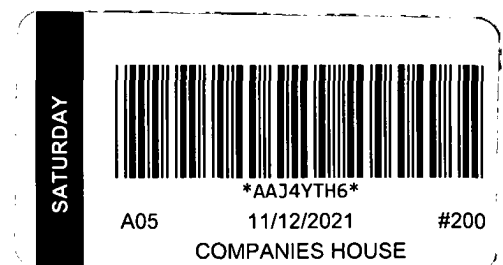


Company number: 02881612  
Charity Number: 1031721

# The Institute of International Visual Arts

Report and financial statements  
For the year ended 31 March 2021



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# **The Institute of International Visual Arts**

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# The Institute of International Visual Arts

## Reference and administrative information

For the year ended 31 March 2021

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**Company number** 02881612  
**Country of incorporation** United Kingdom

**Charity number** 1031721  
**Country of registration** England & Wales

**Registered office and operational address** 16 John Islip Street  
London  
SW1P 4JU

**Trustees** Trustees, who are also Directors under company law, who served during the year and up to the date of this report were as follows:

Anita Bhalla	Chair
Ritula Shah	Vice-Chair
Larry Achiampong	
Adam Epstein	
Somil Goyal	
Marc Nahum	
Onyeije Nwokorie	Resigned 15 <sup>th</sup> February 2021
Rodrigo Orrantia	
Rebecca Sinker	

**Key management personnel** Sepake Angiama Artistic Director  
Sarah Mangan Deputy Director

**Bankers** CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling  
KENT ME19 4JQ

**Independent examiner** Noelia Serrano FCA  
Sayer Vincent LLP  
Chartered Accountants and Statutory Auditors  
Invicta House  
108-114 Golden Lane  
LONDON  
EC1Y 0TL

## **The Institute of International Visual Arts**

### **Trustees' annual report**

#### **For the year ended 31 March 2021**

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The trustees present their report and the financial statements for the year ended 31 March 2021.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

## **Objectives and activities**

### **Purpose and aims**

The trustees review the aims, objectives and activities of the charity each year. This report looks at what the charity has achieved and the outcomes of its work in the reporting period. The trustees report the success of each key activity and the benefits the charity has brought to those groups of people that it is set up to help. The review also helps the trustees ensure the charity's aims, objectives and activities remained focused on its stated purposes.

**iniva** (The Institute of International Visual Arts) is an evolving, radical visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of globalization. With the Stuart Hall Library acting as a critical and creative hub for its work, it collaborates with artists, curators, researchers and cultural producers to challenge conventional notions of diversity and difference. **iniva** engages a wide audience, particularly young people, in discourse and debate on issues surrounding the politics of race, class and gender.

**iniva** sees its core purposes as:

- Encouraging access to and awareness of trans-national and trans-local art practices and art histories through the Stuart Hall Library, an artistic programme and occasional publishing projects, with the aim to build a greater body of knowledge around each of the artists with whom we work.
- Supporting predominantly British-born and British-based visual artists of African and Asian descent at different stages in their careers through professional development, production and exhibition, focusing on both early career and mid-career artists.
- Creating intergenerational platforms for debate in order to cultivate innovative thinking and wider dissemination of research across a wide cultural spectrum and geographical network.

The trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives that have been set.

## **Achievements and performance**

### **Introduction from the Chair of Trustees**

There is no doubt that the past year has been the most challenging for the whole of the cultural sector as the coronavirus pandemic forced closure of arts events and cultural venues. We have still some way to go before things will return to a near normal and the coming winter months will no doubt be challenging. **iniva's** team, with great dedication and partnership, moved from an office and library-based model to working digitally and remotely. This has proven a great success with audiences at home and abroad. We kept up an impressive range of programme, public talks, group session, workshops, curatorial traineeship and a lot more. I want to take this opportunity to thank the staff team and trustees who in these challenging times kept the work of **iniva** moving and often in the limelight. Their dedication and commitment has delivered for us a stable position for the organisation enabling us to face the continuing uncertainty ahead with confidence. I am sure the many artists and individuals the **iniva** team has engaged with are also grateful for their continuing commitment, energy and determination to ensure our work continues.

Thank you to you all.

Anita Bhalla OBE, Chair of Trustees, **iniva**.

Over the course of 2020 and 2021 **iniva** had proven itself to be a dynamic, flexible and adaptable model of institutional praxis even in the face of a global pandemic. The institution effectively moved from an office and library-based model to working digitally and remotely attracting an international audience through providing an online programme. **iniva** managed to keep a programme of commissions, public talks, group reading sessions, screening and workshops running through the duration of the pandemic with limited staff. Staff were only furloughed if there was no other possibility for them to continue their work remotely. Programming and contracts with artists and freelancers were honoured to ensure continuity of practice, where programmes could not migrate to become online, we postponed parts of the programming so that it could take place at a later point in the year. Some staff members left **iniva** coming to the end of their contracts or going into retirement and new staff members joined the **iniva** team. We managed to continue with our curatorial traineeship and initiate a new network for emerging cultural workers and a new network of cultural and artistic researchers.

We received a number of significant grants for the continuation of our work with The Freelands Foundation, Art Fund, Esmée Fairbairn, and the Arts Council, England as well as The Marsh Award for Excellence in Gallery Education.

### **Impact of COVID-19**

In line with of UK Government COVID-19 restrictions and guidance, we closed the **iniva** offices and the Stuart Hall Library on 16 March 2020 and an action plan was put in to place for staff to be able to work remotely from their homes. The Library staff and Development Manager were furloughed from April 2020 and returned in the autumn of 2020 to perform duties from home, and then in

the library at 2-metre social distance, in well-ventilated spaces. The public were not permitted to use onsite services until April 2021. The library staff dealt with all enquiries via email and telephone and referred users to digital and online resources where possible. **iniva** supplied PPE and hand sanitising facilities for all staff and volunteers were required to wear face masks covering their noses and mouths to mitigate the risk of spreading the COVID-19 virus. We provided additional face shields for use within the Stuart Hall Library and the working offices, and especially for library staff and library volunteers when engaging with library users and the general public. Anti-bacterial equipment was provided for all staff and users at reception, within the offices and the library restroom which were refilled periodically. The library maintained a limited number of users in the library at any one time, up to 6 per day via appointment only and books were quarantined after use for 3 days on a shelving trolley. Monitoring was in place for visitors whereby on the occasion of any reported COVID case library staff and volunteers self-quarantine at home for 2 weeks and users are notified of any library closure. We did not experience any outbreak of COVID-19 on **iniva** team or any cases from the public but we continue to monitor and maintain protocol as cases in London continue to rise.

In other areas of our artistic, education and wellbeing programmes we delivered the programme online, sending materials and resources by post where possible. We managed to engage and enthuse a community who valued artistic expression, creativity, research, thinking and studying together in very difficult times centring care and wellbeing. We began to reopen the Stuart Hall Library and the exhibition at Manchester Art Gallery to the public in April 2021.

