine Thornborrow - Chair Feimatta Conteh Kane Cunningham Gillean Dickie (Appointed 22 September 2022) Fiona Fieber Lacey Glave Dr Magnus Johnson Susan Jones (Appointed 10 March 2022) Rachael Palmer (Appointed 13 May 2021) Ana Stanic |
| Secretary: | Ms Alice Sharp |
| Registered Office: | Woodend Creative Space The Crescent Scarborough England YO11 2PW |
| Bankers: | The Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT |
| Independent examiners: | Hawsons Chartered Accountants Pegasus House 463a Glossop Road Sheffield S10 2QD |

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Chairs statement

It has been quite a year. As the world started to emerge and adapt to a new post-pandemic normal, communities across the globe have experienced increasingly extreme - and often deadly - weather conditions, raising greater awareness of the real life impacts of climate change on us all. Invisible Dust continues to deliver innovative art-science programmes that explore the local and global effects of climate change, inspire connection with our natural environment and enable underrepresented voices to be heard.

This has been an exciting and impactful 12 months for Invisible Dust. Our programme for 2021-22 encompassed the delivery of two new major programmes; *Wild Eye* with our first permanent public sculptures by Ryan Gander and Juneau Projects; and *UnNatural History*, a major international exhibition for Coventry UK City of Culture 2021 at the Herbert Art Gallery and Museum. Featuring work by 26 artists including Tania Kovats, Dubmorphology, Frances Disley, Lisa Reihana and Matt Collishaw, *UnNatural History* explored art's intrinsic role in forming the science of natural history, enabling our modern understanding of biodiversity and ecology as well as the importance of natural history collections in addressing climate change. We were delighted that *UnNatural History* attracted over 17,300 visitors and received a 4* review in the Times, and *Wild Eye* press coverage included a Guardian article, BBC Look North news item, BBC Radio York and Yorkshire Post reaching a total audience of 295m.

Our collaborative, international online programme, *Forecast*, continued this year with *Living Nature*. Produced in partnership with Flourishing Diversity, this three-day online event considered the future of human-nature relationships through a lens of art, science and indigenous wisdom.

Drawing on our thirteen years' of art-science expertise, we also delivered *Green Light*, a series of masterclasses to support Arts Council England's 'Lets Create' new environmental Investment Principle, and designed to support people working in the cultural sector to embed environmental themes in their creative work. We hope to further develop and expand this programme in the coming years.

We closed the year with a total income of £480,591 and an unrestricted surplus of £17,516 enabling us to further strengthen our reserves to meet sector guidelines. Our robust financial systems and budget management continue to support effective delivery and evaluation of our artistic strategy. We have also continued to invest in organisational development and our core staff structure, provided training and development opportunities for our staff and associates and undertaken EDI workshops with IncArts.

We have also strengthened our governance this year and recruited two new Trustees who bring different skills and expertise to the Board, and established an HR sub-committee who will meet twice a year to support the core team in this key area.

As we look ahead to delivering more impactful artworks and projects, we would like to express our deep gratitude to our funders, supporters and partners for their support and belief that what we do can, and does, make a difference. I would also like to thank the dedicated core staff team, our brilliant Associates and my fellow Trustees for their hard work, support and commitment over the past year. Thank you.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Invisible Dust is a charity (No. 1171156) and a company limited by guarantee without share capital (No. 07403737). It was incorporated on 12 October 2010 and established under a Memorandum of Association and is governed by Articles of Association dated 2 December 2016. Invisible Dust became a charity on 31 December 2016. The members of the company guarantee to subscribe up to £10 in the event of the charitable company winding up.

Organisation

Invisible Dust is governed by a Board of Trustees which meets quarterly. There are two sub-committees, a Finance and Risk Committee which also meets quarterly, and a newly established Human Resources Committee which meets twice a year. To provide oversight in the areas of audience development, fundraising and programming, we are creating working groups comprising Trustees and staff to meet on a periodic basis. Certain large programmes have their own separate governance structures. Wild Eye, for example, has a governance body which is chaired by the Yorkshire Wildlife Trust, our partner in the programme, with representatives from Invisible Dust and other stakeholders.

Invisible Dust's management team is jointly led by an Artistic Director and an Executive Director. They are supported by a Finance Manager, Development Manager, Communications Manager and Administrator.

We continue to invest in organisational development. During the past year, we held facilitated sessions with staff to look at inclusive recruitment practices, organisational culture and current audience engagement to develop an anti-racism strategy which will form part of a larger programme to develop our Equality, Diversity and Inclusion strategy. We are also planning a facilitated Trustee away day for later in 2022.

The organisation's policies and procedures are reviewed at meetings of the Finance and Risk Committee and Human Resources Committee as part of a rolling programme to ensure that these reflect our current operating circumstances and structure.

Invisible Dust's website address is invisibledust.com.

Trustees

During 2022 we appointed two new Trustees to the Board: Susan Jones, Director of the Whitstable Biennale; and Gillean Dickie, Director of Operations at the Delfina Foundation. Gillean has been further appointed as our Treasurer. All Trustees are provided with an induction pack and conversations with the Executive Director and Chair. Trustees have also been invited to attend our organisational development days.

Risk management

The Board has responsibility for the oversight of risk management which is a standard agenda item at quarterly Finance and Risk Committee meetings and at Board meetings. An internal risk register is maintained which sets out the key organisational risks and includes risk impact and likelihood, before and after mitigation actions, the person(s) responsible for managing each risk and review dates. The risk register has been modified over the past year to better capture the level of risks and mitigations and to develop the register such that risks are managed dynamically and appropriately. We also plan to put in place a risk management policy.

The most significant organisational risks currently identified are: the challenges in diversifying our income and ensuring financial sustainability in a competitive post-Covid environment; the increasing demands of funders for robust evidence of impact on audience behaviour change; managing partnerships; and, the ongoing impact of Covid-19 on the staff team's health and wellbeing. To mitigate these risks we have put in place a range of strategies and actions.

OBJECTIVES AND ACTIVITIES

Principal activity

The principal activity of Invisible Dust (the 'charity' or 'charitable company') in the period under review was to influence positive system changes in response to the climate crisis. To do this by creating collaborations between artists and scientists.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Our Mission

Invisible Dust brings together leading artists and scientists to create exciting works of art. Through art, we help people connect emotionally with climate change and the environment.

Invisible Dust is based in Scarborough and works across the UK, from Bristol to the Isle of Arran, from Manchester to Scarborough. Through art, we help people connect with climate change ideas. We lay the groundwork for individuals and communities to take positive action on the climate crisis. To engage people who have little opportunity otherwise and facilitate conversation between groups who rarely come together.

We work with world-leading:

- **Artists** including Ryan Gander, Joan Jonas, Fei Jun, Jeremy Deller, Elizabeth Price and John Akomfrah
- **Scientists** including Professor Frank Kelly (Imperial College London), Rebecca Lazarou, Royal Botanic Gardens, Kew and Miranda Lowe, Natural History Museum
- **Organisations** including the Tyndall Centre for Climate Change Research, the Sydney Environment Institute, Yorkshire Wildlife Trust and King's College London

These are our core beliefs:

- Art inspires powerful emotional connections, encouraging hopeful climate change thinking and action
- Our understanding of climate change and action must be rooted in science
- We are more likely to find climate change solutions by embracing wide ranging ideas and discussion
- We must amplify the voices currently under-represented in public life for meaningful climate action

We have developed a strategy for the organisation which sets out our vision for the eight year period to 2030. Our key aims through art and science for this period are:

1. **Engage 8 million people** with the climate crisis via art programmes created or inspired by ID by 2030
2. **Diversify climate conversation:** enable and amplify diverse, and historically unheard, voices to shape the discussions around climate emergency
3. **Advocacy/ecology:** engage with the flourishing environmental art and science ecology to multiply the number of organisations and practitioners delivering high quality environmental art-science work; and enable broader recognition of the importance of art and science collaborations in climate action

Our Context 2021-22

Whilst the challenges and uncertainties posed by the Covid-19 pandemic on our operations and delivery largely receded during 2021-22, some risks remain and are ongoing, as highlighted above in the Risk management section. Despite these ongoing challenges we delivered an impressive body of work during the year, our activities having been conducted against the backdrop of the continued rise in environmental awareness.

Speaking at the 26th UN Climate Change Conference of the Parties (COP26) held in October-November of 2021, Sir David King¹ said that we have eight years left in which to radically change national and global systems and policies if we are to mitigate the climate crisis. For this to happen a completely new approach is required. A radical transformation of ideas and actions at the local grassroots level up to the highest levels of leadership and policy.

We know that climate change hits vulnerable communities first and hardest². And that climate catastrophe is already the reality for millions across the world – whether through flooding, drought, or fire. Those same communities are often shut out of policy conversation and subjected to damaging top-down interventions³. We must find increasingly compelling ways to raise awareness of climate change and the associated systemic injustices; to engage diverse voices in the challenges of climate breakdown.

Environmental campaigns telling people what we should or should not do fail to connect at the scale needed to mitigate climate catastrophe⁴. Awareness-raising is important, but is insufficient on its own. The scale and rate of change we need requires huge growth of “pro-environmental behaviours” (PEBs).

¹ Founder & Chair Centre for Climate Repair at Cambridge University, <https://www.lidji.org/sir-david-king>

² Matthews, N. and Nel, D. (2019) 'Climate Change Hits Vulnerable Communities First and Hardest.' International Institute for Sustainable Development. <https://www.iisd.org/articles/insight/climate-change-hits-vulnerable-communities-first-and-hardest>

³ Wright, H., Huq, S. and Reeves, J. (2015) 'Impact of climate change on Least Developed Countries: are the SDGs possible?' Briefing, International Institute for Environment and Development. <https://pubs.iied.org/17298iied>

⁴ Futerra Sustainability Communications (2010) 'Sizzle: The New Climate Message'. <https://www.wearefuterra.com/thinks/sell-the-sizzle>

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Our Context 2021-22 (continued)

The latest research suggests the critical factors in creating PEBs are⁵:

1. Climate literacy:
 - a. understanding of the causes and impacts of climate change globally and locally
 - b. individual's understanding of their role in the causes
2. Climate solutions:
 - a. awareness of a range of solutions – what a pro-environmental way of life means in practice
 - b. understanding of their part in implementing them
 - c. perceived self-efficacy – that their actions will be worthwhile, that others will contribute too

Artists and scientists can be far more powerful agents for change when collaborating. Together they can better enable PEBs, ranging from establishing pro-environmental social norms to building community involvement in pro-environmental activities⁶. We want to create art and science work focussed on realising our human responsibilities and agency in this last window of hope and action.

We initiate artistic programmes and also operate on a responsive basis, working closely with partners and planning work that explores the uncertain world we live in. We are pleased to present below a summary of our programme achievements and performance for the past year and are excited to set out our future plans. Let us make the invisible visible.

Public benefit

The Trustees have considered the Charity Commission's guidance on public benefit, including the guidance *Public benefit: running a charity (PB2)*.

ACHIEVEMENTS AND PERFORMANCE

Programme highlights 2021-22

Summary

Our programme for 2021-22 encompassed the delivery of two new major programmes, *Wild Eye* with our first permanent public sculptures by Ryan Gander and Juneau Projects and *UnNatural History*, a major international exhibition for Coventry UK City of Culture 2021 at the Herbert Art Gallery and Museum including 26 artists such as Tania Kovats, Dubmorphology, Frances Disley, Lisa Reihana and Matt Collishaw.

We continued our international collaborations with Forecast, an online programme focusing on thinking about the future of the planet, with *Living Nature*. This was an online event series with Flourishing Diversity considering the future of human-nature relationships through a lens of art, science and indigenous wisdom. To support Arts Council England's 'Lets Create' new environmental Investment Principle, and drawing on our thirteen years of art-science expertise, we worked with arts consultants People Make it Work to deliver Green Light - masterclasses inspiring and supporting the embedding of environmental themes in programming which attracted 280 people across the arts.

During the year we also attended or participated in the following conferences: presentation at Business Insider magazine talk for 85,000 people with the Davos World Economic Forum founder Klaus Schwab, 'Nature Bar' by the Natural History Museum and 'Voice for Nature' at the New York Times Hub at COP26, Glasgow, November 2021, Scottish Association of Marine Science: Art and Science Panel, Glasgow International 2021 talks, Arts Council England: Environmental Responsibility Investment Principle website TV programme, Gallery Climate Coalition stand and Arts Council Collection talk at Frieze 2021.

⁵ Black, I. and Eiseman, E. (2019) 'Climate Change Behaviours - Segmentation Study', Executive Summary. Climatexchange. <https://www.climatexchange.org.uk/media/3664/climate-change-behaviours-segmentation-study.pdf>

⁶ Sommer, L.K. and Klöckner, C.A. (2021) 'Does activist art have the capacity to raise awareness in audiences? Psychology of Aesthetics, Creativity, and the Arts, 15(1), 60–75

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Summary (continued)

Wild Eye

“Yorkshire Wildlife Trust are delighted to be partnering with Invisible Dust to launch 'Wild Eye', a world class, arts and nature project in Scarborough and Whitby. Working with renowned artists Ryan Gander and Juneau Projects, these are the first sculptures and activities aiming to foster a greater sense of connectedness between people and the environment; located in key locations to help residents and visitors to immerse themselves in nature. 'Wild Eye' aims to deepen the relationship people have with nature, through new experiences of the wonderful wildlife living with us around the coast and estuary.” **Rachael Bice, CEO Yorkshire Wildlife Trust**

Yorkshire Wildlife Trust and Invisible Dust have formed our first partnership to create *Wild Eye* – a transformative public art and nature project in North Yorkshire. *Wild Eye* raises awareness of the impact of climate change on the region's wildlife with local communities and boosts the local economy through increased art and nature tourism. This multi-year programme brings together world-leading artists, scientists, conservationists and local communities to create a series of permanent sculptures, wildlife infrastructure and art and nature activities in Scarborough and Whitby. For this first phase of *Wild Eye* 2021-22 communities were involved in consultation, arts and wildlife activities and two permanent sculptures were realised by Ryan Gander at Scarborough Castle owned by English Heritage and Juneau Projects in public locations across Whitby.

Wild Eye is funded from the Government's Town Deal Fund through Scarborough Council by Town Deal boards in Scarborough and Whitby. We were awarded £140k for phase 1 and partners included English Heritage, Scarborough Borough Council and Scarborough-based community organisation Coast and Vale Community Action (CaVCA).

Community consultation and engagement are at the heart of *Wild Eye* and we worked closely with CaVCA who have embedded community networks and programmes in both Scarborough and Whitby.

