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**Company Number: 1984360**

**Innovision Media**

Registered charity number 294595

**Trustees' Annual Report and  
Unaudited Financial Statements  
for the year ended 31st July 2005**



**Innovision Media**

**Company Information**

**Company No: 1984360**

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**Directors**

P R Abrey – appointed June 2005  
M J Attenborough – resigned August 2004  
Sir David Bell - appointed October 2004  
P Coombe  
P W Kyle - appointed August 2004  
S Reeves

**Company Secretary**

S G Elliott

**Registered Office**

76 Littlebury Road  
London  
SW4 6DN

**Accountants**

Beak Kemmenoe  
Chartered Accountants and  
Registered Auditors  
1 - 3 Manor Road  
Chatham  
Kent ME4 6AE

**Bankers**

Bank of Scotland  
St James's Gate  
14 – 16 Cockspur Street  
London  
SW1Y 5BL

**Solicitors**

Simmons and Simmons  
CityPoint  
One Ropemaker Street  
London  
EC2Y 9SS

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**Report of the Chair of Trustees**

**for the year ended 31st July 2005**

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The main focus and purpose of activities during the year, was working towards the realisation of the *Art Attraction* project - now called *The Hill*. This is to be a new cultural entertainment destination and is proposed for the Potters Fields site, next to the Thames and the GLA, in Southwark. The Hill will involve some of the world's best artists and local community groups; developing, partnering and platforming work in a way that will be accessible, new and exciting, for a broad audience.

The project is currently enabled by a predominantly voluntary group of workers who were able to successfully undertake various education projects, develop events and entertainments and offer specialist creative advice to various organisations to generate income and broaden our experience. These included The Shakespeare's Globe Birthday Celebrations, The Thames River Festival and Architecture of the Emotions (a project to increase young people's vocabulary to describe felt experience, which was later developed into a short film) and work in local schools. All these projects in some way contributed to the development of processes that will be relevant to work on the Hill.

Gaining an understanding of the needs of the community local to Potters Field was a priority. It was achieved by talking to people and liaising with officers in Southwark Council and, from these conversations, the beginnings of a philosophy for the creation of the Hill and its contents was formed.

Considerable time and effort was devoted to creating an Options Appraisal for the Hill; an essential tool in identifying that the project is fundable as well as assessing risks. An architectural design development brief was also undertaken.

Throughout the year we worked to develop a profile in the Borough of Southwark by meeting with local residents and Southwark Council and began to raise our general profile by meeting with the Mayor's Office, various cultural or government organisations and Members of Parliament. These include Jude Kelly, who offered advice on the Hill's contents and it's possible realisation, and Baroness Lola Young who went on to become a member of our advisory board.

The generation of proposals for arts projects such as Fair Street public art commission and the British Library Imaginarium (a new centre exploring creative research) ensured we were able to work with a wide variety of new people in the creative and technical fields plus considerable research was also an essential part of these processes.

Much of this was achieved through securing pro-bono help, which remains a vital element of the project.

A breakthrough was achieved with the acquisition of our first office space and part of the small surplus we have managed to maintain in the accounts will be used for the rental of this space.

I was delighted that Paul Abury and Sir David Bell agreed to join our board during the year but we also say farewell to Eleanor Bron who served for many years as a trustee. To all trustees, past and present, and to all the many volunteers who have given unstintingly of their advice and time, my heartfelt thanks.

Peter Kyle  
Chair of Trustees

**Trustees' Annual Report**

**for the year ended 31st July 2005**

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This report, together with the unaudited financial statements for the company is for the year ended 31st July 2005. The results for the year are presented in the form of a Statement of Financial Activities, which incorporates the traditional Income and Expenditure Account.

**Structure, Governance and Management**

The charity is constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association.

The charity is an Association of Members, the business of which is governed by the Committee of Management (also referred to as the Directors), who may exercise all powers of the Association.

Election of new committee members takes place at the Annual General Meeting, all members of the Association being entitled to one vote. No person who is not a member of the Association shall be eligible to hold office as a member of the Committee of Management.