## **Artistic and Cultural Programme**

**iniva** relocated from Rivington Place to its new street front location John Islip Street on Millbank in 2019. Sitting within the artistic, education and research community of the University of the Arts Chelsea, and next to Tate Britain. The artistic cultural programme gives our creative community and the wider public the opportunity to experience an extensive range of creative activity in the visual arts through partnership working with local cultural organisations and education institutions. **iniva** supports the development of our understanding to articulate the language around the practices of international art and artists with a focus on Africa, Asia, Middle East, the Caribbean, Latin America, Indigenous and the diaspora. **iniva**'s work within the remit of schools and communities addresses creative thinking, making and learning by addressing emotional language and wellbeing with artists. **iniva**'s work as a cultural agency advocate for changes within the arts sector to provide equitable employment and training opportunities for emerging curators. Whilst **iniva** also partners with arts organisations to provide opportunities for traineeships – the institutions broaden their knowledge and understanding of art and culture from the perspective of people of African, Asian, Caribbean, Middle Eastern, Latin American, Indigenous and the diaspora. **iniva** champions the transformation of the cultural landscape through partnership, programming, publishing and research.

## Future Collect

In 2020 **iniva** continued to work on its large-scale legacy project Future Collect, whereby **iniva** invites museums and galleries to work in partnership to support artists in developing innovative new work that seeks to reanimate existing collections, engage with local audiences and communities and ask questions relevant to contemporary society.

Future Collect has three key aims:

- To produce outstanding new artwork by an artist of African and/or Asian descent, British born or based, to be subsequently accessioned into museums and gallery collections to better reflect the breadth of contemporary British society.
- To transform curatorial practice around commissioning within major British art galleries and museums.
- To cultivate a new generation of young people and their families to be self-assured visitors to galleries and museums.

For our first partnership with Manchester Art Gallery, Curatorial Project Manager, Rohini Malik Okon and the Curator-in-training, Nikita Gill were appointed. The Curatorial Trainee stayed in post full time (with a period of furlough) working mostly remotely from home under the supervision of the Curator for Modern and Contemporary Art of Manchester Art Gallery, Kate Jesson. Nikita's contract was extended into 2021 so that she could achieve some onsite training and her placement at **iniva**.

In 2020 in partnership with Manchester Art Gallery, the commissioned artist Jade Montserrat began her research-led process and we managed to deliver an artist-led public programme online. Future Collect developed a digital programme which underpinned the critical context for the commission. Curatorial Trainee Nikita Gill, in virtual contact with the artist was able to curate an exhibition '*Constellations of Care and Resistance*' made up of existing works by Jade and items from the MAG collection for display, opened to the public for a small period of time in the summer and autumn 2020.

Jade's public programme and performance work, all took place online during various lockdowns over the course of the pandemic. Funders supported the decision to extend the project through to 2021. Jade made a set of drawings from January through to March 2021 and we have also produced an artist publication with her to be distributed by Cornerhouse.

In 2021 the Future Collect project team expanded to include a Producer and the Network Coordinator for Future Commons. An open call for a Year 2 partner was made and the Artistic Director and Curatorial Project Manager selected the second institutional partnership through an open call. **iniva** received a number of very strong expressions of interest, and shortlisted and

selected through an interview process, The Hepworth, Wakefield to be the second partner for the Future Collect commission and curatorial traineeship in 21/22.

## **Future Commons**

Our Future Commons coordinator Priya Jay developed a creative network of emerging curators and creative producers, providing a platform to share opportunities, ideas, information and support. The network influences and feedback on the Future Collect programme, and **iniva**'s programmes more widely, as well as producing peer-to-peer led events for 18–35 year olds that support the main Future Collect programme and develop new audiences.

## **Syllabus**

### **Syllabus V**

Due to the pandemic, the Syllabus V retreat, initially due to take place at **iniva** in June 2020 was postponed. An online retreat took place in September 2020, with sessions delivered by artist Raju Rage, curator Annie Jael Kwan and organiser Joon Lynn Goh of Art-Asia-Activism and Migrants in Culture. The last session of Syllabus V took place online in March 2021 and was a workshop delivered by Larry Achiampong and Zara Truss-Giles around ways of working with sound, music, memory and heritage.

### **Syllabus VI**

Plans for Syllabus VI have been impacted by the pandemic and the partner organisations have agreed to deliver hybrid retreats, partly online and partly physical. A first session took place online in December 2020 and was led by art therapist and artist Georgina Obaya Evans. The group was kept engaged throughout the programme through online sessions and planning meetings. A second part of the Syllabus VI retreat was delayed to autumn 2021 and focused of notions of working with archives.

### **Stuart Hall Library Artist's Residency 2020**

In collaboration with Stuart Hall Foundation, artist, writer and educator Rosa-Johan Uddoh was selected for the fourth Stuart Hall Library Artist's Residency. Despite the lockdown in London, the artist was keen to begin her residency. The artist began her residency in May 2020. We selected Uddoh for her ongoing interest in her practice concerning the construction of the performative act and characterisation in popular culture that produces the black or British subjectivity. Uddoh's previous work has drawn on popular figures such as Moira Stuart, Hercule Poirot, Venus Williams, Una Marson. Rosa-Johan Uddoh furthered her research into Stuart Hall's writings and following the residency, has produced a text for Dazed & Confused Magazine, which was subsequently used in her video work commissioned by Focal Point Gallery.

### **Reflections on Public Realm**

Between March and April 2021 **iniva** worked in partnership with GLA on a project for the 'Commission for Diversity in the Public Realm'. The project included starting conversations around



public space and collective memory in London with artists Ting-Ting Cheng, YARA + DAVINA and Harun Morrison. Each artist engaged with questions and offered prompts for discussion on public space and social practice on our social media platforms.

The first week of March was dedicated to artist Ting-Ting Cheng and revisiting her 2018 work, "2 March 1981" that retraces Black People's Day of Action, one of the biggest marches against racism in UK at the time.

Mid-March was dedicated to social practice duo YARA + DAVINA who invited audiences to actively participate in their public artwork Arrivals + Departures, installed at BAM in New York, and in doing so ask questions about the role of public art and memorials. Arrivals + Departures is a large-scale public art installation that pays tribute to people—both those entering the world and leaving it.

The final section of the project was dedicated to artist and writer Harun Morrison and his text "Ice Cream over Bronze". Divided into three parts, this commissioned piece proposed three monuments for the future, interrogating our relationship with public space.

## **iniva and Art Night**

**iniva** and Art Night continued their partnership from 2019 into 2020. Due to the outbreak of COVID-19 the night in 2020 was postponed. Art Night took on a new model of partnership with cultural organisations across the country. **iniva** and Art Night worked together to commission fanzine makers OOMK (One Of My Kind). A rare full set of the publication is held with Stuart Hall Library. Represented by Rose Nordin OOMK contributed STUART Papers which brought together artists and makers who practice has drawn from time spent at Stuart Hall Library. 30,000 papers were distributed across the country during a month of activity in July 2021.

## **Exhibitions**

### **Ben Yau: Proximate Currents – When Everything Fuses together**

In June 2020, **iniva**'s first online exhibition, Proximate Currents – When Everything Fuses together brought together a montage of found footage and imagery that took Stuart Hall's essay on the Neoliberal Revolution as a starting point. Ben Yau who has previously been on a work placement with **iniva** had originally planned for the exhibition to exhibit in the library. After the lockdown, Ben made the work to be shown online and we have had over 1000 views of the video work which was streamed live on Facebook for the opening and now is on **iniva**'s Vimeo channel.