The work with local people included consultation through events and a public survey in person, which CaVCA conducted to gauge local people's views on this first stage of the project. We also established Community Advisory Groups which were involved in selecting the artists in Whitby and guiding both the projects. We produced a series of free art and wildlife family events in Whitby and Scarborough which were very well attended by local people. These contained marine nature walks by Yorkshire Wildlife Trust, and clay art activities by local artists and Juneau Projects.

Of those surveyed by CaVCA 86% felt initiatives such as *Wild Eye* helped increase awareness of climate change and plastic waste.

Our work with communities included working with local young people from Scarborough Sixth Form on Sea Songs - 15 pupils from Scarborough Sixth Form worked with acoustic artist Rob Mackay to co-create artworks of sound recordings of marine mammals and their underwater environment that were made into an audio walk for Scarborough and Whitby. This included taking the young people out on a boat where they recorded the amazing sounds of dolphins, seals and snapping shrimps.

Sound artist Lucia Scazzocchio from Social Broadcasts created a series of nature-inspired podcasts platforming community voices. These short 'audio postcards' include the voices of local people, mixing their local long-term knowledge and expertise with scientists, artists, conservationists and young people from Scarborough and Whitby.

Ryan Gander's *We are only human* (Incomplete sculpture for Scarborough to be finished by snow), Scarborough Castle March 2022

This sculpture marked a milestone in Invisible Dust's history with the installation of our first permanent public sculpture.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Wild Eye (continued)

Ryan Gander's *Wild Eye* commission is inspired by dolos, structures used to prevent coastal erosion. Its design has been adapted so that its form is only completed if it is snowed on, an increasingly unlikely event due to climate change. The sculpture also functions as a seating structure on the Scarborough Castle headland to view the marine environment. It is made of innovative low carbon material, incorporating recycled glass and limestone. We have worked closely with English Heritage to realise the sculpture - they supported the education programme with funding and have been very supportive of the installation with the Castle staff really enjoying the artwork. They removed the paywall to Scarborough Castle for the launch which, with associated marketing and press coverage, attracted over 1,200 visitors - the busiest day at the Castle in 4 years. We have negotiated that English Heritage will run 4 free-access days per year for 10 years at the Castle, targeting people from local postcodes.

Juneau Projects' There is Another Alphabet, Whitby, March 2022

Juneau Projects have created three co-designed sculptural street seating structures in Whitby exploring the importance of improving the water quality of the Esk Estuary. The artist duo ran community workshops attended by 91 people from Whitby communities including The Esk Estuary Partnership, Caedmon College, WHISH (Whitby Hidden Impairments Support and Help), West Cliff Primary School, Whitby Railway Community Shop volunteers, Whitby Naturalists and Whitby Disability Access Group. Participants sculpted models and discussed what type of public artwork they would like to see. The sketches and lino cuts made culminated in the creation of three coloured brick benches, each illustrating different stages of the Esk environment and highlighting the particular wildlife of each area. Work by the workshop participants was also shown at the Pannett Art Gallery in Whitby alongside artworks from their collection that depict the Esk river. The display was curated by early-career local artist Kirsty Davis who was selected to receive curatorial professional development through working with Invisible Dust's Associate Curator and Juneau Projects. Kirsty also created new paintings and a hand drawn map of the locations of the benches.

"At Whitby Beach Sweep we are excited that we and other residents of our beautiful town have had the opportunity to work with professional artists and to produce an artwork that we can all be proud of together. The artwork aims at reminding people that Whitby and its wildlife is amazing and that it's worth taking steps to protect it." **Rob Williams & Jo Hindley-Richardson, Whitby Beach Sweep**

Press Coverage

Wild Eye obtained significant press coverage with our press agency Margaret with a total audience of 295m and estimated views of 3.3m. This included a Guardian article, BBC Look North news item shown across the North several times for two days, BBC Radio York, Yorkshire Post and Scarborough Evening News.

UnNatural History

"UnNatural History is a large scale and ambitious show which plays a significant part in our programme for UK City of Culture 2021. The exhibition features a diverse range of contemporary and historic works from across the globe, each showcasing how art can help us to better understand nature and inspire people to take climate action." **Francis Nielsen, Cultural & Creative Director of Culture Coventry**

The *UnNatural History* exhibition ran from May to August 2021 and formed part of the launch programme for Coventry UK City of Culture 2021 at the Herbert Art Gallery & Museum. Invisible Dust curated the exhibition which was produced in partnership with the Herbert and funded through a year long Arts Council England National Activities grant to the Herbert including the Turner Prize and working with the Arts Council and Government Art Collections.

This major new exhibition of international naturalists and artists explored the role of the artist as an intrinsic part of the science of natural history, enabling our modern understanding of ecology, climate change, extinction, and the threats to biodiversity. *UnNatural History* featured 26 international artists working in Aotearoa (New Zealand), Austria, Belgium, Germany, India, Ireland, Kenya, Mexico, Singapore, Turkey, UK and USA. It included four newly commissioned works responding to the Herbert's natural science collection and collaborations with biologists and local environmental campaigners. The commissioned works were created during the lockdown and cover many ideas including extinction (Tania Kovats), the medicinal role of plants and women naturalists (Frances Disley), ants and bees and colonies (Dubmorphology) and the sensory role of geology and climate (Gözde İlkin). Each artist created a film for Invisible Dust and the Herbert websites. Our Associate Curator also contributed to the young curators programme and the Herbert's outreach programme during the exhibition.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

UnNatural History (continued)

The observational skills and techniques of artists, including their speculations, have enabled us to learn about plants and animals in drawings, long before the advancements of technologies such as microscopes and photography. Featuring drawings, paintings, sculpture, installation, lens-based, digital media and new technologies, *UnNatural History* connected these valuable collections to the past, present and future of our relationship to nature through depictions, scientific representations and imagined realities created by artists.

UnNatural History highlighted the importance of natural history museum collections to understand our relationship with nature and the climate crisis, and encourage audiences to explore these ideas and act on what they discover. Evidence shows that coming into contact with nature is what enables us to want to protect it, yet many people in cities across the UK do not easily have the opportunity to see wild animals or unspoilt landscapes. Natural history collections are important for communities to connect with the natural world. This exhibition opened at a time when, due to Covid-19, we were re-evaluating our connection to nature and extinction caused by climate change, bringing more public awareness of our attitudes and our role as custodians to protect it. Invisible Dust worked with The Herbert on joint learning goals to ensure both organisations benefited from each other through the development of staff and supporting new working ideas and practices. The exhibition attracted over 17,300 visitors and opened as lockdown finished.

"a fascinating consideration of art's relationship with the environment" **A 4 out of five star review in The Times by Rachel Campbell-Johnson, May 2021.**

Forecast

Launched through our first events in March 2020, *Forecast* is our ongoing online programme exploring answers to the central question of What is shaping how you think about the planet's future? *Forecast* brings together artists, scientists, thinkers and change-makers from across the globe to reflect and promote fresh ways of seeing the world. In July 2021 our series of lunchtime art-science discussions focused on the connections between human health and nature. We were joined by artists Frances Disley and Mariele Neudecker, scientists including leading Government climate advisor Sir David King and Rebecca Lazarou, Royal Botanical Gardens, Kew and the young environmentalist and activist Elizabeth Wathuti.

"We need more equity, more solidarity and perhaps more humility about our place in nature and a greater understanding that if we don't take care of nature we are damaging ourselves and our fellow human beings"
Isabel Hilton, Chair Forecast panel discussion 'What's next for our planet and our health?'

Living Nature

A three-day online event series considering the future of human-nature relationships through a lens of art, science and indigenous wisdom, *Living Nature* was co-produced by Invisible Dust and Flourishing Diversity, in partnership with the British Library and Synchronicity Earth. Taking place a week before the international COP26 UN Climate Change Conference, *Living Nature* brought together an inspiring programme of talks, film screenings, listening sessions, discussions and music by global Indigenous leaders alongside leading artists, scientists, philosophers and authors. Audiences were invited to explore such questions as: What can humans learn from the rest of life? What do creativity and diversity bring to a threatened planet; and Why is it critical to listen to Indigenous voices now? Programme highlights included:

- A listening session with artist and ceremonial leader, Pat McCabe (Woman Stands Shining).
- Turner prize-winning artist Simon Starling who joined CEO of On the Edge Conservation, Jonathan Baillie, and internationally renowned actor, activist and tribal Council woman, Casey Camp-Horinek, on the keynote panel
- Co-founder of the Listening to the Land Pilgrimage for Nature, Jolie Booth, in discussion with activist, former monk and founder of The Resurgence Trust, Satish Kumar and Dr Tero Mustonen, Chief of the village of Selkie, Finland.
- Social justice theorist Denise Ferreira da Silva and philosopher Timothy Morton discussing ecology, race and social justice
- Art-science discussion with Aotearoa/New Zealand artists Alex Monteith, Māori artist and scientist (Ngāti Porou), Natalie Robertson and biologist Graeme Atkins

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Forecast (continued)

Over 1,700 people from 41 countries booked sessions across the three days and the recordings have been viewed more than 4,000 times.

A post-attendance survey asked 'Which emotions did you experience as a result of your experience of the *Living Nature* programme?' and found that **81.8% of attendees felt hopeful and 90.9% felt inspired.**

***Living Nature* featured in Aurum's Environmental, Social and Governance Impact Report 2022 and on their website.**

"My immersion in the 'Living Nature' programme was genuinely transformational. What a gift and treat to engage with so many realities." **Adam Sweidan, funder**

"The wisdom, passion & expertise on this panel was breathtaking." **Anjana Khatwa, host**

We would like to thank all the panellists and everyone who joined the *Forecast* events, and Aurum Fund Management Ltd for their generous support of *Living Nature*.

Green Light: Programming for Environmental Responsibility

Building on our unique position of working with artists and scientists since Invisible Dust's inception in 2009, we continued to undertake research and development of our art-science focus, looking at how we could best share our expertise and learning to support the development of the next generation of art-science professionals.

Green Light: Programming for Environmental Responsibility was designed to inspire and support people working in the cultural sector to embed environmental themes in their creative programming. Produced in collaboration with people make it work, an organisation with more than 20 years of supporting the arts and cultural sector to embed transformational change, the series of four online masterclasses were held in February and March.

Each masterclass brought together leading artists, scientists, curators and producers to share their insights and focused on a different theme; working between art and science; engaging audiences in climate action; working with international artists and organisations; collaborating with our local communities. We were joined by; scientists Asher Minns, Executive Director of Tyndall Centre for Climate Change Research, Dr Magda Osman, Head of Research at the Centre for Policy University of Cambridge and Associate Scientist at Fuel Theatre, Rebecca Lazarou, Royal Botanic Gardens, Kew; curators and producers Argentine-born curator and Global South art and culture specialist, Gabriela Salgado, Ghanaian British curator and producer Bianca Manu and Director of Fuel Theatre, Kate McGrath; artists Ben Sadler and Philip Duckworth of Juneau Projects, Ling Tan and Frances Disley.

280 people and 40 organisations joined the programme, each at a different point on their environmental journey. Insights and experience were shared through masterclasses, resources, one-on-one support sessions and the attendee network.

"It was one of the best sessions I've attended about how to communicate about climate change. Hearing from an expert climate scientist who has a wealth of experience in communicating the science, backed up with the audience models, was a great combination." **Masterclass attendee**

PLANS FOR THE FUTURE

Our 2022/23 future programme plans are outlined below. These include the exciting news that *Wild Eye* with Yorkshire Wildlife Trust has been awarded £1.4m for three years over the next three years. Our new project *Breathe:2022* by Dryden Goodwin will take place from May till November 2022. This is a flagship artistic commission delivered for Lewisham, London Borough of Culture 2022. We are also preparing for a festival on sustainability for the Royal Docks with University College London (UCL) in 2023, and continuations of the *Forecast* and *UnNatural History* programmes.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Wild Eye 2022-25

The second phase of *Wild Eye* will continue to be funded by Town Deal funding. This has been awarded for Scarborough and includes infrastructure and an artwork for SeaGrown, Britain's first large-scale offshore seaweed farm, a porpoise viewing platform on Marine Drive and an artwork on the Scarborough end of the Cinder Track, a local cycle route to Whitby. Our Associate Curator who worked on Phase 1 will be working with Yorkshire Wildlife Trust's new *Wild Eye* Project Manager and Marketing Officer to further develop the relationships with local partners and communities. Four new artists will be selected for three permanent commissions and a digital commission. The programme will include working with a Scarborough community advisory group and delivering art and nature activities with local people.

Breathe:2022

As part of Lewisham, London Borough of Culture 2022, artist Dryden Goodwin is collaborating with Imperial College air pollution scientist Dr Ian Mudway to reimagine and extend his seminal 2012 *Breathe* artwork shown opposite the Houses of Parliament a decade on.

Breathe:2022 is a multifaceted artwork combining over 1,000 new drawings that will appear as still and moving images on sites close to the heavily polluted South Circular Road from May - December 2022.

Relating to the death of Ella Adoo-Kissi-Debrah and the growing battle for climate justice, it connects this global health emergency to the daily lives of local Lewisham residents and activists. Six individuals from across the borough will be drawn by Goodwin to raise the importance of campaigning to raise the problems of local air pollution and the power of activism - through their bodies and breath. Sitters for Goodwin will include local activist groups including Choked Up, Mums for Lungs, Clean Air for Catford, and Rosamund Adoo-Kissi-Debrah - mother of Ella and the founder of the Ella Roberta Family Foundation, as well as Goodwin's now 16 year old son and a younger school child.

"I experience drawing as an act of empathy, thinking yourself into another person's life, their emotions and story as you draw them. As it's clear we don't all breathe the same air, the role of empathy will play a vital role if we are going to achieve the change needed locally and globally. Through making hundreds of drawings of these 6 individuals - the activists, my son and a younger local child - animation seems to become a metaphor for essential collective action." **Dryden Goodwin, artist**

Breathe:2022 launches in May 2022. The drawings will appear as large-scale zoetropic sequences of posters on a range of railway bridges and buildings, and as still and moving images on over 250 JCDecaux digital screens as part of their newly launched Community Channel initiative. Alongside 'We Breathe, Together' – a day of community air action and exploration at the Horniman on the 17th September – and an ambitious schools programme running across the Autumn, *Breathe:2022* will culminate as large-scale projection animating over 1,000 drawings in November 2022.

Breathe:2022 will also feature at the Wellcome Collection who are hosting original drawings and a sound piece created from the participants' words, as part of their new exhibition 'In the Air', open to the public from May until October 2022.

