

Company registration number: 07403737
Charity registration number: 1171156

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 Gilleen 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 Gilleen Dickie, Director of Operations at the Delfina Foundation. Gilleen 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.wearefutura.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

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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.

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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.

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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

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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.

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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



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		(80,271)	150,905
Cash and cash equivalents at 1 April		234,264	83,359
Cash and cash equivalents at 31 March		153,993	234,264

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	<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	<u>(67,603)</u>	<u>(10,400)</u>	<u>(78,003)</u>
	<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	<u>(74,140)</u>	<u>-</u>	<u>(74,140)</u>
	<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	4,118	2,699
	<u>17,364</u>	<u>87,458</u>
Due after one year:		
	£	£
Other debtors	10,400	-
	<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	-	1,637
	<u>67,603</u>	<u>74,140</u>
Amounts falling due after one year		
	£	£
Other long term liabilities	10,400	-
	<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	-	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
	<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	<p>A collaboration between the University of York and Invisible Dust for an artist's residency.</p> <p>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.</p>
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.