The public programme of the exhibition has included an in conversation with Benjamin Cook the director of LUX and continued with a reading group with Annie Jael Kwan and Cubitt residency curators Languid Hands, to reflect how the work echoes some of today's concerns around state violence.

## Stuart Hall Library

The Stuart Hall Library continues to be an invaluable resource for contemporary art with 125 new users signed up for library membership during the pandemic.

While the library was physically closed to the public for the year, we increased visibility of the collection through the launch of our first online podcast 'Chatting the Stacks' in April 2020. The six-episode series led by our Curatorial Trainee with library volunteers discussing their area of research interest in art and culture from the collection with cultural recommendations was streamed 897 times on SoundCloud, Spotify and Apple podcast platforms.

Our library and archive staff increased digital accessibility to the library collection for local and international users by remotely cataloguing items and making them available online in our Library Management System, KOHA. Simultaneously, as we worked towards a post-pandemic future, we moved our popular Research Network public events and reading groups online to continue to facilitate research into artistic practice within the public forum.

In the autumn, we prepared to reopen the library to the public with reduced opening hours by focusing on purchasing gaps in the collection, materials to support our public programme and claiming lost journal issues disrupted by global shipping and postage issues. There was a targeted initiative to purchase books, journal articles and exhibition catalogues in PDF or web format with accessibly linked to our catalogue to ensure support and access for worldwide users. We also waived photocopying fees to help alleviate the financial pressure on our users while meeting the increased demand for scanning of physical materials from the collection.

Through funds from Cockayne Grants for the Arts, staff in reception are now supported by an iPad to register users swiftly and a Goodbox for a contactless donation point to take cash free donations, supporting the work of the library. To connect library visitors to our other programming and events we have purchased a large flat screen TV which will be mounted in the reception area. Helping researchers or library visitors understand **iniva**'s broader work nationally and attend events hosted in the library and beyond.

## Reading Groups & Research Network

In celebration of **iniva** 25th Anniversary Year, from April 2020 through to March 2021, our Research Network programmed 'Global Revisions', hosting 7 artists and researchers to present their work around **iniva**'s founding ideas of new internationalism and globalisation.

Participants selected through an open call to bring new dialogue around the theme through artist-led presentations and open reading groups included Leila Mehulic, Katy Shahandeh, Jessica Taylor, Deniz Sözen, Xiaoyi Nie, Bo Choy and Fortunata Calabro.

For the first time ever the entire programme was delivered and hosted online in 10 events with 473 attendees with video and audio recordings of events on YouTube and SoundCloud viewed 665 times.

Our 2021–22 programme 'Archipelagos in Reserve' will feature a blended programme of physical and digital events that aims to explore the 'archipelagic' as a cartography of thought that finds commonalities and affinities in waves, movement and post-colonial & ecological Black and Asian feminist practice.

## **iniva Creative Learning**

### **ArtLab**

ArtLab is funded by Children in Need to deliver integrated art and art therapy workshops to 15 children from years 4 – 5 at Earlsmead Primary School in Tottenham over one term per year for three years. Now in its final year we selected according to social / emotional needs, and interest in art. The workshops were delayed until January 2021 because of school closure and a reduced access to the schools by external guests or visitors.

The workshops led by artist Shepherd Manyika, art therapist Anna Sikorska and supported by **iniva** trainee Tammi Bello created a safe space for the children to develop their confidence, their emotional, creative, critical thinking and visual literacy skills. It also provided a supportive and caring environment which fostered new cross year friendships, the effect of COVID-19 and the subsequent lockdowns dramatically impacted the confidence and stability of participants. The project provided the opportunity to showcase the pupils work in an exhibition, curated by Shepherd Manyika at the Stuart Hall Library at **iniva** with a closing event for family and friends and the wider public.

### **Contemporary Art Space**

The Contemporary Art Space project was launched in the West Midlands through funding from The Saintbury Trust, The Elmley Foundation and partnership agreement with RSA Academies. This saw the delivery of artist and art therapist led workshops in three schools with 15 children from each school. Through a process of collaboration between the artists and the children, three new works of art were created and installed in outdoor spaces accessible by all. A programme of whole school engagement followed resulting in a series of resources that support and extend the understanding around each artwork.

The three ArtLab sessions have been held in all three 'original artwork' schools, namely Abbeywood First School, RSA Academy in Tipton and Holyhead School, working with Haseebah Ali, Toni Lewis and De'Anne Crooks respectively.

- Haseebah and Abbeywood's work has been completed and installed, titled 'Delight in the sky', with Toni and De'Anne working on their artworks. There were 30 children Year 4 involved in the ArtLab process. Please see attached photos of Haseebah's work.
- At RSA Academy, Tipton with Toni – 7 x Year 12 students took part in ArtLab involving a 'rage room' with students smashing objects and using the broken pieces to create their own artworks, installing their own exhibition across the school.

## The Institute of International Visual Arts

### Trustees' annual report

#### For the year ended 31 March 2021

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- At Holyhead School with De'Anne – 10 x Year 8 students took part in ArtLab involving looking at 'place making'.

The artworks from Year 1, have all been refreshed and installed in the 'touring schools', namely St Stephen's CE First School, Arrow Vale and Sutton Park Primary. We have run teacher CPD sessions in St Stephen's and Sutton Park aiming to generate whole school support for engagement in the artworks and creative responses to it. We brought to light the potential opportunities for supporting oracy (a key school priority) using the artwork and resources created (emotional learning card, artist worksheets and Amerah Saleh's poem) as stimulus. We have also connected the schools to the artists, encouraging visits/talks/workshops. The response so far has been great.

- At Sutton Park there were nine teachers present at the CPD with lots of excitement about the potential catalysing impact of the artwork and opportunities for children to all contribute to a collaborative school artwork on the theme of belonging ('Silhouettes of Sound' by Laurie Ramsell).
- At St Stephen's we spoke with the deputy head teacher who will cascade CPD across staff, her enthusiasm and excitement for this project was very clear and great to see ('We Start Here' by Nilupa Yasmin).
- We have offered CPD to Arrow Vale, who have expressed interest in an English project connected to the artwork ('The Depths of our History' by Rudy Loewe).

### My Westminster

Funded by Westminster Council, this project provided **iniva** with the opportunity of introducing itself to its new local area of Westminster.

Over the course of the pandemic My Westminster workshop project worked with artist Zarah Hussain to create an activity pack, alongside online videos to encourage participants (particularly female) to develop creative skills and invited responses that demonstrate existing creative hobbies e.g. gardening, sewing, painting, displaying objects on a mantelpiece. This is a project with the Women's Network at Westminster Council working with ETAT (Encouragement through the arts and talking), Open Age, Mosaic Trust, and ESOL communities to engage isolated individuals who faced extended periods of lockdown. An online sharing event was held alongside a physical exhibition at the Westminster Town Hall (22 March – 22 June 2021)

### Emotional Learning

Funded and in partnership with Barking and Dagenham Culture and Wellbeing department, **iniva** delivered two workshops, one tailored to primary teachers and another one to secondary teachers, facilitated collaboratively by an art therapist and an artist.

The aims of the workshop were:

- To introduce emotional learning practices through the Emotional Learning Cards (ELCs).