UnNatural History

Our *UnNatural History* exhibition in Coventry about art, climate and natural history was well received by audiences, partners, scientists and artists. We are undertaking further research on this rich and under-explored territory to form an ongoing programme that enables new Museums and scientific collections to work with artists. Relationships are being developed with the Hunterian in Glasgow, and the Lisbon and Berlin Natural History Museums. The programme will include artists being based in their collections, exhibitions, education resources, publications and outreach with local communities. The programme will seek to form a legacy of new understanding and ideas of working with artists in each Museum. During this period of R&D we are working with advisors - the author of 'The Great Naturalists' and ex Head of the Herbarium at the Natural History Museum, Robert Huxley, and art historian, author and broadcaster Leslie Primo.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

PLANS FOR FUTURE (continued)

Royal Docks 2023

Following a tender, we were selected to be the Artistic Director of the Royal Docks and University College London (UCL) Sustainability Festival in 2023. The Royal Docks is a Government Enterprise Zone and part of the Greater London Authority (GLA). Our research has looked at the history of this incredible location. Formed in 1859, the Royal Docks were designed for steam rather than sail ships - part of the industrial revolution's transition to fossil fuels that enabled massive expansion of trade to the Empire and also accelerated climate change, highlighting the complex relationship between globalisation and our environment.

We are working closely with UCL's public art and UCL East teams to help form collaborations between academics from across the University and artists. UCL Earth System scientist, Mark Maslin, who has written extensively about the anthropocene, will advise the main commission. We are also building relationships with local communities who will be involved in developing the commissions. We are exploring themes such as the effects of the Docks on biodiversity, energy, industrial relations and food and will be working with UCL departments such as the Nature Lab. The resulting programme of artists' presentations and events is likely to take place in late April / early May 2023.

Climate Clock

Our research and development curatorial work continues with Oulu, Finland, which has been successful in their bid to host the EU Capital of Culture in 2026. As part of this programme, Invisible Dust will curate *Climate Clock*, planning a £3m community engagement and permanent sculpture programme to involve local people in exploring climate change in the Oulu region in Northern Finland. R&D currently being undertaken includes visits to identify the best locations, meetings with artists, municipality staff, local communities and key stakeholders to further develop the artistic concepts in preparation for production and installation in 2025/26. A socially engaged work will involve local communities in the lead up to installing the permanent sculptures.

FINANCIAL REVIEW

Financial results and funding

The 2021-22 financial year has been an exciting and impactful one for Invisible Dust. As highlighted in the Achievements and Performance section, we delivered on large-scale programmes such as *UnNatural History* and *Wild Eye*. We also continued our series of online events with *Forecast: Living Nature* and *Green Light*, a new programme of work designed to inspire and support people working in the cultural sector to embed environmental themes in their creative work. To support our artistic activities and delivery and the creation of longer-term impact, we continued to invest in our core staff structure and organisational development.

Our financial results for the 2021-22 financial year reflect total income of £480,591 (2021: £733,805) and expenditure of £624,419 (2021: £505,540), resulting in a net deficit of £143,828 (2021: net surplus £228,265). The deficit was reported against restricted funds and was funded by restricted funds brought forward from 2020-21. A surplus of £17,516 (2021: £61,805) was achieved on unrestricted funds which has enabled us to strengthen our reserves and provide a small cushion above the minimum reserves level set out in our reserves policy.

Invisible Dust continues to be funded by Arts Council England (ACE), with 2021-22 being the fourth and final year of the National Portfolio Organisation (NPO) business plan investment programme for the period 2018-22. Under the terms of the NPO, ACE funds Invisible Dust with £180,000 annually.

This year we also received funding of £70,000 through the Wellcome Trust's Sustaining Excellence programme which recognises organisations making an outstanding contribution to public engagement in biomedical sciences. This is a four-year award totalling £390,000, with the final tranche scheduled to be received in the 2022-23 financial year.

In addition to the above sources of income, grants have been received for the delivery of programme activities. These include: £128,981 from Yorkshire Wildlife Trust to complete phase I of the *Wild Eye* programme funded by the Town Deal Fund; £27,500 for the *UnNatural History* programme from our partner Culture Coventry, as funded by Arts Council England National Activities. We received further grants for *Wild Eye* of £5,000 and £3,000 from English Heritage and The Henry Moore Foundation, respectively.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Invisible Dust would like to take this opportunity to record its appreciation to all its funders and stakeholders for their continued support and partnership. It is their support that enables us to imagine and deliver our most ambitious work.

Reserves policy and going concern

The reserves position is kept under review on an ongoing basis to ensure we have adequate funds to support our programme of work, meet financial commitments and build financial resilience. As a minimum, the reserves position is reviewed quarterly by Trustees at the Finance and Risk Committee and Board meetings.

During the financial year, an updated reserves policy was approved by the Board. The updated policy requires us to build and maintain reserves at a level to meet the following areas of cost: three months of core costs, one month core R&D staff cost, and any financial commitments and legal fees. These three cost items total a forecast £70,000 when most recently reviewed by the Board in September 2022.

At 31 March 2022, our financial year end, we reported unrestricted reserves of £98,638 which exceeds the minimum reserves level. Reserve levels will remain under close review as part of our financial processes to ensure they continue to be maintained at an appropriate level. Actions set out in the reserves policy that can be considered to facilitate the maintenance and control of reserves include: detailed cost control and ongoing cash management, detailed budget setting and regular monitoring, and consistent core cost recovery across programmes.

The reserves policy also sets out details of an 'Innovation Fund' funded by Board approved designations from unrestricted general reserves in excess of the minimum level. This fund is designed to support the development and growth of new programme opportunities in line with our business plan.

The Directors and the Trustees have considered the ongoing impact of the Covid-19 virus on the ability of Invisible Dust to continue as a going concern for a period of at least 12 months from the date of signing the accounts. Based on current forecasts the Trustees have concluded that it remains appropriate to prepare these accounts on a going concern basis.

Fundraising and financial plans

The increased attention on the climate crisis by the public, policymakers and institutions has created opportunities for Invisible Dust to develop new partnerships and access new sources of funding. There is increased interest from individual philanthropists in supporting our work, as well as potential corporate partners. National and international trusts and foundations have welcomed proposals from us for funding.

Our fundraising strategy and plans for the medium term are informed by the preparation and consideration by the Board of a range of future financial scenarios linked to different activity levels. Key assumptions include strengthening reserves, diversifying our funding portfolio, and expanding our reach. These measures will enable Invisible Dust to further invest in organisational development and undertake longer-term and more ambitious programme planning.

Fundraising activities are led by a Development Manager, appointed during 2021-22, whose remit covers Trusts and Foundations, as well as individual and corporate donors. We also draw on external Trusts and Foundations fundraising expertise when required. During the year an updated Ethical Fundraising and Gift Acceptance Policy was recommended for Board approval by the Finance and Risk Committee. Invisible Dust is proactive in seeking out companies, individuals, trusts and foundations that are ethically driven and leaders in environmental thinking and practice, and that share Invisible Dust's values and vision regarding the environment and climate change.

Progress towards our goals is reviewed at the Finance and Risk Committee with a summary provided to the board.

We have secured £1.4m in funding to deliver our *Wild Eye* programme in partnership with Yorkshire Wildlife Trust over the years 2022-25.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Fundraising and financial plans (continued)

In May, we submitted an application to Arts Council England for ongoing support from the next NPO investment programme round for 2023-26. The outcome will be announced in October. This application process was postponed by a year as a result of the Covid-19 pandemic as, in order to support existing NPO organisations through the Covid-19 pandemic, one of the measures taken by ACE was to extend its support to existing NPO organisations for an additional year. Invisible Dust has been a beneficiary of this process and remains in the national portfolio until March 2023, with the security provided by this extended support enabling us to adjust to and work through a difficult operating environment. This additional support was welcomed and we thank Arts Council England, our Relationship Manager and the North Office for their ongoing support.

Invisible Dust Limited

Report of the Trustees for the year ended 31 March 2022 (continued)

Trustees' responsibilities in relation to the financial statements

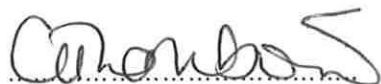
Trustees (who are also directors of Invisible Dust Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102)
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

On behalf of the board:



Catherine Thornborrow - Chair

31 October 2022

Invisible Dust Limited

Independent examiners' report to the Trustees of Invisible Dust Limited

I report to the charity Trustees on my examination of the accounts of the company for the year ended 31 March 2022 which are set out on pages 16 to 27.

Responsibilities and basis of report

As the charity Trustees of the company (and also its directors for the purposes of company law) you 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 company's accounts as 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.

Basis of independent examiner's report

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 accounting 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.



S L Bladen FCA

Hawsons Chartered Accountants
Pegasus House
463a Glossop Road
Sheffield
S10 2QD

3 November 2022

Invisible Dust Limited

Statement of Financial Activities
(including income and expenditure account)

Year ended 31 March 2022

| | Notes | Unrestricted Funds £ | Restricted Fund £ | 2022 Total £ | 2021 Total £ |
|--|-------|----------------------------|-------------------------|--------------------|--------------------|
| Incoming Resources | | | | | |
| Grants, donations and legacies | 2 | 184,980 | 265,466 | 450,446 | 629,629 |
| Charitable activities | 3 | 450 | 29,695 | 30,145 | 104,176 |
| Investment income | 4 | - | - | - | - |
| Total incoming resources | | 185,430 | 295,161 | 480,591 | 733,805 |
| Resources expended | | | | | |
| Raising funds | 6 | (660) | - | (660) | (2,773) |
| Charitable activities | 7 | (167,254) | (456,505) | (623,759) | (502,767) |
| Total resources expended | | (167,914) | (456,505) | (624,419) | (505,540) |
| Net incoming/(outgoing) resources | | 17,516 | (161,344) | (143,828) | 228,265 |
| Transfers | | - | - | - | - |
| Net movement in funds | | 17,516 | (161,344) | (143,828) | 228,265 |
| Funds brought forward | | 81,122 | 166,460 | 247,582 | 19,317 |
| Funds carried forward | | 98,638 | 5,116 | 103,754 | 247,582 |

Invisible Dust Limited
Company registration number 07403737

Balance sheet as at 31 March 2022

| | Notes | 31 March 2022 £ | 31 March 2021 £ |
|---|-------|-----------------------|-----------------------|
| Current assets | | | |
| Debtors | 10 | 27,764 | 87,458 |
| Cash at bank and in hand | | 153,993 | 234,264 |
| | | 181,757 | 321,722 |
| Creditors – amounts falling due within one year | 11 | (67,603) | (74,140) |
| Net current assets | | 114,154 | 247,582 |
| Total assets less current liabilities | | 114,154 | 247,582 |
| Creditors – amounts falling due after more than one year | 11 | (10,400) | - |
| Net assets | | 103,754 | 247,582 |
| Charity funds | | | |
| Restricted income funds | 12 | 5,116 | 166,460 |
| Unrestricted income funds | 13 | 98,638 | 81,122 |
| Total charity funds | | 103,754 | 247,582 |

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These financial statements, which have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006 and in accordance with the provisions of FRS 102 Section 1A Small Entities, were approved and authorised for issue by the Board on 31 October 2022 and signed on its behalf by:


 Catherine Thornborrow - Chair

Invisible Dust Limited

Statement of Cash Flows

For the year ended 31 March 2022

| | Note | 2022 £ | 2021 £ |
|--|------|-----------------|----------------|
| Net cash flow from operating activities | 14 | (80,271) | 150,905 |
| Cash flow from investing activities | | | |
| Interest received | | - | - |
| Net cash flow from investing activities | | - | - |
| Cash flow from financing activities | | - | - |
| Net cash flow from financing activities | | - | - |
| Net increase in cash and cash equivalents | | <u>(80,271)</u> | <u>150,905</u> |
| Cash and cash equivalents at 1 April | | 234,264 | 83,359 |
| Cash and cash equivalents at 31 March | | <u>153,993</u> | <u>234,264</u> |

Invisible Dust Limited

Notes on accounts

Year ended 31 March 2022

1. Accounting policies

The following accounting policies have been used consistently in dealing with items which are considered material to the company's affairs.

Statutory information

Invisible Dust Limited is a charity (No. 1171156) and a company limited by guarantee (No. 07403737) domiciled in England and Wales. The registered office is at Woodend Creative Space, The Crescent, Scarborough, England, YO11 2PW.

Basis of preparation

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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 issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The presentation currency is United Kingdom pounds sterling, which is the functional currency of the charity.

Going concern

After due consideration of all relevant factors, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the annual report and accounts.

Grants and donations

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. For donations to be recognised the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled. No amount is included in the financial statements for volunteer time in line with SORP (FRS102).

Activities for generating funds

Income from trading activities includes income earned from fundraising events and trading activities to raise funds for the charity. Income is received in exchange for supplying goods and services in order to raise funds and is recognised when entitlement has occurred. Income from government and other grants are recognised at fair value when the charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred. Interest income is recognised when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure. Support costs are those functions that assist the work of the charity but do not represent charitable activities and include premises overheads, office, finance and governance costs. They are incurred directly in support of expenditure on the objects of the charity. Where support cannot be directly attributed to particular headings they have been allocated to the cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the Trustees in furtherance of the objects of the Charity. Such funds may be held in order to finance both working capital and capital investment. Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes. Restricted funds have been provided to the charity for particular purposes and it is the policy of the Board of Trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them. There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above.