The Committee of Management consists of not less than three and no more than twelve members. The members of the Committee of Management are set out in the section of this report entitled Directors, the directors of the Company are the trustees of the charity and there are no other trustees.

**Objectives and Activities**

The company is established to promote, maintain, improve and advance education for the benefit of the public, particularly dramatic education and to encourage and foster public interest in the Arts, including arts of dance, music and mime.

**Achievements and Performance**

During 2004/5 Innovision had the opportunity to participate in a number of fascinating and valuable learning based projects.

*Architecture of the Emotions*, undertaken in partnership with the London Open House organisation, was an exploration of how young people 'feel' about buildings and how they could articulate that. Innovision conceived and then organised all aspects of this 7 days project involving 30 teenagers between the ages of 11 & 15 and including an 28 minute video encapsulating some of the outcomes. Participants invited to work with the students included Fernando Perez of IDOM (who worked on the Guggenheim in Bilbao) the writer John Constable, Julian Crouch the puppeteer and designer plus Andrew Shoben the Public Artist. During our work together it became very clear that the students did not feel entitled to comment on the built environment, partly due to lack of an appropriate vocabulary and also because of a lack of knowledge of what was possible in a build process. This experience formed the foundation of Innovision Media's ongoing interest in the subject of how to empower people to comment on their felt experience of spaces and how important such considerations should be in future design processes. We would very much like to thank Anya Whitehead for her support with this project

In the same year we participated as lead artist in Creative Partnership South's *Young Entrepreneurs* project. This involved taking 4 students and two deputy head teachers to Boston and Chicago to visit projects there that had been set up specifically by or for young people. There, with the help of the Issac Ngugi of the Black Mime Company, we explored the learning process involved from the young person's perspective. This project underlined how essential the ability to successfully articulate an experience was to increased learning outcomes.

This information has specific relevance for teachers who work within these age groups and we were able to go onto work with Creative Partnerships North on the *Incepts Teaching* project to explore ways of increasing creativity in

## Trustees' Annual Report

for the year ended 31st July 2005

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teachers' own practices to encourage the growth of this greater vocabulary in their students. This involved considerable exploration of teachers' own personal barriers and re-assessing established patterns of teaching behaviour in light of the actual benefits to the recipient.

We were also invited by Helen Storer of the chair of the Creative Lab to participate in a discussion about how to increase creativity in schools.

Innovision were also able to go onto work with the original group of students on another Creative Partnership South undertaking: the *Boston Chicago film project*. Here we facilitated the expression of the young people's impressions of Boston and Chicago in image, and helped to develop a soundtrack, based on sampled sound, to create a highly expressionistic but insightful documentation of their experience.

Similarly our involvement in the filming of Bridport Food Trust *Film of Food* also brought into sharp focus peoples felt experience, this time related to food. Our work here facilitated the development of a broader sensory vocabulary in the decision-making process.

During the same period our pitch to organise the commission process for a piece of public art for the Fair Street community group proved unsuccessful. The piece was to involve working with a full range of age groups and it was mistakenly assumed that we had no experience working with the older age range. They were unaware of the old peoples Fashion Show plus the film of the event that we had been involved in sometime earlier.

We also dedicated a considerable amount of time and effort to a proposal for the *British Library Imaginarium*. This was to be a place where young people could explore creative ways of researching in the British library. There was considerable excitement in the education department about the processes we proposed. Sadly they were ultimately unable to pursue the project through to completion, but many good contacts were made.

Also in 2004 we were invited to create the Globe Theatre's *Shakespeare's birthday celebrations*. The Globe invited us to adapt the original skills of the Shakespearian players for a contemporary setting and bring street artists into the Globe for the day. We sourced and project managed the appearance of 150 performers ranging from the professional through to school groups and amateur local community groups. The event attracted 12,000 visitors to the Globe, the most they have ever received in one day. On the day the Mayor, Ken Livingstone, presented completion certificates to the children who had participated in the Architecture of the Emotions education project mentioned earlier.