## **The Institute of International Visual Arts**

### **Trustees' annual report**

#### **For the year ended 31 March 2021**

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- To open up conversations around our current and recent experiences during the pandemic and in light of BLM and the George Floyd protests.
- To introduce teachers to the impact of making in response to an artist's practice, providing opportunities of learning through new and shared experiences.
- Create space for reflection on the workshop experience and how to take learning forward both into the class.

We worked with the artists Rudy Loewe and Zarah Hussain and art therapist Georgina Obaya Evans (from A Space art therapy service) to deliver workshops that provided a space for emotional learning through creativity. The workshops explored contemporary international artists work to open up new vocabulary and thinking, opening discussions around the issues that affected us over the period of lockdowns due to the global pandemic in 2020.

Space was made for discussion around difference such as class, culture, gender and race and how this impacted our national wellbeing throughout the pandemic. The workshops included 'hands on' exploration of key themes and art exercises which could be used or adapted for inclusion in continued individual practice, group or individual sessions with all ages.

### **Internships, trainees and placement opportunities**

During the global pandemic the UK underwent a number of lockdowns to quell and reduce the impact of the COVID - 19 outbreak. **iniva** usually offers a number of internships, traineeships and placement opportunities in partnership with universities, galleries, museums and initiatives. As **iniva's** team was much reduced and did not have access to the Stuart Hall Library we reduced this programme of supporting entry level opportunities. Through the year we recruited for a Curatorial Trainee in partnership with Barbican Art Gallery.

Throughout 2020 we continued to partner with Barbican Art Gallery for the third year, with a one day per week placement for a Curatorial Trainee, Chloe Austin. Chloe was based at the Stuart Hall Library and was focused on a number of initiatives including research for our "People Directory" archive, and went on to produce our first podcast series, "Chatting in the Stacks".

In January 2021 we launched the recruitment with an online Visual Arts Open Workshop in partnership with Barbican Art Gallery and Chisenhale Gallery.

In 2020 we gained funding from Artquest in partnership with University of the Arts London helped us to support student Ben Yau to join us as a paid, 6-month, Digital Internship until May 2020. We were also proud to be able to offer our first **iniva** Scholarship, again in partnership with University of the Arts London and generously supported by KEL Trust. The Scholarship was established to support a postgraduate student on the MA Curating and Collections course at Chelsea College of Arts and provided a contribution towards course tuition fees and living expenses.

## **Organisational Development**

In 2020 **iniva** attracted significant additional funding to our landmark project Future Collect. £146,000 from Art Fund and £120,000 Esmée Fairbairn Foundation will allow us to deliver this project in full in two further locations in 21/22 and 22/23.

We applied successfully for Covid-response Emergency Funds totalling £13,255 from Children in Need and National Lottery Awards for all in order to continue and enhance our ArtLab programme in 2020 producing online resources for schools, mail-out packs for children, and a publication.

In March 2020 **iniva** received £54,000 from Esmée Fairbairn's Racialised Communities Top Up Fund, which funded organisations led by individuals from racialised communities to improve social justice and equality in the arts and culture sector.

We were awarded £500 match funding from Townsweb Archiving in December 2020 in order to begin digitising files from our Veil archive in 2021.

In November 2020 the Freelands Foundation announced that they would support **iniva** with a grant of approximately £500,000 over three years to transform current programming, embedding education throughout our work, allow for sustainable reach by recruiting 4 new staff posts including a Communications Manager and a Business Development Manager, and allowing for a cultural mapping and organisational review. This work will begin in 21/22.

**iniva** collapsed the tiered nature of its supporters' scheme in September 2020 to reflect the inclusive and non-hierarchical approach we take in all of our work. All supporters regardless of level of giving are now a community of Friends. Despite the pandemic **iniva** grew its core group of 20 Friends and with additional one-off donations made.

## **Financial review**

**iniva's** income remained consistent this year, at £551,185 (2020: £565,027). Some areas of income were impacted by Covid-19 and the consequent closure of the Stuart Hall Library and office space for 9 months this year, principally sales of artwork and publications, income generation activities and grant funding for the library, with a net decrease of £84,934 across these areas. This was offset by support from the CJRS furlough scheme (£31,701), and an unsolicited major unrestricted grant from the Esmée Fairbairn Foundation (£54,000). Grant income from non-Arts Council England sources increased by 80% to £258,833 (2020: £143,720), 47% of total income for the year.

Income from individual donations and the **iniva** membership scheme was not affected by Covid-19 and remained consistent at £18,165 (2020: £18,560).

Expenditure in the year was £356,437, a reduction of 21% from 2020 (2020: £452,625). This reflects delays in delivery of some programme and trading activities due to Covid-19, a significant rent

**Trustees' annual report**

**For the year ended 31 March 2021**

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rebate for the 9 month period of closure of the UAL site, and a reduction in freelance and interim staff support costs due to reduced activity and the ending of the library fit-out work in 2019/20.

Project costs decreased by 31% to £75,505 (2020: £108,741), due to a reduction in project activities arising from Covid-19.

## **Principal risks and uncertainties**

The risk register has been updated and is being reviewed by the Finance Committee and annually by the Board. Risk management is an ongoing activity for the organisation with each item on the register and relevant strategies for mitigation discussed regularly by the Director and General Manager, quarterly at Finance Committee and with the Board. Risk is addressed in the Arts Council England's annual survey and the feedback letter is also shared with the Board. The current major risks identified for the organisation are financial, as we develop and refine our partnership-driven business model.

## **Fundraising Disclosures**

**iniva's** fundraising is done in-house, led by a Development Manager supported by individual team members. Fundraising strategy is signed off by the Board of Trustees. Individual applications, pitches and other approaches are signed off by the Director and/or Deputy Director. **iniva** does not work with third parties to undertake fundraising. **iniva** abides by the spirit of the Code of Fundraising Practice – **iniva's** fundraising work is legal, open, honest and respectful. The organisation has received no complaints in relation to our fundraising practice. **iniva's** direct approaches and appeals are very limited and strategically targeted to parties with an existing interest in our work – the risk to vulnerable people from **iniva's** fundraising activities is minimal.

## **Reserves policy and going concern**

Following a move of premises in the previous year, which utilised free reserves to cover relocation costs and development of the new Stuart Hall Library, the Board's aims are now to rebuild a sufficient reserve to cover between 3–6 months' operating costs.

The current level of unrestricted free reserves (excluding net book value of tangible assets) is £202,152 (2020: £76,345) which represents 51% of core operating costs in the 2021/22 budget. The reserves at the end of 2020/21 therefore exceed our minimum threshold as set out of 3 months operating costs.

In the light of Covid 19, **iniva** considers it prudent to maintain a slightly higher level of reserves to ensure operational continuity in the event of any medium-term reduction in other income streams (e.g., trading and membership income in particular), or increased operating costs.

**iniva** has secured sufficient income to cover its operating and programmes activity budgets for 2021/22, and forecasts generating a small operating surplus for the year.

## **Plans for the future**

In light of the events of 2020, commencing with COVID 19 and ending with Brexit; the lasting impact of witnessing the murder of George Floyd; the subsequent ripples of grass roots led activism such as Black Lives Matter and the global civil rights activity; the devastating effect of extractive practices on environmental collapse; the demand for the removal of public monuments representing oppressive horrors of our entangled histories in the Transatlantic slave trade; the backlash by artists towards statements made by cultural institutions, the need for **iniva** in 21/22 and beyond has become increasingly clear.