Irrecoverable VAT

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

2. Grants, donations and legacies

| | Unrestricted Funds £ | Restricted Funds £ | 2022 £ | 2021 £ |
|---|----------------------------|--------------------------|----------------|----------------|
| Donations | 1,668 | 28,486 | 30,154 | 4,239 |
| Grant income | 183,312 | 236,980 | 420,292 | 625,390 |
| | <u>184,980</u> | <u>265,466</u> | <u>450,446</u> | <u>629,629</u> |
| Analysis of grant income | | | | |
| Arts Council England - National Portfolio | 183,312 | - | 183,312 | 183,312 |
| Culture Coventry Trust - Arts Council | - | 27,500 | 27,500 | 180,500 |
| England National Activities | - | - | - | 10,000 |
| Culture Coventry Trust | - | - | - | - |
| English Heritage | - | 5,000 | 5,000 | - |
| Esmée Fairbairn Foundation | - | - | - | 30,000 |
| Henry Moore Foundation | - | 3,000 | 3,000 | - |
| Hull Culture and Leisure – Arts Council | - | - | - | 68,208 |
| England Ambitions for Excellence | - | - | - | - |
| Lewisham Council | - | 2,499 | 2,499 | - |
| Scarborough Borough Council | - | - | - | 4,975 |
| University of York – The Leverhulme Trust | - | - | - | 4,000 |
| Wellcome Trust - Sustaining Excellence | - | 70,000 | 70,000 | 114,376 |
| Yorkshire Wildlife Trust - Scarborough | - | 128,981 | 128,981 | 30,019 |
| Borough Council Town Deal Fund | - | - | - | - |
| | <u>183,312</u> | <u>236,980</u> | <u>420,292</u> | <u>625,390</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

3. Income from charitable activities

| | Unrestricted Funds £ | Restricted Funds £ | 2022 £ | 2021 £ |
|--|----------------------------|--------------------------|---------------|----------------|
| Supply of services under contract | - | 22,860 | 22,860 | 98,992 |
| Ticket income | - | 6,585 | 6,585 | - |
| Advisory income and speaker fees | 450 | 250 | 700 | 5,184 |
| | <u>450</u> | <u>29,695</u> | <u>30,145</u> | <u>104,176</u> |
| Analysis of Artistic Programme grants | | | | |
| Festival UK* 2022 Limited | - | - | - | 98,992 |
| The Albany – Breathe: 2022 | - | 15,460 | 15,460 | - |
| Wellcome Collection | - | 7,400 | 7,400 | - |
| | <u>-</u> | <u>22,860</u> | <u>22,860</u> | <u>98,992</u> |

4. Investment income

| | 2022 £ | 2021 £ |
|--------------------------|-----------|-----------|
| Unrestricted | | |
| Bank interest receivable | - | - |
| | <u>-</u> | <u>-</u> |

5. Net incoming/(outgoing) resources

| | 2022 £ | 2021 £ |
|--------------------------------|--------------|--------------|
| This is stated after charging: | | |
| Independent examination fees | 4,680 | 1,800 |
| | <u>4,680</u> | <u>1,800</u> |

6. Raising funds

| | 2022 £ | 2021 £ |
|-------------------|------------|--------------|
| Fundraising costs | 660 | 2,773 |
| | <u>660</u> | <u>2,773</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

7. Costs of charitable activities by fund type

| | Basis of allocation | Unrestricted Funds £ | Restricted Funds £ | 2022 £ | 2021 £ |
|--|---------------------|-------------------------|-----------------------|-----------------------|-----------------------|
| Costs directly allocated to activities | | | | | |
| Non-programme staff | Direct | - | 47,601 | 47,601 | 56,209 |
| Programme staff | Direct | 25,296 | 101,595 | 126,891 | 101,223 |
| Programme costs | Direct | - | 233,014 | 233,014 | 123,649 |
| Marketing and PR | Direct | - | 28,186 | 28,186 | 33,409 |
| R&D and evaluation | Direct | - | 3,006 | 3,006 | 6,014 |
| Overhead costs | Direct | - | 3,071 | 3,071 | 1,518 |
| | | <u>25,296</u> | <u>416,473</u> | <u>441,769</u> | <u>322,022</u> |
| Support costs allocated to activities | | | | | |
| Management | | | | | |
| Non-programme staff | | 80,339 | 40,032 | 120,371 | 98,177 |
| Premises and general overhead costs | | 30,877 | - | 30,877 | 45,402 |
| Marketing | | 11,402 | - | 11,402 | 24,049 |
| Research and development | | 13,947 | - | 13,947 | 10,914 |
| Governance costs | | | | | |
| Accountancy fees | | 4,680 | - | 4,680 | 2,190 |
| Legal fees | | 713 | - | 713 | 13 |
| Cost of Trustees' meetings | | - | - | - | - |
| Total support costs | | <u>141,958</u> | <u>40,032</u> | <u>181,990</u> | <u>180,745</u> |
| Total Charitable activities expenditure | | <u>167,254</u> | <u>456,505</u> | <u>623,759</u> | <u>502,767</u> |
| Raising funds | Note 6 | 660 | - | 660 | 2,773 |
| Total expenditure | | <u>167,914</u> | <u>456,505</u> | <u>624,419</u> | <u>505,540</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

8. Staff costs and Trustees' remuneration

| | 2022 £ | 2021 £ |
|-----------------------|---------------|---------------|
| Wages and salaries | 65,132 | 56,222 |
| Social security costs | 3,056 | 2,546 |
| Pension costs | 1,420 | 1,313 |
| | <u>69,608</u> | <u>60,081</u> |
| Staff numbers | 2022 | 2021 |
| Artistic programme | 1 | 1 |
| Core Staff | 1 | - |
| | <u>2</u> | <u>1</u> |

No employee received annual benefits (excluding employer pension costs) of £60,000 or more (2021: nil).

The Trustees neither received nor waived any remuneration during the year (2021: £nil). No Trustees had expenses reimbursed during the year (2021: £nil).

The total amount of employee benefits and fees received by key management personnel is £96,389 (2021: £105,979). Key management personnel comprises the Trustees and two (2021: two) members of the management team, which at the year end comprises the staff members listed below.

Artistic Director
Executive Director

9. Analysis of net assets between funds

| 2022 | Unrestricted Funds £ | Restricted Income Fund £ | Total £ |
|---------------------|-------------------------------------|---|--------------------|
| Current assets | 166,241 | 15,516 | 181,757 |
| Current liabilities | (67,603) | (10,400) | (78,003) |
| | <u>98,638</u> | <u>5,116</u> | <u>103,754</u> |
| 2021 | Unrestricted Funds £ | Restricted Income Fund £ | Total £ |
| Current assets | 155,262 | 166,460 | 321,722 |
| Current liabilities | (74,140) | - | (74,140) |
| | <u>81,122</u> | <u>166,460</u> | <u>247,582</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

10. Debtors

| | 2022 | 2021 |
|--------------------------------|---------------|---------------|
| | £ | £ |
| Due within one year: | | |
| Trade debtors | 13,246 | 84,759 |
| Prepayments and accrued income | <u>4,118</u> | <u>2,699</u> |
| | <u>17,364</u> | <u>87,458</u> |
| | | |
| Due after one year: | | |
| | £ | £ |
| Other debtors | <u>10,400</u> | <u>-</u> |
| | <u>10,400</u> | <u>-</u> |

11. Creditors

| | 2022 | 2021 |
|--|---------------|---------------|
| | £ | £ |
| Amounts falling due within one year | | |
| Trade creditors | 15,871 | 51,352 |
| Accruals and deferred income | 51,732 | 21,151 |
| Taxation and social security | <u>-</u> | <u>1,637</u> |
| | <u>67,603</u> | <u>74,140</u> |
| | | |
| Amounts falling due after one year | | |
| | £ | £ |
| Other long term liabilities | <u>10,400</u> | <u>-</u> |
| | <u>10,400</u> | <u>-</u> |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

12. Restricted funds

| 2022 | Balance at 1 April 2021 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2022 £ |
|---|-------------------------------------|----------------------------|----------------------------|-----------------|-------------------------------------|
| Restricted funds | | | | | |
| Art Science: | - | 11,796 | (11,796) | - | - |
| Art Science: other programme | - | 2,627 | (2,627) | - | - |
| Breathe: 2022 | - | 25,359 | (25,243) | - | 116 |
| Capacity Building | - | 40,032 | (40,032) | - | - |
| Forecast: Living Nature | - | 28,456 | (28,456) | - | - |
| Forecast: other online programme | - | 10,160 | (10,160) | - | - |
| UnNatural History | 165,710 | 27,750 | (188,460) | - | 5,000 |
| Wild Eye | 750 | 148,981 | (149,731) | - | - |
| | <u>166,460</u> | <u>295,161</u> | <u>(456,505)</u> | <u>-</u> | <u>5,116</u> |
| 2021 | | | | | |
| | Balance at 31 March 2020 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2021 £ |
| Restricted funds | | | | | |
| Capacity building | - | 53,897 | (53,897) | - | - |
| Festival UK* 2022 | - | 98,992 | (98,992) | - | - |
| Forecast | - | 41,754 | (41,754) | - | - |
| Garden to Garden | - | 8,063 | (8,063) | - | - |
| The Leverhulme Centre for Anthropocene Biodiversity Surroundings | - | 115,524 | (93,819) | (21,705) | - |
| UnNatural History | - | 190,500 | (24,790) | - | 165,710 |
| Wild Eye | - | 31,019 | (30,269) | - | 750 |
| | <u>-</u> | <u>543,749</u> | <u>(355,584)</u> | <u>(21,705)</u> | <u>166,460</u> |

**Art Science: Green
Light**

A programme designed to inspire and support people working in the cultural sector to embed environmental themes in their creative work. *Green Light* championed how arts and culture can be a powerful catalyst for social change. *Green Light* is a collaboration between Invisible Dust and people make it work.

**Art Science: other
programme**

Research support for future delivery of this programme strand.

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

12. Restricted funds (continued)

| | |
|---|--|
| Breathe: 2022 | A multifaceted artwork by air pollution scientist artist Dryden Goodwin working in conjunction with Invisible Dust and Imperial College. The work reimagines and extends Goodwin's seminal 2012 <i>Breathe</i> artwork as an ambitious, multi-site flagship commission for Lewisham, London Borough of Culture. |
| Capacity building | Build capacity, infrastructure and financial resilience. |
| Festival UK* 2022 | A collection of ten, large-scale public engagement projects that will showcase the UK's creativity and innovation to the world. Invisible Dust was one of thirty creative teams that took part in Festival UK* 2022's research and development process during the year. |
| Forecast: Living Nature | A three-day event series produced in collaboration by Invisible Dust and Flourishing Diversity in partnership with the British Library and Synchronicity Earth. The events considered the future of human-nature relationships through a lens of art, science and indigenous wisdom. |
| Forecast: other online programme | Invisible Dust's ongoing online programme exploring answers to the question 'What is shaping how you think about the planet's future?'. Bringing together artists, scientists, thinkers and change-makers from across the globe, Forecast makes space for reflection and promotes fresh ways of seeing the world. For 2021/22, <i>Forecast</i> explored the relationship between human health and nature through a series of lunchtime art-science discussions. |
| Garden to Garden | A collaboration with Scarborough's <i>South Cliff Gardens</i> , the programme explored how we see, hear and experience nature through the lens of bees, including co-commission of a short documentary film by the artist <i>Feral Practice</i> , 'Looking at Bees'. |
| The Leverhulme Centre for Anthropocene Biodiversity Surroundings | A collaboration between the University of York and Invisible Dust for an artist's residency. A collaboration with Humber Museums Partnership that commissioned <i>Juneau Projects</i> to develop 'Shoreline, Skyline, Treetop Messenger'. A work inspired by North Lincolnshire Museum's natural history collection, focussing specifically on its collection of mounted bird specimens. |
| UnNatural History | A new exhibition of international naturalists and artists to explore the role of the artist as an intrinsic part of the science of natural history, enabling our modern understanding of ecology, climate change, extinction and the threats to biodiversity. The exhibition is in partnership with the Herbert Art Gallery and Museum and is curated by Invisible Dust. It forms part of the launch programme of Coventry UK City of Culture 2021. |
| Wild Eye | An inspiring nature and art project for the people of Scarborough and Whitby and visitors to observe and engage with wildlife along the North Yorkshire coast. The programme brings together leading artists with the community and, through artworks and events, aims to raise awareness of issues around nature, biodiversity and climate change. Wild Eye has been developed by Invisible Dust and the Yorkshire Wildlife Trust with support from Coast and Vale Community Action and English Heritage. |

Invisible Dust Limited

Notes on accounts (continued)

Year ended 31 March 2022

13. Unrestricted funds

| 2022 | Balance at 1 April 2021 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2022 £ |
|---------------------------|------------------------------------|----------------------------|----------------------------|---------------|-------------------------------------|
| Unrestricted funds | | | | | |
| General | 81,122 | 185,430 | (167,914) | - | 98,638 |
| | <u>81,122</u> | <u>185,430</u> | <u>(167,914)</u> | <u>-</u> | <u>98,638</u> |
| 2021 | Balance at 1 April 2020 £ | Incoming resources £ | Resources expensed £ | Transfer £ | Balance at 31 March 2021 £ |
| Unrestricted funds | | | | | |
| General | 19,317 | 190,056 | (149,956) | 21,705 | 81,122 |
| | <u>19,317</u> | <u>190,056</u> | <u>(149,956)</u> | <u>21,705</u> | <u>81,122</u> |

14. Reconciliation of net incoming resources to net cash inflow from operating activities

| | 2022 £ | 2021 £ |
|--|------------------|----------------|
| Net incoming/(outgoing) resources | (143,828) | 228,265 |
| Interest receivable | - | - |
| Net incoming/(outgoing) resources from operations | <u>(143,828)</u> | <u>228,265</u> |
| Decrease/(Increase) in debtors | 59,694 | (82,672) |
| Increase in creditors | 3,863 | 5,312 |
| Net cash (outflow)/ inflow from operating activities | <u>(80,271)</u> | <u>150,905</u> |

15. Ultimate controlling party

The ultimate controlling party is the board of directors.

INVISIBLE DUST

England & Wales - Charity number 1171156

Accounts

Invisible Dust Limited

Annual Report and Financial Statements



INVISIBLE DUST LIMITED
(A COMPANY LIMITED BY GUARANTEE)

COMPANY NUMBER: 07403737
(ENGLAND AND WALES)

2020-21

CHARITY NUMBER: 1171156

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| 3 - Structure, governance and management | page 10 |
| 4 - Achievements and performance | page 16 |
| 5 - Financial review | page 30 |
| 6 - Statement of Responsibilities of the Trustees | page 34 |
| 7 - Independent Examiners' Report to the Trustees | page 36 |

Invisible Dust Limited
Report of the Trustees for the year ended 31 March 2021

The Trustees (who are also directors of Invisible Dust Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS102) in preparing the annual report and financial statements of the charity.