In a similar way More London asked Innovision to provide and manage 28 performers for the Scoop (the performance area next to the GLA building on the Southbank) as part of the *Thames River Festival*. We went onto explore in detail the provision of spectacle for an event at the Albert Hall, to be organised by *Regenerating Britain* but it eventually became clear that there was not sufficient finance to make it a reality. With the support of the *Thomas Heatherwick Studios*, we also generated a proposal to fill the Moat of the Tower of London with an inflatable structure to house a series of events. This project had the title *Bridging the Moat*. Unfortunately, although we had secured financial backing for the project, the Tower could not allow us enough use of the moat for our project to break even. We must thank Land Securities for their offer of support for this project and greatly appreciate their continued expressions of support for our work. We remain very keen to work further with the Tower particularly to explore interpretation of their collections from a broad popular visitor perspective.

The links with the Tower led to our viewing their old education space, housed in an arch under the Tower Bridge, at 10 St Katherine's Way. We are currently in negotiations to take on this space as the first formal offices for Innovision Media. As a charity we have been offered very reasonable rental rates and the prestigious position can only serve to raise our profile while offering a venue for future events.

In this very full year we also observed education work at the *October gallery* and discussed our potential part in sourcing 3<sup>rd</sup> world and global artists for them. We were able also to undertake a number of research journeys for

Trustees' Annual Report

for the year ended 31st July 2005

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instance to Disney to explore the parks plus comment on them to the creative head, and to the *Cannes Film Festival* where we were able to make many new creative contacts, as well as see world films which are not likely to be shown in this country. During this time *Robert Heath of Dolly film's* invited us to comment on his feature script. We were also offered the opportunity to observe the excellent work of *School Works* in capturing the felt experience of schools. We feel that it is essential that current process change to ensure that such information become part of the architectural briefing process.

During the whole year we have also been developing further the long-term project currently known as the Hill. The work on this large-scale arts based concept has moved forward on a many fronts such as concept refinement, financial planning, research, feasibility study etc. Specifically we have to thank the following for their pro bono support of our work in this area: PKF their support with the development of our business plan and accountancy work, Simmons & Simmons for their legal work and Fernando Perez for creating the spatial massing, We must also thank the following for their continuing support and encouragement with the project: Southwark Arts Forum, Keith Khan of Rich Mix Centre in Tower Hamlets and Pro Help London, particularly for their offer to hold a client event for us once we are ready to go public. We have also had our first meeting with Jude Kelly, of the Olympic bid team, to explore the concept of commissioning artists on a world platform to create the contents for the Hill. The project is gathering a lot of support – a list of those who have agreed to join our advisory board appears below. Ken Kelling of *Visit London* has suggested that we have a stunning project that could help raise London visitor figures and create a family destination of importance for the capital.

We have also worked towards raising our organisations profile on both the community and political fronts. We have had very interesting and informative meetings with many groups and individuals ranging from Simon Hughes, the Mayors Office and the GLA Youth Southwark Arts Forum, Tooley Street Residents and Friends of the Earth. It was an intense and busy year that yielded little funding but offered many exciting meetings with artists and creatives, exploring the realities of the Hill and underpinning the concept and financial realisation.

Throughout the year the board of Trustees have been updated about all developments, via regular meetings with Peter Kyle, the chair, and have benefited significantly from his consistent and hugely helpful support. We must also thank Emma Penrudock who has been exploring possible funding options during this period. We have finally to offer a very personal thanks to Karim Pasha-Ladbon for his invaluable help and support during this year.

The year ahead promises to be a very exciting one as we push forward to move into our first offices and continue the development of the Hill project as well as continuing to generate smaller scale projects that allow us to learn more about the creative process and its vocabulary, as well as offering further opportunities for performers and those in the creative fields.

#### Financial Review

The full financial results are set out on pages 8 to 14. In summary, the total income from all sources on unrestricted funds amounted to £24,048 and expenditure amounted to £21,365. This resulted in a net surplus of resources on unrestricted funds of £2,683.

#### Reserves policy

The board has examined the charity's requirements for reserves and has established a policy whereby the unrestricted funds not committed should equal three months of expenditure. Currently unrestricted funds amount to £7,947 and the strategy is to continue to build reserves through planned operating surpluses. A detailed budget of income and expenditure is prepared and regularly monitored to ensure sufficient funds exist to meet day-to-day requirements. As mentioned above, the Board is aware of the need to develop a long-term strategy to secure Innovision Media's future viability and is actively undertaking positive steps in this direction.