**iniva** has been called upon to lead the discussions on how cultural institutions could respond, and also asked by artists to act as mediators in support of their voice with cultural institutions and the wider society. **iniva** is frequently invited to be part of cultural networks to represent marginalised voices and participate in a number of panel discussions and lectures to discuss and share our knowledge, models of practice and expertise. In 21/22 **iniva** will embark on a series of consultations through its networks to investigate what are the challenges that artists face, and how do we meet them in their challenge? How do we create anti-racist and equitable spaces for artists to work in without fear? And how do we support an artistic community through our policies, personnel, partnerships, practices, processes and programmes.

**iniva** remains a significant cultural institution where artists, cultural producers and publics come together, not to hide from the difficulties and challenges we face as cultural institutions and creative communities, but to devise new tools, new ways of being with and thinking through art practice. Recognising art as a powerful tool to tackle social injustice and inequity, art as a way of coming together for collective study, art as a language to create meaningful engagements and experiences, art as an expression of creative play and experimentation, art as a social relation that creates affinity, art that creates community, art coupled with therapy as a reparative resource for creative learning.

After this last year of social distancing, remote working and isolation, we believe art and culture can rebuild community by reminding us what it means to be human. Culture, in these desperate times is not only necessary but essential. We are excited to define what art can be through creating an infrastructure to support new artistic and curatorial work, collective study, experimentation, play, individual research, radical forms of producing, exchanging and sharing knowledge together.

The direction of **iniva** will be driven through our networks, collective research and dialogue with those whom we find affinity to support creative individuals nationally, communities locally and to share our practice internationally. We also recognise that we have a responsibility to challenge the cultural sector and to ask the difficult questions. In 21/22 Our research begins with Archipelagos in Reverse a programme that brings together six Research Associates and partner organisations to explore what it means to work in the poetics of relation, in the wake of a Black Radical Tradition, how can the archipelagic be a mode of operation for a small-scale research led



institution to visualise the International entangled geographies of our Great British Isle.

## **Structure, governance and management**

iniva has eight staff led by an Artistic Director. The Artistic Director is accountable to the board of trustees.

The organisation is a charitable company limited by guarantee, incorporated on 6 December 1993 and registered as a charity on 27 January 1994.

The company was established under a memorandum of association which established the objects and powers of the charitable company and is governed under its articles of association.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in note 8 (to the accounts).

## **Appointment of trustees**

As set out in the Articles of Association, the Chair of Trustees is nominated by the Directors of the Institute of International Visual Arts Ltd. The Directors are also the Charity Trustees for the purposes of Charity Law. The Board of Trustees has the power to appoint additional Trustees as it sees fit, to a maximum of fifteen trustees. One third of the Trustees retire annually and may be re-elected. The Trustees have no beneficial interest in the company other than as members, they are only entitled to voting rights. All of the Trustees are members of the company and guarantee to contribute £1 in the event of winding up.

The total number of such guarantees at 31 March 2021 was eight (2020: nine).

## **Statement of responsibilities of the trustees**

The trustees (who are also Directors of Institute of International Visual Arts 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 judgements and estimates that are reasonable and prudent

## The Institute of International Visual Arts

### Trustees' annual report

#### For the year ended 31 March 2021

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- State whether applicable UK Accounting Standards and statements of recommended practice 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 charity will continue in operation.

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

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The opinion of the directors is that the company is entitled to the exemptions conferred by Section 477 of the Companies Act 2006 relating to small companies

The directors acknowledge the following responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The trustees' annual report has been approved by the trustees on 19 November 2021 and signed on their behalf by

*Anita Bhalla*

Anita Bhalla (Dec 3, 2021 17:33 GMT)

Anita Bhalla OBE  
Chair

## **Independent examiner's report**

**To the members of**

### **The Institute of International Visual Arts**

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I report to the trustees on my examination of the accounts of The Institute of International Visual Arts for the year ended 31 March 2021.

This report is made solely to the trustees as a body, in accordance with the Charities Act 2011. My examination has been undertaken so that I might state to the trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the trustees as a body, for my examination, for this report, or for the opinions I have formed.

## **Responsibilities and basis of report**

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

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts 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 Accounts in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no material 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 and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Ireland (FRS102)]

## **Independent examiner's report**

**To the members of**

**The Institute of International Visual Arts**

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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.

Noelia Serrano FCA

Independent examiner

Date: 6 December 2021

Sayer Vincent LLP

Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

The Institute of International Visual Arts

Statement of financial activities

For the year ended 31 March 2021

	Note	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
<b>Income from:</b>							
Donations and legacies	2	336,412	-	336,412	246,904	-	246,904
Charitable activities							
Public Programme	3	-	159,710	159,710	-	186,622	186,622
Stuart Hall Library	3	-	-	-	-	41,785	41,785
iniva Learning	3	-	45,123	45,123	-	36,468	36,468
Income generation activities	3	-	-	-	-	19,777	19,777
Other income and trading activities	4	9,341	-	9,341	32,713	-	32,713
Investments		599	-	599	758	-	758
<b>Total income</b>		<b>346,352</b>	<b>204,833</b>	<b>551,185</b>	<b>280,375</b>	<b>284,652</b>	<b>565,027</b>
<b>Expenditure on:</b>							
Raising funds	5	64,487	1,000	65,487	91,690	36,454	128,144
Charitable activities							
Public Programme	5	80,148	82,446	162,594	83,259	47,645	130,904
Stuart Hall Library	5	70,826	3,927	74,753	83,017	44,841	127,858
iniva Learning	5	17,768	35,835	53,603	23,202	42,517	65,719
<b>Total expenditure</b>		<b>233,229</b>	<b>123,208</b>	<b>356,437</b>	<b>281,168</b>	<b>171,457</b>	<b>452,625</b>
<b>Net movement in funds</b>	6	<b>113,123</b>	<b>81,625</b>	<b>194,748</b>	<b>(793)</b>	<b>113,195</b>	<b>112,402</b>
<b>Reconciliation of funds:</b>							
Total funds brought forward		211,710	158,002	369,712	212,503	44,807	257,310
<b>Total funds carried forward</b>		<b>324,833</b>	<b>239,627</b>	<b>564,460</b>	<b>211,710</b>	<b>158,002</b>	<b>369,712</b>

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 15 to the financial statements.

# The Institute of International Visual Arts

## Balance sheet

Company no: 02881612

As at 31 March 2021

	Note	£	2021 £	2020 £
<b>Fixed assets:</b>				
Tangible assets	11		122,681	135,365
			<u>122,681</u>	<u>135,365</u>
<b>Current assets:</b>				
Debtors	12	17,407	4,735	
Cash at bank and in hand		498,900	297,579	
		<u>516,307</u>	<u>302,314</u>	
<b>Liabilities:</b>				
Creditors: amounts falling due within one year	13	(74,528)	(67,967)	
			<u></u>	<u></u>
<b>Net current assets</b>			<u>441,779</u>	<u>234,347</u>
<b>Total net assets</b>			<u>564,460</u>	<u>369,712</u>
<b>Share capital and funds:</b>				
Funds	15			
Restricted income funds			239,627	158,002
Unrestricted income funds:				
Designated funds		118,592	131,647	
General funds		206,241	80,063	
		<u></u>	<u></u>	<u></u>
Total unrestricted funds			<u>324,833</u>	<u>211,710</u>
<b>Total funds</b>			<u>564,460</u>	<u>369,712</u>

The opinion of the directors is that the company is entitled to the exemptions conferred by Section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge the following responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts

These accounts have been prepared in accordance with the special provisions applicable to small companies subject to the small companies' regime.