1

Reference & Administrative Information

| | |
|---|---|
| Name of Charity | Invisible Dust Limited |
| Charity Registration Number | 1171156 |
| Company Registration Number | 07403737 (England and Wales) |
| Principal Address (to 15 October 2020) | Unit 310 Colourworks 18–22 Ashwin Street London E8 3DL |
| Registered Address (and Principal Address from 15 October 2020) | Woodend Creative Space The Crescent Scarborough England YO11 2PW |
| Directors and Trustees | <p>Catherine Thornborrow, Chair (appointed 7 September 2016)</p> <p>Feimatta Conteh (appointed 10 December 2020)</p> <p>Kane Cunningham (appointed 29 July 2020)</p> <p>Fiona Fieber (appointed 7 September 2016)</p> <p>Lacey Glave (appointed 19 September 2018)</p> <p>Dr Magnus Johnson (appointed 29 July 2020)</p> <p>Heather Kershaw, Treasurer (resigned 5 March 2021)</p> <p>Shonagh Manson (resigned 20 October 2020)</p> <p>Ana Stanic (appointed 16 January 2018)</p> <p>Rachael Palmer (appointed 13 May 2021)</p> |
| Secretary | Alice Sharp |
| Bankers | The Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT |
| Independent Examiner | Hawsons Chartered Accountants Pegasus House 463a Glossop Road Sheffield S10 2QD |

2

Chair's Statement

The Covid-19 pandemic and its impact on our daily lives, our society, and our sector has been profound. It is such an obvious statement to make now in the moment - but this is a record and a reflection on our time. It has been the hardest year for so many people, in so many ways. And it has been an incredibly challenging year for Invisible Dust, but I am proud of how the team has responded to those challenges. Against the backdrop of worldwide uncertainty and sector-wide struggle, Invisible Dust has stepped up and delivered an ambitious and hopeful response on the local, national, and international stages. Our programme has been shaped by the Covid landscape, but not dominated by it.

At a time when it has been incredibly hard to maintain a spirit of hope and exploration, Invisible Dust has created *Forecast*. *Forecast* is a digital-first, international programme of talks and artworks which has reached over 5,000 people in 44 countries. It has gathered voices ranging from indigenous environmentalists to NASA scientists. I would encourage you to immerse yourself in our first *Forecast* commission, *Forecasting: Interesting Worlds by Fei Jun*.

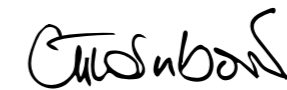
Over this last year we have been working in collaboration with Yorkshire Wildlife Trust to develop *Wild Eye* -an incredible £1.4m project encouraging connections to nature in Scarborough Borough. We are bringing together world-leading artists and conservation scientists to work with local communities. They will create unique nature observation structures and a vibrant programme of community and tourist engagement.

Forecast and *Wild Eye* represent just two highlights of this year - the Invisible Dust team of associates continue their prolific R&D work. We have a fantastic roster of upcoming work including international collaborations, a European capital of culture commission, important talent development work, and potential national tours.

This has also been a positive year for Invisible Dust financially. We closed the year with a total income of £733,805 and an unrestricted surplus of £61,805. This has enabled us to bolster our reserves to meet sector guidelines. The increase in income and unrestricted funds reflects the value our partners and funders see in our work, but also of improved financial systems for planning and monitoring budgets. We have a far stronger base supporting our artistic delivery.

In 2019-20 Invisible Dust embarked on an intensive programme of organisation development. This work is a continuous pursuit of better working so that we can live our mission to the fullest. It is a live process which has no finish line, but I am proud of how far we have come in the past 12 months and would like to acknowledge here the excellent, collaborative work our staff, Trustees and freelance associates have done to support our ongoing organisational development. We will build on this success - pushing for the most ambitious and hopeful expressions of our mission; deepening our understanding of the role of art in meeting the climate crisis; and creating more opportunities for people to unearth their own relationship with climate change and their role in it.

We are forever grateful to our funders, our supporters, and our partners. That gratitude is felt more keenly than ever through this, one of the hardest times. So, thank you for your support - we will honour it with the most ambitious and hopeful work. Let us make the invisible visible!



Catherine Thornborrow
Chair



3

Structure, governance and management

GOVERNING DOCUMENT

Invisible Dust is a charity (No. 1171156) and a company limited by guarantee without share capital (No. 07403737). It was incorporated on 12 October 2010 and established under a Memorandum of Association and governed by Articles of Association dated 2 December 2016. Invisible Dust became a charity on 31 December 2016. The members of the company guarantee to subscribe up to £10 in the event of the charitable company winding up.

ORGANISATION

Invisible Dust is governed by a Board of Trustees which meets quarterly. There is one sub-committee, a Finance Committee, which also meets quarterly. In May 2021 new terms of reference for the Finance Committee were approved by the Board. We are also creating working groups comprising Trustees and staff to meet on a periodic basis and provide oversight in the areas of human resources, programming, and fundraising. Invisible Dust's management team is jointly led by an Artistic Director and an Executive Director. They are supported by a Finance Manager and an Administrator.

Invisible Dust made the transition from a project-based company to a medium sized organisation in 2018 but gave insufficient time, resources, and support to staff to manage the change and all the complexity and pressures that came with it. We have learned from the past and are continuously investing in facilitated organisation development. We worked with external consultants to design a programme of organisation development and completed the first year of this programme in 2020-21. The programme explores five themes: our organisational culture, our role in the landscape, our community and audience, our structure, and how we understand our impact.

We are continuing to review the organisation's policies and procedures as part of a rolling programme to ensure that these reflect our current operating circumstances and evolving structure.

Invisible Dust's website address is invisibledust.com.

TRUSTEES

During 2020 we appointed three new Trustees to the Board: Manchester-based Feimatta Conteh, Environment Officer to Manchester International Festival, Scarborough-based marine biologist Dr Magnus Johnson, and artist Kane Cunningham. We further strengthened the Board in 2021 with the appointment of Rachael Palmer, General Manager at the Unity Theatre in Liverpool.

All Trustees are provided with an induction pack and conversations with the Executive Director and Chair. Trustees are also invited to take part in our bi-monthly facilitated organisation development days where team members and Board come together to discuss the future of Invisible Dust.

Pictured on previous page
Fei Jun, 'Forecasting - Interesting Worlds', 2021.

RISK MANAGEMENT

The Board has responsibility for the oversight of risk management which is a standard agenda item at quarterly board meetings. The Directors are responsible for the production and maintenance of an internal Risk Register which sets out the key organisational risks and includes the following details: risk ratings, risk impact, mitigations, monitoring process and the person(s) responsible for managing each risk.

The most significant organisational risks are identified as: the ongoing impact of Covid-19 on our staff team's health and wellbeing; the challenges in diversifying and sustaining our audiences in the post-Covid climate; and the increasing demands of funders for robust evidence of impact on audience behaviour change. We are investing in a range of mitigating strategies for these and additional risks.

Invisible Dust is currently updating its risk framework to include a risk management policy and define the processes to be followed to ensure that risk is managed appropriately.

PUBLIC BENEFIT

The Trustees have considered the Charity Commission's guidance on public benefit, including the guidance *Public benefit: running a charity (PB2)*.

PRINCIPAL ACTIVITY

The principal activity of Invisible Dust (the 'charity' or 'charitable company') in the period under review was to influence positive system changes in response to the climate crisis. To do this by creating collaborations between artists and scientists.

OUR MISSION

Invisible Dust brings together leading artists and scientists to create exciting works of art. Through art we help people connect emotionally with climate change and the environment. We make the invisible visible. We champion the idea that artists and scientists can be far more powerful agents of change when working together. We work locally, nationally, and internationally with some of the world's leading artists, scientists, and policymakers.

Invisible Dust works across the UK, in the current year from Coventry to Scarborough. Through art we help people connect with climate change ideas. We lay the groundwork for individuals and communities to take positive action on the climate crisis. To engage individuals who have little opportunity otherwise and facilitate conversation between groups who struggle to come together.

Since formation in 2009 we have worked with nationally and internationally acclaimed:

- **artists** including Turner Prize winners Jeremy Deller, Elizabeth Price, award - winning Faisal Abdu'Allah and Fei Jun (Chinese Pavilion, Venice Biennale 2019);
- **writers** including Margaret Atwood and China Mieville;
- **scientists** including Rebecca Lazarou (Royal Botanical Gardens, Kew) and Professor Frank Kelly (Imperial College London);
- and **activists** including Lily Cole, UK and Milka Chepkorir, Kenya.



Pictured above
A visitor looking at Juneau Projects' 'Shoreline, Skyline, Treetop Messenger', North Lincolnshire Museum, 2020, 'Surroundings programme'
Image: Nick Harrison

Our partners include the Natural History Museum, Coventry UK City of Culture 2021, Oulu Finland European Capital of Culture 2026, the Tyndall Centre for Climate Change Research, Ugandan Arts Trust, the Sydney Environment Institute and the United Nations Development Programme among many others.

We remain the leading organisation in the UK staging major art-science commissions and exhibitions exploring climate change.

OBJECTIVES AND AIMS

We work towards the following strategic aims:

- Make Thought-Provoking Art: Work with artists and scientists to create thought-provoking art.
- Grow Sustainability Policy: Encourage adoption of local to international sustainability policies.
- Diversify Climate Conversation: amplify voices less heard in climate change conversation.

OUR CONTEXT 2020-21

Our operating context of 2020-21 has been dominated by Covid-19. The Covid-19 lockdown has resulted in the closure of arts venues and public spaces across the UK, halting programmes and shows indefinitely. Organisations relying on earned income through ticketing, shops, or cafes have been hit hard. Artists, freelancers, and small organisations have faced huge uncertainty.

Arts organisations across the country were faced with the question “what are we for now?”. Some larger institutions tried to serve audiences with online content - broadcasted recordings of previous shows, or digital commissions. Some organisations embraced their identity as community assets, distributing food parcels and checking in on isolated individuals. Other organisations have gone completely dormant, mass-furloughing staff, halting all programming and waiting out the storm.

Amongst this context Invisible Dust was in a very fortunate and privileged position. We do not operate a venue and were not running a live event programme when the first UK lockdown started. Most of our income is from grants, and we were already set up for, and practicing, some remote working. We had begun a process of organisation development and self-exploration pre-pandemic so had a head-start on thinking through our role. We have been well placed to chart a path through the year.

Although Invisible Dust entered lockdown with many advantages compared to peer organisations, we are a small team. Every team member has been affected by Covid-19 in their own way, it has been an incredibly challenging year to be working. Compassion, kindness, and peer-support are as important now as they will ever be.

A significant contextual challenge for Invisible Dust is crisis fatigue. After nearly two years of anxiety and immediate threat from Covid-19 much of the public are exhausted and only want to “return to normal”. Many people have reduced mental and emotional capacity for discussions about the profound changes needed to mitigate the climate crisis. But this is also a unique moment where it is perhaps more mainstream than ever before to have sweeping discussions about creating a different world. We have a way in like never before to conversations about imagining a better, more equitable future.

In the last three years we have seen a significant rise in environmental awareness across the globe. Extreme weather events and grave environmental disasters have forced governments across the world to recognise the climate crisis. In the UK, local flooding and frequent storms have brought the crisis, and our unpreparedness for it, into wider awareness. What was once seen as a theoretical issue for future generations is, for many, suddenly very real and urgent. These undeniable events have created a tipping point in public sentiment, amplifying the ‘Attenborough effect’.

This is happening against the backdrop of deep local, national, and international political and social divisions. There is increasing division over what should be done about it and by whom. The climate crisis can only be effectively understood and responded to in a scientifically grounded way, but it is a real challenge to introduce that grounding in such a volatile climate.

There has been huge growth in awareness and direct action with the School Strikes and Extinction Rebellion in response to the climate crisis. However, there has been criticism of that movement - that it is the preserve of the secure and privileged white middle classes. That the language of “emergency” and “the truth” alienates many.

Climate breakdown is already having devastating consequences for communities around the world. It is the most disadvantaged, including those in the UK, that will feel the effects first and hardest. We must find increasingly compelling ways to raise awareness of this, and of the associated systemic injustices. To engage diverse voices in the challenges of climate breakdown.

Invisible Dust is working to ensure that our world, our future and our imaginations are generous enough to give life to many truths and the paths to them. Covid-19 has had disastrous results but is also an opportunity to change course. It is our responsibility to take that opportunity. The world will be one that we create with our ideas, and the best ideas come from sharing and collaboration. In our case this centres on combining art and science. It is time for Invisible Dust to be as ambitious and optimistic as we possibly can.

We are operating on a responsive basis, working closely with partners, and planning work that explores the uncertain world we live in. We are excited to introduce our plans to you and look forward to seeing you engaging with them. Let us make the invisible visible.

4

Achievements and performance

IMPACT

It is hard for people to make the behavioural changes that are required for us to take on the climate challenge. Many feel overwhelmed and confused by the scientific facts: What decisions will take us in the right direction? Who should be making the decisions? And how do I fit in?

To make a difference to people's behaviours, to genuinely change outlook and action in response to climate change, is incredibly complex and challenging. It takes more than one intervention or persuasive argument for individuals and communities to make significant change.

Invisible Dust brings together artists and scientists to achieve this change. Collaborating with scientists gives artists new information, methodologies and ways of thinking. This enables them to create artworks that explore climate change and our environment in new ways.

For example: How do we value a breath of fresh air? A scientist can give us cubic centimetres of the poisonous gases, and the economists might tell us the cost of reducing air pollution. But does this give us the value? It is the artist that helps create a personal connection, perhaps through the memory of the smell of the air near the sea, or the protective feeling when we want to stop our family breathing in dirty air.

In this way, Invisible Dust is part of the difference being made. We make that difference with a combination of approaches. From high profile, thought-provoking artworks on the national or international stage reaching hundreds of thousands, down to our deeper, quieter work with artists co-creating with young people and local communities. Through this work we help individuals unearth their own personal relationship with the environment, to take the lead in defining their response, their action, their change.

On art and science:

“I think what is important is to understand where that division between art and science comes from? ... I think the divide [between art and science] is problematic, we both tend to speak different languages, and we need to really break that division by having more opportunities to come together”.

David King

Former UK Chief Scientific Advisor and founder of the Cambridge Centre for Climate Repair and the new Climate Crisis Advisory Group

Pictured on next page
Forecast programme - online events collage, 2021.



Daze Aghaji



Jeremy Deller



Lily Cole



Teesa Bahana



a Lowe



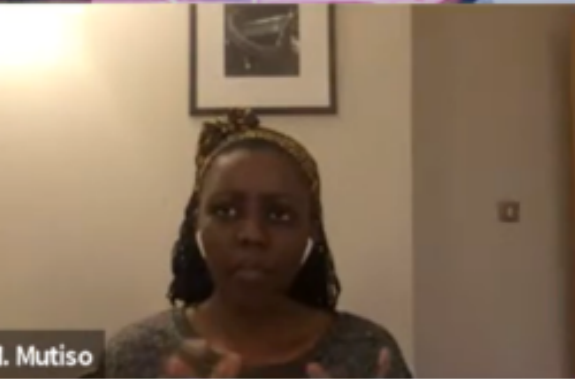
Antonio Donato Nobre



Alton Erskat



Danielle Celermajer



J. Mutiso



Ryan Gander



Joan Jonas



Isabel Hilton



hepkorir



Usman Haque



Jessica Sweidan



Jonathon Porritt



Lucy Wood



Eleanor Church



Laura Tenenbaum she/her



Jeanine Griffin



ha Bari



Jes Fernie



Bianca Manu



Cornelia Parker



Adam Chodzko

On art and science:

“I can shout all the statistics I want in the world - about this in vitro study and the receptors and stimulators and this clinical study and whatever - it doesn't mean anything if people don't feel. And that's why I love speaking to artists because they're able to alchemise it”.