**Directors**

The directors during the year under review were:

**Board of Directors**

**Peter Kyle** (chair)

– appointed August 2004. Chief Executive, Shakespeare's Globe.

**Sir David Bell**

– appointed October 2004. Chair of the Millennium Bridge, Crisis, Financial Times Group, Sadler's Wells Theatre.

**Paul Abury**

– appointed June 2005. DTZ International Property consultants.

**Saskia Reeves**

Actor.

**Peter Coombe**

Accountant

**M J Attenborough**

– resigned August 2004

**Company Secretary**

**Simon Elliott**

Creative Producer

**The Advisory Board.**

**Baroness Lola Young**

House of Lords / Cultural Brokers / Artist

**Jonathan Paine**

Rothschild's Bank

**Philippa Beagley**

Southwark Council Arts

**Jude Kelly**

Theatre Director, Head of Culture for the Olympic Bid,

**Nicky Gavron**

Deputy Mayor

**Sir Terence Conran**

Designer

**Ken Kelling**

Visit London

**Peter Head**

Faber Maunsell / London Sustainable Development Commission

**Clint Dyer**

Director Theatre Royal Stratford East

**Victoria Thornton**

Open House

**Charles Hind**

V&A

**Patrick Spottiswoode**

Educationalist/ Globe

**Hans Heinlein**

Architect / Pro Help

**Fernando Perez**

Architect / Bilbao Guggenheim

**Andrew Shoben**

Public Artist

**Patrick Harris**

Future lab

**Hilary Westlake**

Creative Head of Disney Europe

**Matthias Brunner**

Film and Art consultant

**Ann Torreggiani**

Audiences London

**Oliver Vickers-Harris**

Theatre Museum

**Ken Kelling**

Visit London

**Carolyn Kerr**

Tate Britain Senior Curator

**Lucy Neil**

Artist/producer/LIFT

**Carol Kaye**

Business and education

**Pru Leith**

Cook/Writer

**Lois Keidan**

live Arts Development Agency



Trustees' Annual Report

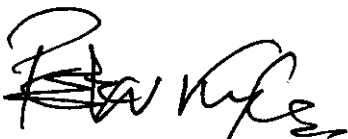
for the year ended 31st July 2005

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This report has been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP 2005) issued in March 2005, and in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small companies.

We recommend this report to Members.

By order of the Board:

A handwritten signature in black ink, appearing to read 'Peter Wiles', with a long, sweeping underline.

Date:

18 August 2006.

**Report of the Accountants to the Directors**

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As described on the balance sheet you are responsible for the preparation of the financial statements for the year ended 31<sup>st</sup> July 2005 set out on pages 8 to 14 and you consider that the company is exempt from an audit.

In accordance with your instructions, we have compiled these unaudited financial statements in order to assist you to fulfil your statutory responsibilities, from the accounting records and information and explanations supplied to us.



Beak Kemmenoe  
Chartered Accountants  
1 – 3 Manor Road  
Chatham  
Kent  
ME4 6AE

Date 18th August 2006

# Innovision Media

## Statement of Financial Activities

for the year ended 31st July 2005

	Notes	Unrestricted funds	2005 Total	2004 Total
		£	£	£
<b>Incoming resources</b>				
Incoming resources from generated funds:				
Voluntary income		750	750	11,770
Investment income		238	238	123
Incoming resources from charitable activities:				
Fees receivable		22,710	22,710	40,600
Activities for generating funds		350	350	500
<b>Total incoming resources</b>		<u>24,048</u>	<u>24,048</u>	<u>52,993</u>
<b>Resources expended</b>				
Costs of generating voluntary income		4,048	4,048	1,415
Charitable activities	2	16,127	16,127	45,118
Governance costs		1,190	1,190	1,196
<b>Total resources expended</b>		<u>21,365</u>	<u>21,365</u>	<u>47,729</u>
<b>Net income for the year</b>		2,683	2,683	5,264
Gross transfers between funds		-	-	-
<b>Net movement in funds</b>		<u>2,683</u>	<u>2,683</u>	<u>5,264</u>
Total funds brought forward at 1st August 2004		5,264	5,264	-
<b>Total funds carried forward at 31st July 2005</b>		<u>7,947</u>	<u>7,947</u>	<u>5,264</u>

The Statement of Financial Activities incorporates the Income and Expenditure Account for the year ended 31st July 2005.

