

Company Registration Number 07403737

Registered Charity Number 1171156

INVISIBLE DUST

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2025

INVISIBLE DUST
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TRUSTEES' REPORT
For the year ended 31 March 2025

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

REFERENCE AND ADMINISTRATIVE DETAILS

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

Trustees

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

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

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

Company Secretary	Ms Alice Sharp
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Bankers	The Co-operative Bank plc, PO Box 250, Skelmersdale WN8 6WT
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Independent Examiner	Mr Pete O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF
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CHAIR'S STATEMENT

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

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

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

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

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

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

Fiona Fieber
Chair

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

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

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

Invisible Dust became a charity on 31 December 2016.

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

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

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

Structure and Governance

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

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

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

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

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

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

Recruitment and Appointment of Board of Trustees

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

Trustee Induction and Training

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

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STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

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

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

Invisible Dust's website address is invisibledust.com.

Reserves Policy

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

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

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

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

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

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

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

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

Going Concern

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

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OBJECTIVES AND ACTIVITIES

Charitable Purpose

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

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

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

Aims & Objectives

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

Our Mission

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

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

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

Why?

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

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

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

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Mission (Cont.)

How?

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

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

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

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

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

Programme Delivery

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

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

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

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

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Public Benefit

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

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

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

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

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

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

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

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

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

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

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OBJECTIVES AND ACTIVITIES (Continued)

Public Benefit (Cont.)

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

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

Risk Management

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

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

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

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

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ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

Programme Summary 2024-25:

1. *Wild Eye*:

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

2. *Breathe*:

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

3. *Forecast*:

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

4. *UnNatural History*:

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

5. *Climate Clock*:

Oulu EU Capital of Culture 2026, Finland.

1. *Wild Eye*

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

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

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

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

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

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

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

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

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

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

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

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

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

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

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

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

2. *Breathe*

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

Breathe: Lahore, Lahore Biennale 03, Pakistan

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

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

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

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

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

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

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

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

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

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

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

***Breathe* UCL Policy workshop**

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

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

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

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

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

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

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

3. Forecast

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

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

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

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

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

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

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

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

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

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

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

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

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

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

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

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

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

4. UnNatural History

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

WOW Festival Manchester: Tania Kovats' MOONMOTH

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

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

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

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

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TRUSTEES' REPORT
For the year ended 31 March 2025

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

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

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

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

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

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

Financial Review

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

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

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

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

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

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

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

PLANS FOR FUTURE PERIODS

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

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

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

Our artistic programme for 2025-26:

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

1. *The Oceans Edge*

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

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

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

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For the year ended 31 March 2025

PLANS FOR FUTURE PERIODS (CONTINUED)

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

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

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

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

2. Forecast

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

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

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

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

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

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TRUSTEES' REPORT
For the year ended 31 March 2025

PLANS FOR FUTURE PERIODS (CONTINUED)

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

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

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

How do we perceive risk in an age of uncertainty?

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

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

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

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

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

3. Forecast Turkey

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

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

INVISIBLE DUST
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TRUSTEES' REPORT
For the year ended 31 March 2025

PLANS FOR FUTURE PERIODS (CONTINUED)

UK Exchange - Gökçe Süvari

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

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

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

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

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

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

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

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

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

PLANS FOR FUTURE PERIODS (CONTINUED)

Wild Eye, Scarborough Communities

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

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

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

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

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

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

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

RESPONSIBILITIES OF THE TRUSTEES

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

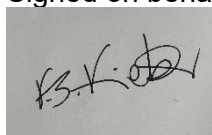
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that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

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

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

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

Signed on behalf of the Trustees



Ms Fiona Fieber
Chair/Trustee
Company Registration Number 07403737

3 December 2025

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

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

Responsibilities and Basis of Report

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

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

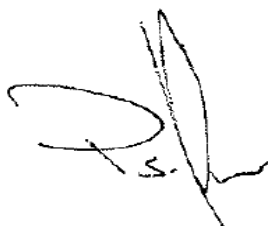
Independent Examiner's Statement

Since the Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountant in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods or principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

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



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

3 December 2025

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

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

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

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

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

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

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

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

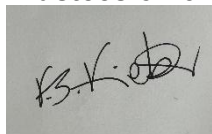
The Trustees are satisfied that for the year ended 31 March 2025 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

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

The Trustees acknowledge their responsibilities for:

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

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



Ms Fiona Fieber
Chair/Trustee
Company Registration Number 07403737

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

1. Accounting Policies

Basis of Accounting

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

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

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

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

Taxation Status

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

Going Concern

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

Income

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

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

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

INVISIBLE DUST
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Operating Leases

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

Tangible Fixed Assets and Depreciation

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

IT & Stage Equipment - 33% per annum straight line

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

Impairment of Fixed Assets

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

Financial Instruments

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

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

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

Fund Accounting

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

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

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

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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

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

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

Pensions

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

2. Legal Status

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

3. Income from Investments

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

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

4. Income from Donations & Legacies

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

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

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5. Income from Charitable Activities

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

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

INVISIBLE DUST
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

6. Expenditure on Raising Funds

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

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

7. Expenditure on Charitable Activities

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

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

INVISIBLE DUST
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NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

8. Net Income/(Expenditure)

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

9. Staff Costs & Trustees' Remuneration

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

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

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

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

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

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

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

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

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

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NOTES TO THE ACCOUNTS
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10. Debtors

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

11. Creditors – Amounts Falling Due Within 1 Year

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

12. Creditors – Amounts Falling Due After 1 Year

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

13. Analysis of Net Assets between Funds

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

INVISIBLE DUST
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14. Analysis of Charitable Funds

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

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

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14. Analysis of Charitable Funds (Cont.)

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

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14. Analysis of Charitable Funds (Cont.)

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

15. Related Party Transactions

There were no transactions in the year which require disclosure.

16. Taxation

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

17. Financial Commitments

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

18. Company Limited by Guarantee

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

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