Rebecca Lazarou

Medicinal plant scientist and Research Assistant at Royal Botanic Gardens, Kew



Feral Practice, 'Looking at Bees', film still, 2020, from 'Garden to Garden'

PROGRAMME HIGHLIGHTS 2020-21

SUMMARY

Our programme for 2020-21 was adapted to respond to the new pandemic environment both in its ideas and themes, and also practically. The opportunities of openness to international collaboration during the lockdown has enabled us to develop *Forecast*. We have developed partnerships with international partners such as the Nelson Institute for Environmental Studies USA and the Uganda Arts Trust, involved pioneering video and performance US artist Joan Jonas, worked with indigenous activists for the first time, such as Pat Maccabe (USA) and Milka Chepkorir (Kenya). This year we were also one of 30 teams selected out of 300 UK wide entries for 'Festival UK* 2022' Research and Development stage with a budget of £100k towards a £10m 2022 programme. We have been developing a new exhibition, *UnNatural History*, to take place in May 2021 as part of Coventry UK City of Culture 2021 at the Herbert Art Gallery and Museum with partners such as Kew Gardens and the Natural History Museum. Regionally we completed the last *Surroundings* commission with artists Juneau Projects at North Lincolnshire Museum and an online family project on bees in Scarborough. We are also developing a multi-year £1.4m nature and art project *Wild Eye* with Yorkshire Wildlife Trust.

ONGOING PROGRAMMES

- *Forecast* - a new international, digital-first programme of talks and commissions
- *Wild Eye* - local and tourist engagement with art and conservation of North Yorkshire's nature

PROGRAMMES SET UP IN RESPONSE TO NATIONAL OR INTERNATIONAL EVENTS OR STAND ALONE PROJECTS

- *Festival UK* 2022* - selection for R&D
- *Surroundings* - the final stage of our collaboration with the Humber Museums Partnership, developed from Hull UK City of Culture 2017
- Garden to Garden - local schools and community project with South Cliff Gardens, Scarborough

PROGRAMMES SET UP FOR 2020-21 AND BEYOND

1.

FORECAST

What is shaping how you think about the planet's future?

Forecast is Invisible Dust's new online programme exploring answers to that question. Bringing together artists, scientists, thinkers and change-makers from across the globe, *Forecast* makes space for reflection and promotes fresh ways of seeing the world.

Climate change will create a hugely changed future. But what that future will look like is not yet fixed. There is still time to bring about a more sustainable world, there is still a place for hope.

In its first year *Forecast* has delivered a programme including:

- We published the writing of 50 thinkers from around the world responding to the *Forecast* central question
- Commissioned a new digital artwork by the acclaimed Chinese artist Fei Jun, with 13 co-creators representing every continent and our oceans
- Ran a digital event series attended by nearly 3,000 people from 44 countries
- Events included panel discussions, new artist films, artists in-conversation, and a VR experience

The *Forecast* programme has been made possible through the work of partners from every continent. They include:

- Flourishing Diversity
- 32° East | Ugandan Arts Trust
- The Nelson Institute for Environmental Studies
- The Sydney Environment Institute
- Chinese Central Academy of Fine Arts
- The British Council Germany
- The Leverhulme Centre for Anthropocene Biodiversity, University of York

2.

WILD EYE WITH YORKSHIRE WILDLIFE TRUST

Yorkshire Wildlife Trust and Invisible Dust are collaborating to create *Wild Eye* - an ambitious trail in North Yorkshire that combines world-class sculpture and nature observation opportunities. Partners include English Heritage and Scarborough Borough Council.

World-leading artists and conservation scientists working with local communities will create a series of unique nature observation structures and sculptures within the landscape. The artworks will enable understanding of local nature and the effects of climate change on these amazing animals and their habitats. *Wild Eye* will engage local communities with young peoples' art projects, family days and activities in their local nature. It will be a whole new type of attraction for Scarborough and Whitby during a time when domestic tourism will be essential to post-Covid recovery.

Our vision for *Wild Eye* is for the prosperity of people and nature together in North Yorkshire. Local communities and businesses will shape a nature-centred regeneration post-Covid. There will be a blooming of knowledge, skills and entrepreneurship around the unique natural assets such as dolphins and porpoises. We have been awarded £140k in phase 1 from the Town Deal Fund to produce two sculptures/structures and activities in Scarborough and Whitby by 2022. The second Town Deal phase is a £1.3m *Wild Eye* programme for delivery in Scarborough across 2022- 2025.

PROGRAMMES SET UP IN RESPONSE TO NATIONAL OR INTERNATIONAL EVENTS OR STAND-ALONE PROJECTS

3.

FESTIVAL UK* 2022 NOVEMBER 2020 - FEBRUARY 2021

Invisible Dust was selected as one of 30 creative teams from a hugely competitive field to convene and lead a cross-disciplinary team to take part in *Festival UK* 2022*'s Research and Development (R&D) process. The festival selectors considered 299 submissions, involving almost 3,000 organisations, freelancers and other creatives representing the five STEAM (science, technology, engineering, the arts, and mathematics) sectors.

Our team was tasked with creating a hugely ambitious art-science concept to reach 66 million people, "to originate ideas for compelling, ambitious and jaw-dropping public engagement acts." (Martin Green, Creative Lead, *Festival UK* 2022*); with a 2022 budget of £9m aiming to reach 66 million people worldwide. Only 10 of the 30 concepts were taken forward to join the *Festival UK* 2022* programme. Unfortunately our concept around the environmental importance of algae was not one of those selected. We have learned a great deal as an organisation by going through this process. We are now far better prepared to conduct R&D work at this scale - which is certainly our ambition.



4.

SURROUNDINGS

Surroundings was a four-year series of art commissions and international residencies exploring the environmental themes of food, migration, landscape and biodiversity. This £650,000 project was realised between Humberside Museum Partnership (HMP) museums across East Riding, North Lincolnshire and Hull. It was curated and produced by Invisible Dust, drawing physical audiences of over 230,000.

At the heart of *Surroundings* was the ambition to offer audiences challenging art of the highest quality which raised questions about climate change. Nine artists were commissioned: Gayle Chong Kwan, Rodrigo Lebrun, Laura Wilson, Dave Windas, Juneau Projects, Loop PH, Ahilapalapa Rands, Nii Obodai and Estabrak.

Two of the artworks were co-produced with the local community. Ahilapalapa Rands' *Sewerby Cookbook* with Welcome to English refugees and local Bridlington community groups at Sewerby Hall in 2018 and Juneau Projects' *Shoreline, Skyline, Treetop Messenger* installation and publication created with local people in Scunthorpe in 2020, the final *Surroundings* commission.

Invisible Dust concurrently ran a 'Young Curator's Programme' involving five young people from the local area who participated in a digital summer school and received a budget and support to develop their own curatorial project, taking the same starting point as Juneau Projects' commission.

Pictured above
One of the young curators looking at Juneau Projects' *'Shoreline, Skyline, Treetop Messenger'*, North Lincolnshire Museum, 2020, *'Surroundings programme'* Image: Nick Harrison

Shoreline, Skyline, Treetop Messenger - Juneau Projects, North Lincolnshire Museum, 2020

This commission was inspired by North Lincolnshire Museum's natural history collection, focussing specifically on its collection of mounted bird specimens. Juneau Projects worked with scientists Tim Birkhead, FRS, Dr Nicola Hemmings and Lucas Mander to explore historic and contemporary bird populations in the local area, and issues causing species decline. They also brought together the local community during the UK's Covid-19 lockdown in summer 2020, by means of online workshops where Juneau Projects tutored participants in painting, papercutting, lino printing and wax modelling.

The resulting illustrations were brought together to form a book, accompanying writings from collaborating scientists. Participants' wax models were cast in bronze for the final artwork that takes the form of a display cabinet similar to those housing the taxidermy bird collection.

“Bringing together interdisciplinary groups seems inherent to the ethos of the project, propagating a local ecological awareness that is crucial to changing the lens through which we see our habitat.”

Jay Drinkall
Writer



Surroundings has been an incredible opportunity for Invisible Dust to raise awareness of climate change and environmental ideas for audiences across the region. It has seen a range of commissions of the highest artistic quality, working with artists from many backgrounds. *Surroundings* has been a hugely important learning experience for Invisible Dust and the partner organisations. Key in this is that the majority of HMP curatorial staff now feel more confident, enthusiastic and capable of working with contemporary artists in their spaces. Through this work, Invisible Dust has learnt more about working with museums and the learning is being built into future projects. Early indications from independent impact evaluation are highly positive, suggesting those who have engaged in *Surroundings* are highly likely to adopt pro environmental behaviours as a result.

5.
GARDEN TO GARDEN JUNE TO OCTOBER 2020

Garden to Garden was a collaboration between Invisible Dust and South Cliff Gardens, Scarborough led by artist Feral Practice with the support of sound artist Rob Mackay.

At a time of national lockdown Garden to Garden sought to bring us into creative dialogue with the bees (and other insects) we co-exist with - and depend on - to generate interest and understanding of the importance of our local green spaces, centred around the past heritage and future role of the biodiversity of South Cliff Gardens in Scarborough.

In these unusual times, as many of us were forced to slow down and stay home, we gained an opportunity to see deeper into our home worlds. A garden, window box or our local public green space offered the perfect setting for some creative exploration that delved deep into the natural world that surrounds us.

Activities:

- Created and disseminated a digital education resource for young 'insect explorers' - downloaded over 600 times
- Ran a nationwide competition for young nature photographers
- Produced two final films - *Looking at bees* and an artist commentary film
- Engaged people in #GardentoGarden across social media with a total reach of 74.8k with 2,895 likes, shares and comments across our Twitter, Facebook and Instagram

“It is a time of shared vulnerability. We are under threat from Coronavirus, and bees are under threat from many things; habitat loss, pesticide use, and climate change - and that sense of our own vulnerability has I think opened us up to a greater sense of connection to, and empathy for, other species; we're realising our interdependence”

Feral Practice
Artist

ONGOING PROGRAMMES:

- **Forecast** - a collaboration for COP26 with Flourishing Diversity
- **Wild Eye** - Ryan Gander, Juneau Projects and community activities
- **Art-Science Development Programme** - a national programme to support the next generation of art-science practitioners

PROGRAMMES SET UP IN RESPONSE TO NATIONAL OR INTERNATIONAL EVENTS OR STAND ALONE PROJECTS:

- **UnNatural History** - at the Herbert Art Gallery & Museum, part of Coventry UK City of Culture 2021
- **Breathe 2** - Lewisham Borough of Culture 2022
- **Climate Clock** - Oulu Finland, European Capital of Culture 2026

ONGOING PROGRAMMES:**1.****FORECAST - LIVING NATURE OCTOBER 2021, BRITISH LIBRARY**

We are partnering with London-based international indigenous knowledge and conservation organisation Flourishing Diversity to co-produce *Living Nature*. The event will consist of two days online and one day at the British Library in October 2021. We have been invited to produce an event by the British Library after the huge success of *Under Her Eye* in 2018 on women and climate change with Margaret Atwood. One week before COP26, as the world focuses on the crucial UN climate talks, we are aiming to uncover worldwide questions to explore the indigenous perspective of the planet's future alongside western science and art. Working collaboratively with Flourishing Diversity, we will be involving indigenous people such as Woman Stands Shining Pat McCabe, US First Nation leader who took part in the March 2021 event series.

2.**WILD EYE 2021****Community activities September 2021**

We will be working with Scarborough-based community organisation CaVCA to organise consultation and community activities in Scarborough and Whitby. This will include Community Advisory Groups, family days and face to face surveys in both towns. We would like local people's views on *Wild Eye* and thoughts and ideas about the second phase of the project. The second phase 2022-25 is focused on Scarborough and will include a porpoise viewing platform on Marine Drive, the development of SeaGrown, a seaweed farm and include engagement such as a classroom on their boat alongside a nature viewing structure on the Cinder Track, a local cycle route. In Whitby, the Juneau Projects artwork will also enable consultation through local workshops to propose further *Wild Eye* activities.

Ryan Gander's We Are Only Human, Scarborough Castle

2021 will see the launch of our first *Wild Eye* commissions with Yorkshire Wildlife Trust. - *We Are Only Human*, a sculpture commission by internationally acclaimed artist Ryan Gander, at Scarborough Castle, part of English Heritage. *We Are Only Human* references the form of a dolos connecting to the maritime environment and acts as a seat to see the porpoises and dolphins that swim in the sea off the Castle peninsular. The dolos shape connects to the concrete sea defences along the coast and cliff erosion is a big issue in North Yorkshire. Ryan Gander also explores climate change and the decreasing likelihood of snow. *We Are Only Human* is unfinished and can only be made whole when snowed on.

Juneau Projects, Whitby

Juneau Projects will co-create artworks through a community co-commission process in Whitby. Local people will be involved in workshops and create their own designs and artworks which will be utilised by the artists and result in a public sculpture. The focus will be around the problems of water pollution as part of a wider Yorkshire Wildlife Trust project on the River Esk estuary.

3.**Art-Science Development Programme**

Invisible Dust is undertaking Research & Development of our art and science focus. We are discussing ideas such as a national symposium, a publication, an international research programme with artist commissions and artists' talent development. We have been working with artists and scientists since inception in 2009 and realise that we are in an important position to share our knowledge, learning and experience to encourage more work in this area. We will look to fully launch this programme in 2022-2023. The goal is to support the development of the next generation of art-science professionals: artists, curators, producers and scientists.

PROGRAMMES SET UP IN RESPONSE TO NATIONAL OR INTERNATIONAL EVENTS OR STAND-ALONE PROJECTS:**1.****UNNATURAL HISTORY WITH THE HERBERT ART GALLERY AND MUSEUM FOR COVENTRY UK CITY OF CULTURE 2021**

UnNatural History will take place from May-August 2021 in partnership with The Herbert Art Gallery & Museum, which forms part of the launch programme for Coventry UK City of Culture 2021.