Approved by the management committee on 19 November 2021 and signed on their behalf by

*Anita Bhalla*

Anita Bhalla (Dec 3, 2021 17:33 GMT)

Anita Bhalla OBE  
Chair

The Institute of International Visual Arts

Statement of cash flows

For the year ended 31 March 2021

	Note	2021 £	£	2020 £	£
<b>Cash flows from operating activities</b>					
Net income for the reporting period (as per the statement of financial activities)		194,748		112,402	
Depreciation charges		15,010		14,064	
Interest		(599)		(758)	
(Increase)/ decrease in debtors		(12,672)		3,051	
Increase/ (decrease) in creditors		6,561		(24,362)	
<b>Net cash provided by operating activities</b>			<b>203,048</b>		<b>104,397</b>
<b>Cash flows from investing activities:</b>					
Dividends, interest and rents from investments		599		758	
Purchase of fixed assets		(2,326)		(20,534)	
<b>Net cash (used in) investing activities</b>			<b>(1,727)</b>		<b>(19,776)</b>
<b>Change in cash and cash equivalents in the year</b>			<b>201,321</b>		<b>84,621</b>
Cash and cash equivalents at the beginning of the year			<b>297,579</b>		<b>212,958</b>
<b>Cash and cash equivalents at the end of the year</b>			<b>498,900</b>		<b>297,579</b>

Notes to the financial statements

For the year ended 31 March 2021

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**1 Accounting policies**

**a) Statutory information**

The Institute of International Visual Arts is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address is 16 John Islip Street, London SW1P 4JU.

**b) Basis of preparation**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

**c) Public benefit entity**

The charity meets the definition of a public benefit entity under FRS 102.

**d) Going concern**

The Board of Trustees considers that there are no material uncertainties about the company's ability to continue as a going concern.

In 2019 the Board revised iniva's reserves policy to provide for 3–6 months standard operating costs. Unrestricted free reserves at the year end are sufficient for 6.1 months operating costs, based on the 2021/22 budget. The majority (96%) of total budgeted income for 2021/22 is already secured (91% of Unrestricted income).

The Board of Trustees does not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

**e) Income**

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Voluntary income is received by way of donations and gifts and is included in full in the statement of financial activities when receivable. Intangible income is recognised as an incoming resource where the provider of the service has incurred a financial cost. Volunteer time is not included in the financial statements.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

**f) Interest receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the bank.

**g) Fund accounting**

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the Board of Trustees for particular purposes.

**h) Expenditure and irrecoverable VAT**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose
- Expenditure on charitable activities includes the costs of delivering services, exhibitions and other educational activities undertaken to further the purposes of the company and their associated support costs

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.



**1 Accounting policies (continued)**

**i) Allocation of support costs**

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following bases which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the company is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Where such information about the aims, objectives and projects of the company is also provided to potential donors, activity costs are apportioned between fundraising and charitable activities on the basis of area of literature occupied by each activity.

● Public Programme	39%
● Stuart Hall Library	25%
● iniva Learning	8%
● Raising funds	16%
● Support costs	6%
● Governance costs	6%

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on total expenditure, of the amount attributable to each activity

● Public Programme	46%
● Stuart Hall Library	21%
● iniva Learning	15%
● Raising funds	18%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

**j) Operating leases**

Rental charges are charged on a straight line basis over the term of the lease.

iniva received a rent-free period for the first year of the property lease, commencing 24 September 2018. The rent-free saving has been amortized over the first 5 years of the lease, up to the first break point. The full annual rental cost is £60,000, and the amortization of the rent-free period reduces the annual rent by £12,000.

**k) Tangible fixed assets**

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

● Furniture	3 years
● Fixtures and fittings	5 years
● Computer and office equipment	3 years
● Leasehold improvements	over the duration of the lease (15 years)

**l) Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**m) Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account. Cash balances exclude any funds held on behalf of service users.

## Notes to the financial statements

For the year ended 31 March 2021

## 1 Accounting policies (continued)

## n) Creditors and provisions

Creditors and provisions are recognised where the company has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

## o) Pensions

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

## 2 Income from donations and legacies

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Gifts	18,165	-	18,165	18,560	-	18,560
CJRS Furlough scheme	31,701	-	31,701	-	-	-
Arts Council England NPO core grant	232,546	-	232,546	228,344	-	228,344
Esmée Fairbairn Foundation	54,000	-	54,000	-	-	-
	336,412	-	336,412	246,904	-	246,904

## 3 Income from charitable activities

	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Arlis UK Eire	-	-	-	-	500	500
Art on the Underground	-	-	-	-	4,500	4,500
Arts Council England Project Fund	-	-	-	-	100,000	100,000
Cockayne Grants for the Arts	-	-	-	-	4,870	4,870
Esmée Fairbairn Foundation	-	70,000	70,000	-	-	-
Greater London Authority	-	2,000	2,000	-	-	-
Kel Trust	-	10,000	10,000	-	5,000	5,000
London Borough of Waltham Forest	-	-	-	-	500	500
Manchester Art Gallery	-	7,000	7,000	-	-	-
National Art Collections Fund	-	65,700	65,700	-	66,352	66,352
Stuart Hall Foundation	-	2,500	2,500	-	2,500	2,500
Wysing Art Centre	-	2,510	2,510	-	2,400	2,400
<b>Sub-total for Public Programme</b>	-	159,710	159,710	-	186,622	186,622
Arts Council England Managed Funds	-	-	-	-	21,655	21,655
Cockayne Grants for the Arts	-	-	-	-	20,130	20,130
<b>Sub-total for Stuart Hall Library</b>	-	-	-	-	41,785	41,785
BBC Children In Need	-	13,293	13,293	-	10,000	10,000
London Borough of Barking & Dagenham	-	4,800	4,800	-	-	-
National Association for Gallery Education	-	200	200	-	-	-
National Lottery Community Fund	-	9,962	9,962	-	-	-
RSA Academies	-	14,125	14,125	-	14,625	14,625
The Elmley Foundation	-	-	-	-	3,000	3,000
Westminster City Council	-	2,743	2,743	-	8,843	8,843
<b>Sub-total for iniva Learning</b>	-	45,123	45,123	-	36,468	36,468
Art Jameel	-	-	-	-	500	500
Arts Council England Catalyst Grant	-	-	-	-	19,277	19,277
<b>Sub-total for Income generation</b>	-	-	-	-	19,777	19,777
<b>Total income from charitable activities</b>	-	204,833	204,833	-	284,652	284,652

Notes to the financial statements

For the year ended 31 March 2021

4 Income from trading activities

	2021 Total £	2020 Total £
Sales of publications and learning	5,297	7,102
Sales of artwork	2,280	23,528
Exhibitions and events income	1,019	819
Other income	745	1,264
	<u>9,341</u>	<u>32,713</u>

All trading activities were unrestricted in 2021 and 2020.