*The notes set out on pages 10 to 14 form part of these financial statements*

# Innovision Media

## Balance Sheet

as at 31st July 2005

	Notes	2005 £	2004 £
<b>Current assets</b>			
Debtors	6	2,575	4,199
Cash at bank and in hand		<u>7,506</u>	<u>7,540</u>
		10,081	11,739
<b>Creditors</b>			
Amounts falling due within one year	7	<u>2,134</u>	<u>6,475</u>
<b>Net current assets</b>		<u>7,947</u>	<u>5,264</u>
<b>Total assets less current liabilities</b>		7,947	5,264
<b>Net assets</b>		<u><u>7,947</u></u>	<u><u>5,264</u></u>
<b>Accumulated funds</b>			
Unrestricted funds	10	7,947	5,264
<b>Total charity funds</b>		<u><u>7,947</u></u>	<u><u>5,264</u></u>

The company is entitled to exemption from audit under Section 249A(1) of the Companies Act 1985 for the year ended 31st July 2005.

The members have not required the company to obtain an audit of its financial statements for the year ended 31st July 2005 in accordance with Section 249B(2) of the Companies Act 1985.

The directors acknowledge their responsibilities for:

- ensuring that the company keeps accounting records which comply with Section 221 of the Companies Act 1985 and
- preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of each financial year and of its profit or loss for each financial year in accordance with the requirements of Section 226 and which otherwise comply with the requirements of the Companies Act 1985 relating to financial statements, so far as applicable to the company.

These financial statements have been prepared in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small companies and with the Financial Reporting Standard for Smaller Entities (effective June 2002).

On behalf of the Board:

*Samia Bees*  
*[Signature]*  
Directors

Approved by the Board on *18 August 2006.*

*The notes set out on pages 10 to 14 form part of these financial statements*

**1 Principal accounting policies**

***Accounting convention***

The financial statements have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective June 2002). In preparing the Financial Statements the Charity complies with the Companies Act 1985 and follows best practice as laid down in Accounting and Reporting by Charities: Statement of Recommended Practice (SORP 2005) issued in March 2005.

***Fund accounting***

General unrestricted funds comprise accumulated surpluses and deficits on general funds. They are available for use at the discretion of the directors in furtherance of the general charitable objectives.

Designated funds are amounts which have been put aside at the discretion of the directors.

Restricted funds are funds subject to specific conditions imposed by the donor.

***Incoming resources***

These are included in the Statement of Financial Activities (SOFA) when:

- the charity becomes entitled to the resources;
- the trustees are virtually certain they will receive the resources; and
- the monetary value can be measured with sufficient reliability.

**Voluntary income**

Income from donations and grants, including capital grants, is included in incoming resources when these are receivable, except as follows:

When donors specify that donations and grants given to the charity must be used in future accounting periods, the income is deferred until those periods.

When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the pre-conditions for use have been met.

When donors specify that donations and grants, including capital grants, are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

**Incoming resources from charitable activities**

This category includes any incoming resources received which are a payment for goods and services provided for the benefit of the charity's beneficiaries.

Notes to the Financial Statements

for the year ended 31st July 2005

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***Resources expended***

All expenditure is included on an accruals basis and is recognised when there is a legal or constructive obligation to pay for expenditure. Resources expended include attributable VAT which cannot be recovered.

Support costs relate to costs incurred in supporting income generating activities and in enabling output-creating activities to be undertaken. These costs are allocated to the relevant activity cost category they support on the basis set out in Note 3 - Support costs.

*Costs of generating voluntary income*

This category includes expenditure on costs relating to fundraising and publicity.

*Charitable activities*

This comprises all the expenditure incurred by the charity which relates to the services provided in undertaking events and projects which directly contribute to the achievement of its charitable aims and objectives. It includes both the direct costs of the charitable activities together with those support costs incurred that enable these activities to be undertaken.