This major new exhibition of international naturalists and artists, curated by Invisible Dust, will explore the role of the artist as an intrinsic part of the science of natural history, enabling our modern understanding of ecology, climate change, extinction and the threats to biodiversity. *UnNatural History* will feature 26 international artists working in Aotearoa (New Zealand), Austria, Belgium, Germany, India, Ireland, Kenya, Mexico, Singapore, Turkey, UK and USA. It will include four newly commissioned works responding to the Herbert's natural science collection by Gozde Ilkin, Frances Disley, Dubmorphology and Tania Kovats.

The observational skills and techniques of artists, including their speculations, have enabled us to learn about plants and animals in drawings, long before the advancements of technologies such as microscopes and photography. Featuring drawings, paintings, sculpture, installation, lens-based, digital media and new technologies, *UnNatural History* will connect these valuable collections to the past, present and future of our relationship to nature through depictions, scientific representations and imagined realities created by artists. A theme of adventurous and pioneering women artists exploring botany runs through the exhibition. Celebrated nineteenth century artist Marianne North (1830-1890), whose work is on permanent display at the Royal Botanic Gardens, Kew, travelled the world highlighting the destruction of plant species. Her mantle is taken up by Frances Disley who has been commissioned to give a contemporary context to our relationship with plants. Her sculptures and video works, created in collaboration, explore the medicinal properties of plants. Included with Disley's work are watercolours by the children's author and amateur botanist Angela Brazil (1868-1947) from the Herbert collection.

UnNatural History will highlight the importance of natural history museum collections to understand our relationship with nature and the climate crisis and encourage audiences to explore these ideas and act on what they discover. Evidence shows that coming into contact with nature is what enables us to want to protect it, yet many people in cities across the UK do not easily have the opportunity to see wild animals or unspoilt landscapes. Natural history collections are important for communities to connect with the natural world. This exhibition will open at a time where, due to Covid-19, we are re-evaluating our connection to nature and extinction caused by climate change, bringing more public awareness of our attitudes and our role as custodians to protect it. Invisible Dust is working with the Herbert on joint learning goals to ensure both organisations benefit each other, development of staff and supporting new working ideas and practices.

2.
BREATHE 2 - LEWISHAM, LONDON BOROUGH OF CULTURE 2022

In 2012 Invisible Dust commissioned Dryden Goodwin's *Breathe* - a film about air pollution that was projected large-scale onto St Thomas' Hospital's rooftop opposite the Houses of Parliament, alongside a digital version to view on mobiles.

Dryden Goodwin created over a thousand pencil drawings of his 5-year-old son, which he animated. In the film his son's torso emphasises the physicality of the act of breathing. It draws attention to the vulnerability of children breathing in our dirty air. London is one of the most polluted cities in Europe. The symbolism of the work taking place on St Thomas' Hospital opposite the House of Parliament was a statement, its position facing Parliament demanding action on air pollution. In the years after *Breathe* air pollution became a major issue and the Low Emission Zone for vans and lorries was introduced by the Greater London Authority.

Almost ten years on, the situation is increasingly urgent - and increasingly debated - with Lewisham often at the centre of this storm. The Borough of Lewisham is often blighted with illegal levels of pollution, having serious impact often on the most disadvantaged. Goodwin will explore the impacts of the last decade by creating a new artwork alongside a community programme as part of Lewisham Borough of Culture 2022.

3.
CLIMATE CLOCK, OULU, FINLAND EUROPEAN UNION CAPITAL OF CULTURE 2026

Oulu, Finland, has been successful in their bid to host the EU Capital of Culture 2026. As part of this programme, Invisible Dust will be curating *Climate Clock*, a community engagement and permanent sculpture programme to involve local people in exploring climate change in the Oulu region in Northern Finland.

The programme will examine aspects such as the changes of the weather, for example the reduction of the snow season, and local people's connections to nature and sustainability. Scientist advisors include Oulu University and the Finland MET Office. Proposed artists for the permanent sculptures are Siruos Namazi, Mariele Neudecker, Rana Begum, Tea Makipaa and Tellervo Kalleinen. Oliver Kochta-Kalleinen will be working on a socially engaged artwork with local communities.



Ryan Gander, visualisation of 'We are only Human (Incomplete Sculpture for Scarborough to be finished by Snow)', 2022. Part of 'Wild Eye'.

5

Financial review

FINANCIAL RESULTS AND FUNDING

As reported last year, during 2020-21 Invisible Dust embarked on a period of organisation development and restructure to better position us to create longer-term impact. During the year under review, we also embarked on a series of new and exciting programme activities whilst bringing others to a close. All this activity is taking place against the backdrop of the restrictions caused by the ongoing pandemic.

For the 2020-21 financial year, total income is reported at £733,805 (2020: £355,997) and expenditure at £505,540 (2020: £377,553) resulting in a net surplus of £228,265 (2020: net deficit £21,556). The total surplus reported includes £61,805 on unrestricted funds which has enabled us to build our reserves to a level that meets our current reserves policy. The increase in total income from 2020 and the net surplus reflects both our success in developing new activities whilst ensuring that costs, both programme and core, are closely monitored. For details of our financial plans for future periods please see the relevant section under 'Financial plans'.

Invisible Dust continued to be funded by Arts Council England (ACE), with 2020-21 being the third year of the National Portfolio Organisation (NPO) business plan for the period 2018-22. Under the terms of the NPO, ACE funds Invisible Dust with £180,000 annually. Arts Council England has responded to the Covid-19 crisis with several emergency response measures. This includes postponement of the next NPO investment process which will now see Invisible Dust remain in the national portfolio until at least 2023. This additional supported time to adjust to our new situation is greatly welcome. Thank you to Arts Council England, to our Relationship Manager and the North Office for their ongoing support.

This is the third year of Invisible Dust receiving support through the Wellcome Trust's Sustaining Excellence programme which recognises organisations making an outstanding contribution to public engagement in biomedical sciences. The four-year award totals £390,000 of which we received £75,000 this year and an additional £39,376 which was deferred from the 2019-20 financial year to meet the costs of agreed deferred programme activities.

During the year we were awarded grant funding of £30,000 from the Esmée Fairbairn Foundation. This funding is provided to support Invisible Dust's work in empowering particular communities to be more involved in environmental activities, to raise awareness and understanding of sustainable behaviour and to continue to build the organisation's financial resilience and advocacy work.

In addition to the above sources of income, further grants have been received for the delivery of programme activities. These include: £54,740 from Arts Council England *Ambitions for Excellence* through our partner Hull Culture and Leisure in respect of the final tranche of funding for the *Surroundings* programme; £98,993 from *Festival UK* 2022*; the first tranche of funding of £180,500 for the *UnNatural History* programme from our partner Culture Coventry, as funded by Arts Council England National Activities; £30,019 from Yorkshire Wildlife Trust for phase I of the *Wild Eye* programme funded by the Town Deal Fund.

Invisible Dust would like to take this opportunity to record its appreciation to all its funders and stakeholders for their continued support and partnership. It is their support that enables us to imagine and deliver our most ambitious work.

RESERVES POLICY AND GOING CONCERN

We regularly review the reserves position to ensure we have adequate funds to support our programme of work, meet financial commitments and build financial resilience. As a minimum, the reserves position is reviewed by Trustees at quarterly Finance Committee and Board of Trustees ('Board') meetings.

In May 2021, an updated reserves policy was approved by the Board. The updated policy requires us to build and maintain reserves at a level to meet the following areas of cost: three months of core costs, one month core R&D staff cost, and any financial commitments and legal fees. These three cost items are currently estimated to total around £65,000.

As at the financial year end of 31 March 2021, unrestricted reserves were £81,122 which exceeds the minimum reserves level as a result of the close monitoring and control of costs in line with budgetary targets and fundraising success during 2020-21.

Reserve levels will remain under close review to ensure they continue to be maintained at an appropriate level. Actions set out in the policy that can be considered to do so include: cost control and cash management, detailed budget setting and monitoring and consistent core cost recovery across programmes.

The reserves policy also set out details of an 'Innovation Fund' funded by Board approved designations from unrestricted general reserves in excess of the minimum level. This fund is designed to support the development and growth of new programme opportunities in line with our business plan. The Directors and the Trustees have considered the ongoing impact of the Covid-19 virus on the ability of Invisible Dust to continue as a going concern for a period of at least 12 months from the date of signing the accounts. Based on current forecasts the Trustees have concluded that it remains appropriate to prepare these accounts on a going concern basis.

Our plans for future financial years are detailed under the heading 'Plans for future periods' and consider further opportunities to build our financial robustness.

FINANCIAL PLANS

Invisible Dust is growing.

The climate crisis is increasingly on the mind of the public, policymakers and institutions. As such, there are more opportunities for Invisible Dust to create new partnerships and access new sources of funding. There is increased interest from individual philanthropists in supporting our work, as well as potential corporate partners. National and international trusts and foundations have welcomed proposals from us for funding. We have secured £1.4m in funding to deliver our *Wild Eye* programme in partnership with Yorkshire Wildlife Trust.

Based on current projections, we expect our income to exceed £450,000 in 2021-22, and £650,000 in 2022-23.

We have put in place procedures to monitor the financial complexity of our operations. We have identified factors which would trigger increased investment in core office support and systems. We have agreed to invest a target of 70% of our expenditure on programming activities, thereby focussing on delivering our charitable objectives. By increasing our reserves funding, diversifying our funding portfolio, and increasing our size, Invisible Dust will be in a position to undertake longer-term programme planning.



Pictured above
Hito Steyerl, 'Virtual Leonardo's Submarine', 2020,
part of 'Forecast' March 2021

6

Statement of Responsibilities of the Trustees

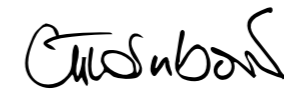
The Trustees (who are also directors of Invisible Dust Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS102)
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

On behalf of the board:



Catherine Thornborrow
Chair

Dated 23 November 2021

Independent Examiners' Report to the Trustees

FOR THE YEAR ENDED 31 MARCH 2021

I report to the charity Trustees on my examination of the accounts of the company for the year ended 31st March 2021 which are set out on pages 40 to 57.

RESPONSIBILITIES AND BASIS OF REPORT

As the charity Trustees of the company (and also its directors for the purposes of company law) you 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 company's accounts as 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.

BASIS OF INDEPENDENT EXAMINERS' REPORT

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 accounting 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.



S L Bladen FCA

Hawsons Chartered Accountants Pegasus House
463a Glossop Road
Sheffield
S10 2QD

05.12.2021

**STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
YEAR ENDED 31 MARCH 2021**

| | NOTES | UNRESTRICTED FUNDS £ | RESTRICTED FUNDS £ | 2021 £ | 2020 £ |
|--|-------|----------------------------|--------------------------|------------------|------------------|
| INCOMING RESOURCES | | | | | |
| Donations and legacies | 2 | 184,872 | 444,757 | 629,629 | 353,598 |
| Charitable activities | 3 | 5,184 | 98,992 | 104,176 | 2,398 |
| Investment income | 4 | — | — | — | 1 |
| Total incoming resources | | 190,056 | 543,749 | 733,805 | 355,997 |
| RESOURCES EXPENDED | | | | | |
| Raising funds | 6 | (1,800) | (973) | (2,773) | — |
| Charitable activities | 7 | (148,156) | (354,611) | (502,767) | (377,553) |
| TOTAL RESOURCES EXPENDED | | (149,956) | (355,584) | (505,540) | (377,553) |
| NET INCOMING/(OUTGOING) RESOURCES | | 40,100 | 188,165 | 228,265 | (21,556) |
| Transfers | | (21,705) | (21,705) | — | — |
| NET MOVEMENT IN FUNDS | | 61,805 | 166,460 | 228,265 | (21,556) |
| Funds brought forward | | 19,317 | — | 19,317 | 40,873 |
| FUNDS CARRIED FORWARD | | 81,122 | 166,460 | 247,582 | 19,317 |

BALANCE SHEET AS AT 31 MARCH 2021

| | NOTES | 2021 £ | 2020 £ |
|---|-------|----------------|---------------|
| CURRENT ASSETS | | | |
| Debtors | 10 | 87,458 | 4,786 |
| Cash at bank and in hand | | 234,264 | 83,359 |
| | | 321,722 | 88,145 |
| CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR | 11 | (74,140) | (68,828) |
| NET CURRENT ASSETS / (LIABILITIES) | | 247,582 | 19,317 |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | 247,582 | 19,317 |
| NET ASSETS | | 247,582 | 19,317 |
| THE FUNDS OF THE CHARITY | | | |
| Restricted income funds | 12 | 166,460 | — |
| Unrestricted income funds | 13 | 81,122 | 19,317 |
| TOTAL CHARITY FUNDS | | 247,582 | 19,317 |

Registered Number: 07403737

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These financial statements, which have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006 and in accordance with the provisions of FRS 102 Section 1 A Small Entities, were approved and authorised for issue by the Board and signed on its behalf by:



Catherine Thornborrow

23.12.2020

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021**

| | NOTES | 2021 £ | 2020 £ |
|--|-------|----------------|---------------|
| Net cash flow from operating activities | 14 | 150,905 | 5,540 |
| Cash flow from investing activities Interest received | | — | 1 |
| Net cash flow from investing activities | | 150,905 | 5,541 |
| Cash flow from financing activities | | — | — |
| Net cash flow from financing activities | | — | — |
| Net increase in cash and cash equivalents | | 150,905 | 5,541 |
| Cash and cash equivalents at 1 April | | 83,359 | 77,818 |
| Cash and cash equivalents at 31 March | | 234,264 | 83,359 |

**NOTES ON ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021**

1 ACCOUNTING POLICIES

The following accounting policies have been used consistently in dealing with items which are considered material to the company's affairs.

STATUTORY INFORMATION

Invisible Dust Limited is a charity (No. 1171156) and a company limited by guarantee (No. 07 403737) domiciled in England and Wales. The registered office is at Woodend Creative Space, The Crescent, Scarborough, England, YO11 2PW.

BASIS OF PREPARATION

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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 issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The presentation currency is United Kingdom pounds sterling, which is the functional currency of the charity.

GOING CONCERN

After due consideration of all relevant factors, including the recent Covid-19 pandemic, the directors have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Accordingly, they continue to adopt the going concern basis in preparing the annual report and accounts.

GRANTS AND DONATIONS

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. For donations to be recognised the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled. No amount is included in the financial statements for volunteer time in line with SORP (FRS102). Further detail is given in the Trustees' Annual Report.