The Institute of International Visual Arts

Notes to the financial statements

For the year ended 31 March 2021

5a Analysis of expenditure (current year)

	Charitable activities							
	Cost of raising funds £	Public Programme £	Stuart Hall Library £	iniva Learning activities £	Governance costs £	Support costs £	2021 Total £	2020 Total £
Staff costs (Note 7)	43,130	75,960	44,715	15,945	18,254	10,906	208,910	188,388
Other staff costs	2,632	6,415	4,112	1,316	987	986	16,448	48,969
Office running costs	3,184	7,761	4,975	1,591	1,194	1,194	19,899	18,232
Premises costs	1,920	4,680	3,000	960	720	720	12,000	48,569
Depreciation	-	-	-	-	-	15,010	15,010	14,064
Project costs	13	42,296	6,236	25,390	-	1,570	75,505	108,741
Building relocation costs	-	-	-	-	-	-	-	3,926
Travel & meeting costs	-	-	-	-	-	-	-	91
Direct costs of trading activities	4,345	-	-	-	-	-	4,345	17,713
Audit, legal & professional	-	-	-	-	4,320	-	4,320	3,932
	55,224	137,112	63,038	45,202	25,475	30,386	356,437	452,625
Support costs	5,583	13,861	6,372	4,570	-	(30,386)	-	-
Governance costs	4,680	11,621	5,343	3,831	(25,475)	-	-	-
<b>Total expenditure 2021</b>	<b>65,487</b>	<b>162,594</b>	<b>74,753</b>	<b>53,603</b>	<b>-</b>	<b>-</b>	<b>356,437</b>	<b>452,625</b>
<b>Total expenditure 2020</b>	<b>128,144</b>	<b>130,904</b>	<b>127,858</b>	<b>65,719</b>	<b>-</b>	<b>-</b>	<b>452,625</b>	

The Institute of International Visual Arts

Notes to the financial statements

For the year ended 31 March 2021

5b Analysis of expenditure (prior year)

	Charitable activities						2020 Total £
	Cost of raising funds £	Public Programme £	Stuart Hall Library £	iniva Learning activities £	Governance costs £	Support costs £	
Staff costs (Note 7)	38,766	51,571	57,080	15,967	14,713	10,291	188,388
Other staff costs	7,835	12,243	19,098	4,407	2,448	2,938	48,969
Office running costs	2,917	4,558	7,110	1,641	912	1,094	18,232
Premises costs	7,771	12,143	18,942	4,371	2,428	2,914	48,569
Depreciation	-	-	-	-	-	14,064	14,064
Project costs	36,170	32,712	7,790	30,598	-	1,471	108,741
Building relocation costs	628	982	1,531	353	196	236	3,926
Travel & meeting costs	-	-	-	-	-	91	91
Direct costs of trading activities	17,713	-	-	-	-	-	17,713
Audit, legal & professional	-	-	-	-	3,932	-	3,932
	111,800	114,209	111,551	57,337	24,629	33,099	452,625
Support costs	9,371	9,572	9,350	4,806	-	(33,099)	-
Governance costs	6,973	7,123	6,957	3,576	(24,629)	-	-
<b>Total expenditure 2020</b>	<b>128,144</b>	<b>130,904</b>	<b>127,858</b>	<b>65,719</b>	<b>-</b>	<b>-</b>	<b>452,625</b>

Notes to the financial statements

For the year ended 31 March 2021

**6 Net income for the year**

This is stated after charging / (crediting):

	2021 £	2020 £
Depreciation	15,010	14,064
Operating lease rentals:		
Property	12,000	48,000
Independent Examiner's remuneration (excluding VAT):		
Independent Examination	3,100	2,500
under/ (over) accrual for prior year Independent Examination	600	(112)

**7 Analysis of staff costs, trustees' remuneration and expenses, and the cost of key management personnel**

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	193,192	173,940
Social security costs	12,004	11,395
Employer's contribution to defined contribution pension schemes	3,714	3,053
	<b>208,910</b>	<b>188,388</b>

The following number of employees received employee benefits (excluding employer pension costs and national insurance) during the year between:

	2021 No.	2020 No.
£60,000 – £69,999	-	-

The total employee benefits including pension contributions and national insurance of the key management personnel were £81,812 (2020: £63,673).

The Board of Trustees were not paid or received any other benefits from employment with the charity in the year (2020: £nil). No member of the Board of Trustees received payment for professional or other services supplied to the charity (2020: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £0 (2020: £306) incurred by zero (2020: 1) trustees relating to attendance at meetings of the trustees.

**8 Staff numbers**

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2021 No.	2020 No.
Raising funds	1.6	1.4
Charitable activities		
Public Programme	3.4	1.8
Stuart Hall Library	2.0	3.1
iniva Learning	1.0	1.0
Support	1.0	0.8
	<b>9.0</b>	<b>8.1</b>

Notes to the financial statements

For the year ended 31 March 2021

9 Related party transactions

There are no related party transactions to disclose for 2021 (2020: no related parties).

In 2018/19 iniva received a grant of £10,000 from The Saintbury Trust. A trustee of iniva is also a trustee of The Saintbury Trust. This grant has been fully expended over 2019/20 and 2020/21.

10 Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

11 Tangible fixed assets

	Leasehold Improvement £	Fixtures and fittings £	Furniture £	Computer and office equipment £	Total £
<b>Cost</b>					
At the start of the year	125,991	34,715	19,256	32,672	212,634
Additions in year	–	1,014	–	1,312	2,326
At the end of the year	125,991	35,729	19,256	33,984	214,960
<b>Depreciation</b>					
At the start of the year	12,441	16,287	17,521	31,020	77,269
Charge for the year	8,424	4,796	827	963	15,010
At the end of the year	20,865	21,083	18,348	31,983	92,279
<b>Net book value</b>					
At the end of the year	105,126	14,646	908	2,001	122,681
At the start of the year	113,550	18,428	1,735	1,652	135,365

12 Debtors

	2021 £	2020 £
Trade debtors	2,645	1,665
Other debtors	529	173
Accrued Income	10,000	–
Prepayments	4,233	2,897
	<b>17,407</b>	<b>4,735</b>

13 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	21,836	15,973
Taxation and social security	3,865	4,020
Accruals	48,827	47,974
	<b>74,528</b>	<b>67,967</b>

The Institute of International Visual Arts

Notes to the financial statements

For the year ended 31 March 2021

14a Analysis of net assets between funds (current funds)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	4,089	118,592	–	122,681
Net current assets	202,152	–	239,627	441,779
<b>Net assets at 31 March 2021</b>	<b>206,241</b>	<b>118,592</b>	<b>239,627</b>	<b>564,460</b>

14b Analysis of net assets between funds (prior year)

	General unrestricted £	Designated £	Restricted £	Total funds £
Tangible fixed assets	3,718	131,647	–	135,365
Net current assets	76,345	–	158,002	234,347
<b>Net assets at 31 March 2020</b>	<b>80,063</b>	<b>131,647</b>	<b>158,002</b>	<b>369,712</b>



The Institute of International Visual Arts

Notes to the financial statements

For the year ended 31 March 2021

15a Movements in funds (current year)