*Governance costs*

This category includes all direct costs including professional fees and costs relating to compliance with constitutional and statutory requirements.

***Prior year comparatives***

Some of the figures shown for 2004 have been restated in order that they are reported in SORP 2005 format. This restatement has made no difference to the total resources expended in 2004. This makes comparisons between the two years easier to understand.

**Notes to the Financial Statements**

**for the year ended 31st July 2005**

<b>2 Charitable activities</b>	<b>Unrestricted funds</b>	<b>2005 Total</b>	<b>2004 Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Street Performers and Artists	4,205	4,205	11,088
School staff costs including travel	-	-	4,241
Venue charges and materials	-	-	1,239
Workshops	560	560	832
Speakers fees	-	-	235
Insurance	199	199	300
Stationery	275	275	130
Provision of food	-	-	271
Other services provided	-	-	330
Legal and professional fees	220	220	-
Support costs	10,668	10,668	26,452
	<u>16,127</u>	<u>16,127</u>	<u>45,118</u>
<b>3 Support costs</b>	<b>Unrestricted funds</b>	<b>2005 Total</b>	<b>2004 Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Consultancy fees	12,000	12,000	22,300
Telephone and internet costs	825	825	-
Administrative support	500	500	-
Bank charges	10	10	-
Monitoring, evaluation and research	-	-	4,000
Insurance	-	-	250
Stationery	-	-	141
Travelling	-	-	135
Entertaining	-	-	141
Sundry expenses	-	-	303
	<u>13,335</u>	<u>13,335</u>	<u>27,270</u>

Support costs which have not already been allocated to the appropriate activity cost, are those which provide the organisational infrastructure that enables the output producing activities to take place, and have been apportioned on the same basis as expenditure incurred directly in undertaking an activity as follows:

	<b>2005</b>	<b>2004</b>
	<b>£</b>	<b>£</b>
Cost of generating voluntary income	2,667	818
Charitable activities	10,668	26,452
	<u>13,335</u>	<u>27,270</u>

Notes to the Financial Statements

for the year ended 31st July 2005

**4 Statement of Financial Activities**

The net movement in resources is stated after crediting:	2005
Bank deposit interest	<u>238</u>
and after charging:	
Amounts payable to the accountants in respect of accountancy services	<u>1,175</u>

**5 Directors and related parties**

No director nor any persons connected with them has received or is due to receive any remuneration for the period directly or indirectly from the charity's funds.

No reimbursement of expenses has been made to directors in relation to services provided by them.

<b>6 Debtors</b>	<b>2005</b>	<b>2004</b>
	£	£
Trade debtors	2,575	4,000
Other debtors and prepayments	-	199
	<u>2,575</u>	<u>4,199</u>

<b>7 Creditors: Amounts falling due within one year</b>	<b>2005</b>	<b>2004</b>
	£	£
Trade creditors	959	6,475
Other creditors and accruals	1,175	-
	<u>2,134</u>	<u>6,475</u>

**8 Taxation**

The company's activities fell wholly within the exemption from corporation tax available to registered charities and therefore no actual or deferred corporation tax arises in the results for the financial period.

**9 Guaranteed capital**

The company is limited by guarantee and members have guaranteed to contribute to the assets of the company a sum of £1 each in the event of it being wound up.



**Notes to the Financial Statements**

**for the year ended 31st July 2005**

**10 Unrestricted funds**

These relate to General Unrestricted funds. There have been no Designated funds this year.

	<b>Balance 1st August 2004 £</b>	<b>Incoming resources £</b>	<b>Resources expended £</b>	<b>Transfers between funds £</b>	<b>Balance 31st July 2005 £</b>
<b>General funds</b>	<u>5,264</u>	<u>24,048</u>	<u>(21,365)</u>	<u>-</u>	<u>7,947</u>
<b>Total Unrestricted funds</b>	<u><u>5,264</u></u>	<u><u>24,048</u></u>	<u><u>(21,365)</u></u>	<u><u>-</u></u>	<u><u>7,947</u></u>