

Invisible Dust Limited

Annual Report and Financial Statements



<p>INVISIBLE DUST LIMITED (A COMPANY LIMITED BY GUARANTEE)</p>	<p>COMPANY NUMBER: 07403737 (ENGLAND AND WALES)</p>
<p>2020-21</p>	<p>CHARITY NUMBER: 1171156</p>

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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.

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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	Catherine Thornborrow, Chair (appointed 7 September 2016) Feimatta Conteh (appointed 10 December 2020) Kane Cunningham (appointed 29 July 2020) Fiona Fieber (appointed 7 September 2016) Lacey Glave (appointed 19 September 2018) Dr Magnus Johnson (appointed 29 July 2020) Heather Kershaw, Treasurer (resigned 5 March 2021) Shonagh Manson (resigned 20 October 2020) Ana Stanic (appointed 16 January 2018) Rachael Palmer (appointed 13 May 2021)
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

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



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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.

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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



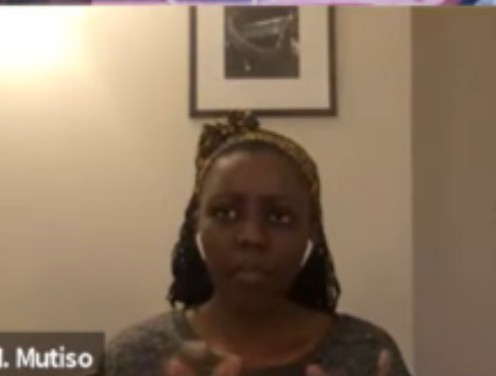
Antonio Donato Nobile



Alison Evans



Danielle Celermajer



J. Mutiso



Ryan Gander



Joan Jonas



Isabel Hilton



hepkorir



Usman Haque



Jessica Sweidan



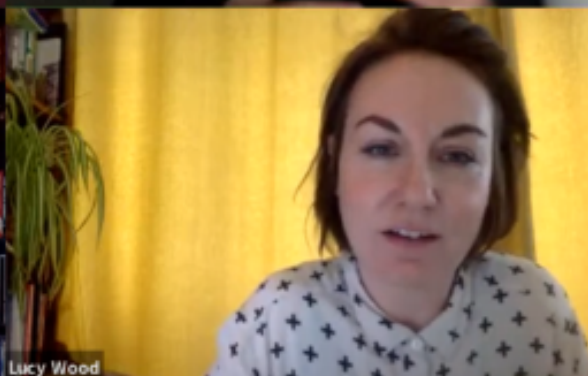
Jonathon Porritt



Eleanor Church



Lucy Wood



Laura Tenenbaum Sheffer



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'.



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

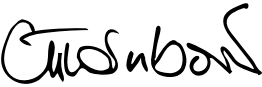
	NOTES	2021 £	2020 £
CURRENT ASSETS			
Debtors	10	87,458	4,786
Cash at bank and in hand		234,264	83,359
		321,722	88,145
CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	11	(74,140)	(68,828)
NET CURRENT ASSETS / (LIABILITIES)		247,582	19,317
TOTAL ASSETS LESS CURRENT LIABILITIES		247,582	19,317
NET ASSETS		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		—	1
Interest received			
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</i> Limited	—	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 PARTYACTIVITIES

The ultimate controlling party is the board of directors.

CAPACITY BUILDING	Build capacity, infrastructure and financial resilience	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.
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.	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.
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 <i>Festival UK* 2022</i> '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, <i>Forecast</i> 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.		