ACTIVITIES FOR GENERATING FUNDS

Income from trading activities includes income earned from fundraising events and trading activities to raise funds for the charity. Income is received in exchange for supplying goods and services in order to raise funds and is recognised when entitlement has occurred. Income from government and other grants are recognised at fair value when the charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred. Interest income is recognised when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

RESOURCES EXPENDED

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure. Support costs are those functions that assist the work of the charity but do not represent charitable activities and include premises overheads, office, finance and governance costs. They are incurred directly in support of expenditure on the objects of the charity. Where support cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

FUNDS

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment. Designated funds comprise of unrestricted funds that have been set aside by the trustees for particular purposes. Restricted funds have been provided to the charity for particular purposes and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them. There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above.

IRRECOVERABLE VAT

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

2 INCOME FROM DONATIONS AND LEGACIES

| | UNRESTRICTED FUNDS £ | RESTRICTED FUNDS £ | 2021 £ | 2020 £ |
|------------------------------------|-------------------------|-----------------------|----------------|----------------|
| Donations | 1,560 | 2,679 | 4,239 | — |
| Grants from Trusts and Foundations | 183,312 | 442,078 | 625,390 | 353,598 |
| | 184,872 | 444,757 | 629,629 | 353,598 |

| ANALYSIS OF GRANTS FROM TRUSTS AND FOUNDATIONS | UNRESTRICTED FUNDS £ | RESTRICTED FUNDS £ | 2021 £ | 2020 £ |
|--|-------------------------|-----------------------|----------------|----------------|
| Arts Council England - National Portfolio | 183,312 | — | 183,312 | 180,000 |
| Calouste Gulbenkian Foundation (UK Branch) | — | — | — | 14,000 |
| Creative Scotland | — | — | — | 6,990 |
| Culture Coventry Trust - Arts Council | — | 180,500 | 180,500 | — |
| England National Activities Culture Coventry Trust | — | 10,000 | 10,000 | — |
| Esmee Fairbairn Foundation | — | 30,000 | 30,000 | — |
| Garfield Weston Foundation | — | — | — | 30,000 |
| Hull Culture and Leisure - Arts Council England Ambitions for Excellence | — | 68,208 | 68,208 | 15,602 |
| National Maritime Museum | — | — | — | 9,000 |
| North Yorkshire County Council | — | — | — | 15,522 |
| Scarborough Borough Council | — | 4,975 | 4,975 | — |
| Scarborough Museums Trust | — | — | — | 8,361 |
| Scarborough Museums Trust - Arts Council England Grants for the Arts | — | — | — | 13,500 |
| University of York - The Leverhulme Trust | — | 4,000 | 4,000 | — |
| Wellcome Trust - Sustaining Excellence | — | 114,376 | 114,376 | 60,623 |
| Yorkshire Wildlife Trust - Scarborough Borough Council Town Deal Fund | — | 30,019 | 30,019 | — |
| | 183,312 | 442,078 | 625,390 | 353,598 |

3 INCOME FROM CHARITABLE ACTIVITIES

| | UNRESTRICTED FUNDS £ | RESTRICTED FUNDS £ | 2021 £ | 2020 £ |
|---|-------------------------|-----------------------|----------------|--------------|
| Artistic Programme grants | — | 98,992 | 98,992 | — |
| Advisory income and speaker fees | 5,184 | — | 5,184 | 2,398 |
| | 5,184 | 98,992 | 104,176 | 2,398 |
| Analysis of Artistic Programme grants <i>Festival UK 2022 Limited</i> | — | 98,992 | 98,992 | — |
| | — | 98,992 | 98,992 | — |

4 INVESTMENT INCOME

| | 2021 £ | 2020 £ |
|---------------------------|-----------|-----------|
| UNRESTRICTED FUNDS | | |
| Bank interest receivable | — | 1 |
| | — | 1 |

5 NET INCOMING/(OUTGOING) RESOURCES

| | 2021 £ | 2020 £ |
|---|-----------|-----------|
| This is stated after charging: Independent examination fees | 1,800 | 1,800 |

6 RAISING FUNDS

| | 2021 £ | 2020 £ |
|-------------------|--------------|-----------|
| Fundraising costs | 2,773 | — |
| | 2,773 | — |

7 COSTS OF CHARITABLE ACTIVITIES BY FUND TYPE

| | BASIS OF ALLOCATION | UNRESTRICTED FUNDS £ | RESTRICTED FUNDS £ | 2021 £ | 2020 £ |
|---|------------------------|----------------------------|--------------------------|----------------|----------------|
| COSTS DIRECTLY ALLOCATED TO ACTIVITIES | | | | | |
| Non-programme staff | Direct | — | 56,209 | 56,209 | 128,960 |
| Programme staff | Direct | 24,708 | 76,515 | 101,223 | 20,116 |
| Programme costs | Direct | — | 123,649 | 123,649 | 70,486 |
| Marketing and PR | Direct | — | 33,409 | 33,409 | 30,738 |
| R&D and evaluation | Direct | — | 6,014 | 6,014 | — |
| Overhead costs | Direct | — | 1,518 | 1,518 | — |
| | | 24,708 | 297,314 | 322,022 | 250,300 |
| SUPPORT COSTS ALLOCATED TO ACTIVITIES MANAGEMENT | | | | | |
| Non-programme staff | | 44,280 | 53,897 | 98,177 | 53,170 |
| Premises and general overhead costs | | 42,002 | 3,400 | 45,402 | 56,080 |
| Marketing | | 24,049 | — | 24,049 | — |
| Research and development | | 10,914 | — | 10,914 | 13,337 |
| GOVERNANCE COSTS | | | | | |
| Accountancy fees | | 2,190 | — | 2,190 | 1,800 |
| Legal fees | | 13 | — | 13 | 2,393 |
| Cost of trustees' meetings | | — | — | — | 473 |
| Total support costs | | 123,448 | 57,297 | 180,745 | 127,253 |
| Total Charitable activities expenditure | | 148,156 | 354,611 | 502,767 | 377,553 |
| Raising funds | Note 7 | 1,800 | 973 | 2,773 | — |
| Total expenditure | | 149,956 | 355,584 | 505,540 | 377,553 |

8 STAFF COSTS AND TRUSTEES' REMUNERATION

| | 2021 £ | 2020 £ |
|-----------------------|---------------|----------------|
| Wages and salaries | 56,222 | 140,489 |
| Social security costs | 2,546 | 11,526 |
| Pension costs | 1,313 | 3,247 |
| | 60,081 | 155,262 |

| Staff numbers | 2021 | 2020 |
|--------------------|----------|----------|
| Artistic programme | 1 | 7 |
| | 1 | 7 |

No employee received annual benefits (excluding employer pension costs) of £60,000 or more (2020: nil).

The trustees neither received nor waived any remuneration during the year (2020: £nil). No trustees had expenses reimbursed during the year (2020: £nil).

The total amount of employee benefits and fees received by key management personnel is £105,979 (2020: £66,438). Key management personnel comprises the trustees and two (2020: Two) members of the management team, which at the year end comprises the staff members listed below.

Artistic Director
Executive Director

9 ANALYSIS OF NET ASSETS BETWEEN FUNDS

| | UNRESTRICTED FUNDS £ | RESTRICTED INCOME FUNDS £ | TOTAL £ |
|---------------------|----------------------------|---------------------------------|----------------|
| 2020 | | | |
| Current assets | 88,145 | — | 88,145 |
| Current liabilities | (68,828) | — | (68,828) |
| TOTAL | 19,317 | — | 19,317 |
| 2021 | | | |
| Current assets | 155,262 | 166,460 | 321,722 |
| Current liabilities | (74,140) | — | (74,140) |
| TOTAL | 81,122 | 166,460 | 247,582 |

10 DEBTORS

| | 2021 £ | 2020 £ |
|--------------------------------|---------------|--------------|
| DUE WITHIN ONE YEAR: | | |
| Trade debtors | 84,759 | 1,964 |
| Prepayments and accrued income | 2,699 | 2,822 |
| | 87,458 | 4,786 |

11 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 2020 £ | 2019 £ |
|------------------------------|---------------|---------------|
| Trade creditors | 51,352 | 5,248 |
| Accruals and deferred income | 21,151 | 63,580 |
| Taxation and social security | 1,637 | — |
| | 74,140 | 68,828 |

12 RESTRICTED FUNDS

| 2020 | BALANCE AT 01/04/2019 £ | INCOMING RESOURCES £ | RESOURCES EXPENSED £ | TRANSFER £ | BALANCE AT 31/03/2020 £ |
|-----------------------------|-------------------------------|----------------------------|----------------------------|---------------|-------------------------------|
| RESTRICTED FUNDS | | | | | |
| Capacity building | — | 90,847 | (90,847) | — | — |
| ECOde | — | 23,108 | (23,108) | — | — |
| Evgenia Arbugaeva residency | — | 9,000 | (9,000) | — | — |
| Future Fossils/Strata | — | 21,862 | (21,862) | — | — |
| Shore: How We See the Sea | — | 13,180 | (13,180) | — | — |
| Surroundings | 29,884 | 15,601 | (45,485) | — | — |
| | 29,884 | 173,598 | (203,482) | — | — |

| 2021 | BALANCE AT 31/03/2020 £ | INCOMING RESOURCES £ | RESOURCES EXPENSED £ | TRANSFER £ | BALANCE AT 31/03/2021 £ |
|--|-------------------------------|----------------------------|----------------------------|-----------------|-------------------------------|
| RESTRICTED FUNDS | | | | | |
| Capacity building | — | 53,897 | (53,897) | — | — |
| Festival UK* 2022 | — | 98,992 | (98,992) | — | — |
| Forecast | — | 41,754 | (41,754) | — | — |
| Garden to Garden | — | 8,063 | (8,063) | — | — |
| The Leverhulme Centre for Biodiversity Anthropocene | — | 4,000 | (4,000) | — | — |
| Surroundings | — | 115,524 | (93,819) | (21,705) | — |
| UnNatural History | — | 190,500 | (24,790) | — | 165,710 |
| Wild Eye | — | 31,019 | (30,269) | — | 750 |
| | — | 543,749 | (355,584) | (21,705) | 166,460 |

13
UNRESTRICTED FUNDS

| 2020 | BALANCE AT 01/04/2019 £ | INCOMING RESOURCES £ | RESOURCES EXPENSED £ | TRANSFER £ | BALANCE AT 31/03/2020 £ |
|---------------------------|-------------------------------|----------------------------|----------------------------|---------------|-------------------------------|
| UNRESTRICTED FUNDS | | | | | |
| General | 10,989 | 182,399 | (174,071) | — | 19,317 |
| | 10,989 | 182,399 | (174,071) | — | 19,317 |

| 2021 | BALANCE AT 01/04/2020 £ | INCOMING RESOURCES £ | RESOURCES EXPENSED £ | TRANSFER £ | BALANCE AT 31/03/2021 £ |
|---------------------------|-------------------------------|----------------------------|----------------------------|---------------|-------------------------------|
| UNRESTRICTED FUNDS | | | | | |
| General | 19,317 | 190,056 | {149,956} | 21,705 | 81,122 |
| | 19,317 | 190,056 | {149,956} | 21,705 | 81,122 |

14
RECONCILIATION OF NET INCOMING RESOURCES TO NET CASH INFLOW FROM OPERATING ACTIVITIES

| | 2021 £ | 2020 £ |
|--|----------------|-----------------|
| Net incoming/(outgoing) resources | 228,265 | (21,556) |
| Interest receivable | — | (1) |
| Net incoming/(outgoing) resources from operations | 228,265 | {21,557} |
| (Increase)/decrease in debtors | (82,672) | 11,603 |
| Increase in creditors | 5,312 | 15,494 |
| Net cash inflow from operating activities | 150,905 | 5,540 |

15
ULTIMATE CONTROLLING PARTY ACTIVITIES

The ultimate controlling party is the board of directors.

CAPACITY BUILDING

Build capacity, infrastructure and financial resilience

ECODE

A collaboration between Invisible Dust and North Yorkshire Library and Information Service involving Scarborough Library's Code Club. ECode aimed to support children and young people to respond imaginatively to environmental issues.

EVGENIA ARBUGAEVA RESIDENCY

Partnership with the National Maritime Museum for an artist's residency with photographer Evgenia Arbugaeva producing Stories from the Russian Arctic.

FESTIVAL UK* 2022

A collection of ten, large-scale public engagement projects that will showcase the UK's creativity and innovation to the world. Invisible Dust was one of thirty creative teams that took part in *Festival UK* 2022's* research and development process during the year.

FORECAST

Invisible Dust's new online programme exploring answers to the question 'What is shaping how you think about the planet's future?' Bringing together artists, scientists, thinkers and change-makers from across the globe, *Forecast* makes space for reflection and promotes fresh ways of seeing the world.

FUTURE FOSSILS/STRATA

Curated by Invisible Dust for Scarborough Museums Trust. Future Fossils and Strata were part of the Yorkshire Fossil Festival.

GARDEN TO GARDEN

A collaboration with Scarborough's South Cliff Gardens, the programme explored how we see, hear and experience nature through the lens of bees, including the co-commission of a short documentary film by the artist Feral Practice, *Looking at Bees*.

THE LEVERHULME CENTRE FOR ANTHROPOCENE BIODIVERSITY

A collaboration between the University of York and Invisible Dust for an artist's residency.

SHORE: HOW WE SEE THE SEA

Shore worked to raise national awareness around the challenges of caring for our natural resources. Invisible Dust commissioned two new film works by artists Margaret Salmon and Ed Webb-Ingall. They were screened in a Scotland-wide tour of community workshops and oral history events.

SURROUNDINGS

A collaboration with Humber Museums Partnership that commissioned Juneau Projects to develop *Shoreline*, *Skyline*, *Treetop Messenger*, a work inspired by North Lincolnshire Museum's natural history collection, focussing specifically on its collection of mounted bird specimens.

UNNATURAL HISTORY

A new exhibition of international naturalists and artists to explore the role of the artist as an intrinsic part of the science of natural history, enabling our modern understanding of ecology, climate change, extinction and the threats to biodiversity. The exhibition is in partnership with the Herbert Art Gallery and Museum and is curated by Invisible Dust. It forms part of the launch programme of Coventry UK City of Culture 2021.

WILD EYE

A collaboration between Yorkshire Wildlife Trust and Invisible Dust to create sites from Whitby to Scarborough that combine world-class sculptures and nature observation opportunities. Wild Eye aims to foster a greater understanding of the incredible wildlife found across the North Yorkshire Coast through artworks and events, raising awareness of issues around nature, biodiversity and climate change.