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	At 31 March 2021 £
<b>Restricted funds:</b>					
<i>Income generation &amp; development</i>					
Arts Council England Catalyst Grant	1,000	-	(1,000)	-	-
<i>Public Programme</i>					
Arlis UK Eire	148	-	(148)	-	-
Arts Council England Project Fund	90,432	-	(32,548)	-	57,884
Cockayne Grants for the Arts	3,400	-	-	(3,400)	-
Esmée Fairbairn Foundation	-	70,000	(10,000)	-	60,000
Greater London Authority	-	2,000	(2,000)	-	-
Manchester Art Gallery	-	7,000	(4,833)	-	2,167
National Art Collections Fund	50,170	65,700	(25,586)	-	90,284
The KELTrust	-	10,000	(2,321)	-	7,679
The Stuart Hall Foundation	-	2,500	(2,500)	-	-
Wysing Art Centre	-	2,510	(2,510)	-	-
<i>Stuart Hall Library</i>					
Arts Council England Managed Funds	(3,400)	-	-	3,400	-
Cockayne Grants for the Arts	4,344	-	(3,927)	-	417
<i>iniva Learning Activities</i>					
BBC Children In Need	6,166	13,293	(7,294)	-	12,165
London Borough of Barking & Dagenham	-	4,800	(4,800)	-	-
National Association for Gallery Education	-	200	(200)	-	-
National Lottery Community Fund	-	9,962	(9,962)	-	-
RSA Academies	581	14,125	(5,675)	-	9,031
The Arts Society	161	-	(161)	-	-
The Saintbury Trust	5,000	-	(5,000)	-	-
Westminster City Council	-	2,743	(2,743)	-	-
<b>Total restricted funds</b>	<b>158,002</b>	<b>204,833</b>	<b>(123,208)</b>	<b>-</b>	<b>239,627</b>
<b>Unrestricted funds:</b>					
<b>Designated funds:</b>					
Library fit-out	131,647	-	(13,055)	-	118,592
<b>Total designated funds</b>	<b>131,647</b>	<b>-</b>	<b>(13,055)</b>	<b>-</b>	<b>118,592</b>
<b>General funds</b>	<b>80,063</b>	<b>346,352</b>	<b>(220,174)</b>	<b>-</b>	<b>206,241</b>
<b>Total unrestricted funds</b>	<b>211,710</b>	<b>346,352</b>	<b>(233,229)</b>	<b>-</b>	<b>324,833</b>
<b>Total funds</b>	<b>369,712</b>	<b>551,185</b>	<b>(356,437)</b>	<b>-</b>	<b>564,460</b>

The Institute of International Visual Arts

Notes to the financial statements

For the year ended 31 March 2021

15b Movements in funds (prior year)

	At 1 April 2019 £	Income £	Expenditure £	Transfers £	At 31 March 2020 £
<b>Restricted funds:</b>					
<i><b>Income generation &amp; development</b></i>					
Art Jameel	-	500	(500)	-	-
Arts Council England Catalyst Grant	17,677	19,277	(35,954)	-	1,000
<i><b>Public Programme</b></i>					
Arlis UK Eire	-	500	(352)	-	148
Art On The Underground	-	4,500	(4,500)	-	-
Arts Council England Project Fund	-	100,000	(9,568)	-	90,432
Cockayne Grants for the Arts	3,400	4,870	(4,870)	-	3,400
London Borough of Waltham Forest	-	500	(500)	-	-
National Art Collections Fund	-	66,352	(16,182)	-	50,170
The KEL Trust	-	5,000	(5,000)	-	-
The Stuart Hall Foundation	-	2,500	(2,500)	-	-
University of the Arts London	1,773	-	(1,773)	-	-
Wysing Art Centre	-	2,400	(2,400)	-	-
<i><b>Stuart Hall Library</b></i>					
Arts Council England Managed Funds	-	21,655	(25,055)	-	(3,400)
Business Archives Council	4,000	-	(4,000)	-	-
Cockayne Grants for the Arts	-	20,130	(15,786)	-	4,344
<i><b>iniva Learning Activities</b></i>					
BBC Children In Need	6,457	10,000	(10,291)	-	6,166
RSA Academies	-	14,625	(14,044)	-	581
The Arts Society	1,500	-	(1,339)	-	161
The Elmley Foundation	-	3,000	(3,000)	-	-
The Saintbury Trust	10,000	-	(5,000)	-	5,000
Westminster City Council	-	8,843	(8,843)	-	-
<b>Total restricted funds</b>	<b>44,807</b>	<b>284,652</b>	<b>(171,457)</b>	<b>-</b>	<b>158,002</b>
<b>Unrestricted funds:</b>					
<b>Designated funds:</b>					
Library fit-out	126,818	-	-	4,829	131,647
<b>Total designated funds</b>	<b>126,818</b>	<b>-</b>	<b>-</b>	<b>4,829</b>	<b>131,647</b>
<b>General funds</b>	<b>85,685</b>	<b>280,375</b>	<b>(281,168)</b>	<b>(4,829)</b>	<b>80,063</b>
<b>Total unrestricted funds</b>	<b>212,503</b>	<b>280,375</b>	<b>(281,168)</b>	<b>-</b>	<b>211,710</b>
<b>Total funds</b>	<b>257,310</b>	<b>565,027</b>	<b>(452,625)</b>	<b>-</b>	<b>369,712</b>

**Purposes of restricted and designated funds**

**Restricted funds**

Arts Council England Catalyst grant – funds for developing philanthropy, awarded in partnership with Pavilion, Leeds.

Arlis UK Eire – funds to support partnership working with Tate Britain and Chelsea College of Art.

Arts Council England Project Fund – grant for Future Collect project.

Cockayne Grants for the Arts – funds for Saturday openings and associated library activity.

Esmée Fairbairn Foundation – unrestricted funds donation to organisations led by and working with people from "Racialised Communities"

Greater London Authority – funds to support iniva's work with artists to explore themes within the GLA's "Commission for Diversity" in the public realm.

Manchester Art Gallery – funds to cover the extension of Future Collect Curatorial trainee role.

National Art Collections Fund – grant for Future Collect project.

The KEL Trust – to support postgraduate student in partnership with UAL

The Stuart Hall Foundation – grant to support Stuart Hall Library artists' residency.

Wysing Arts Centre – grant for Syllabus activities.

Arts Council England Managed Funds – for library Saturday openings and associated workshop activity.

BBC Children In Need – grant for arts and therapy workshops in schools.

London Borough of Barking & Dagenham – finds to support artist and therapist lead CPD opportunities for educators.

National Association for Gallery Education – Award given for excellence in Gallery Education

National Lottery Community Fund – funds to extend work with children in Birmingham though Contemporary Art Space project to support mental health and the impact of Covid 19.

RSA Academies – partnership funding to run Contemporary Arts Space project in West Midlands Schools.

The Arts Society – grant to be used for My Westminster community activities.

The Saintbury Trust – funding to support arts workshop in West Midlands schools.

Westminster City Council – funding for My Westminster community outreach project.

**Designated funds**

Library fit-out – capitalised costs of leasehold improvements and fixtures and fittings for the new library at UAL.

Notes to the financial statements

For the year ended 31 March 2021

16 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows:

	Property	
	2021	2020
	£	£
Less than one year	43,848	48,000
One to five years	66,085	118,933
Over five years	-	-
	<u>110,350</u>	<u>167,776</u>

	Equipment	
	2021	2020
	£	£
Less than one year	417	457
One to five years	-	386
Over five years	-	-
	<u>110,350</u>	<u>167,776</u>

17 Legal status of the charity

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.