

IGLOO ARTISTS LTD

England & Wales · Charity number 1124325

Details

Status Registered

Legal form Charitable company

Company number [06014730](#)

Registered 2008-06-03

Register [View on the Charity Commission register](#)

Contact

Address Unit 301
449 Bethnal Green Road
London
E2 9QH

Phone 02076134996

Email office@gibsonmartelli.com

Website www.gibsonmartelli.com

Activities

Objects: THE CHARITY'S OBJECTS (THE OBJECTS) ARE TO FURTHER THE ADVANCEMENT OF THE ARTS, AND EDUCATION IN THE ARTS IN PARTICULAR BUT NOT EXCLUSIVELY BY;1) PROVIDING WORKSHOPS IN THE VISUAL, MEDIA AND PERFORMING ARTS FOR THE BENEFIT OF THE GENERAL PUBLIC,2) IMPROVING THE QUALITY OF LIFE OF CHILDREN AND YOUNG PEOPLE WITH PHYSICAL AND MENTAL DISABILITIES THROUGH THE DESIGN AND PRODUCTION OF SENSORY ENVIRONMENTS AND MATERIALS; AND3) PRODUCING, PRESENTING AND DISTRIBUTING NEW ARTWORKS.

Activities: Further the advancement of the arts & education in the arts by: (i) providing workshops in the visual, media & performing arts for the benefit of the public.(ii) improving the quality of life of children and young people with physical & mental disabilities through the design and production of sensory environments and materials(iii)Producing, presenting and distributing new artworks

Classification

- **How:** Provides Human Resources, Provides Services, Sponsors Or Undertakes Research, Other Charitable Activities
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, Disability, Arts/culture/heritage/science, Other Charitable Purposes
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, NATIONAL AND OVERSEAS
- Australia
- Canada
- China
- Estonia
- Germany
- Hungary
- Ireland
- New Zealand
- Slovenia
- Sweden
- United States
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2024-11-30	£98,361	£77,906	-	-
2023-11-30	£17,047	£14,081	-	-
2022-11-30	£10,000	£5,681	-	-
2021-11-30	£27,234	£27,342	-	-
2020-11-30	£104,459	£102,022	-	-

Trustees

Name	Role	Appointed
David Surman		2016-11-10
Dr Ruth Gibson		2022-02-07
Holly Tebutt		2022-04-27
Richard Mair		2022-02-07

IGLOO ARTISTS LTD

England & Wales - Charity number 1124325

Accounts

Registered number
06014730

Igloo Artists Limited

Filleted Accounts

30 November 2024

Igloo Artists Limited
Registered number:
Balance Sheet
as at 30 November 2024

06014730

	Notes	2024 £	2023 £
Current assets			
Trade Debtors		43,458	-
Other Debtors		-	6,300
Cash at bank and in hand		47	2,818
		<u>43,505</u>	<u>9,118</u>
Creditors: amounts falling due within one year			
	4	(16,188)	(1,443)
Net current assets		<u>27,317</u>	<u>5,612</u>
Total net (liabilities)/assets		<u>27,317</u>	<u>5,612</u>
The funds of the charity			
accumulated funds	5	27,317	5,612
Total charity funds		<u>27,317</u>	<u>5,612</u>

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared and delivered in accordance with the special provisions applicable to companies subject to the small companies regime. The profit and loss account has not been delivered to the Registrar of Companies.

Richard Mair
 Director

Approved by the board on 16 August 2025

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2024

1 Accounting policies

Basis of preparation

The accounts have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2015) as modified by the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales. The accounts have been drawn up in accordance with the provisions of the Charities Acts and the Companies Acts, and include the results of the charity's operations which are described in the Trustees' Report, all of which are continuing.

Incoming resources

Grants and donations are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Deferred income represents amounts received for future periods and is released to incoming sources in the period for which it has been received. Such income is only deferred when the donor specifies that the donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income is recognised on a receivable basis.

Resources expended

Liabilities are recognised on the accruals basis in accordance with normal accounting principles, modified where necessary in accordance with the guidance given in the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

Governance costs include costs of the preparation and examination of the statutory accounts, the costs of trustee meetings and the cost of any legal advice to trustees on governance or constitutional matters.

Cash flow statement

The charity has taken advantage of the exemption applicable to small companies and not produced a cash flow statement.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2024

1 Trustees remuneration and expenses

No remuneration or benefits were paid to trustees or persons connected with them during the year.

	2024	2023
Average number of employees	1	1

2 Income	Unrestricted funds	Total funds	
	2024	2024	2023
	£	£	£
Other operating income	-	-	-
Artist fees	98,361	98,361	17,047
	<u>98,361</u>	<u>98,361</u>	<u>17,047</u>

3 Expenditure	2024	2024	2023
	£	£	£
a Costs of charitable activities			
Production costs	72,432	72,432	810
Travel	3,079	3,079	4,988
Other costs	2,395	2,395	1,496
	<u>77,906</u>	<u>77,906</u>	<u>7,294</u>
b Governance costs			
Bank charges	-	-	-
Rent and rates	1,076	1,076	5,072
Examination and accountancy	640	640	540
	<u>1,716</u>	<u>1,716</u>	<u>5,612</u>

4 Creditors: amounts falling due within one year	2024	2023
	£	£
Accruals	<u>570</u>	<u>540</u>

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2024

5 Analysis of the Net movement in funds	2024
	£
At 1 December 2023	8,578
Net movement in funds from Statement of Financial Activities	18,739
At 30 November 2024	<u>27,317</u>

4 Related party transactions

There were no related party transactions during the year.

Registered number
06014730

Charity Number
1124325

Igloo Artists Limited

Accounts

30 November 2024

INTRODUCTION

The trustees are pleased to present their annual report together with consolidated financial statements of the Charity for the year ending November 2024 which are also prepared to meet the requirements for the director's commentary and account for the Companies Act purposes. The financial statements comply with the Charities Act 2011, the Companies Act 2006, The Memorandum and Articles of Associations and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2005)

CHAIR'S REPORT

This year, the directors have been predominantly focused on their Innovate Launchpad Award project, WOW+FLUTTER. They assembled an exceptional team and created an exciting live performance experience spanning two locations, while also developing virtual production techniques and sharing insights into the creative process. Working with a remarkable group of artists, the directors deepened their expertise in advanced media production. In doing so, they created a practical playbook that outlines a step-by-step approach for others entering this emerging area of the creative industries. The directors continue to exploit their back catalogue exhibiting *Parade* from the MAN A collection in China and DAZZLE:SOLO in Turkey, Italy and England. They continue to push the boundaries between virtual and physical movement, integrating these innovations into rehearsals, performances, workshops and public talks. The artists were invited to deliver the keynote address this year at the prestigious MOCO International Conference on Movement and Computing. As part of the conference's 10th anniversary, they presented *Beyond Controllers*, a keynote exploring the future of embodied interaction and creative technology.

AGENDA 2024

Exhibitions/Performances/Residencies/ Workshops/Conferences

Dec	'Parade' at the HaiNan Science and Technology Art Festival, Lingshui, China
May	DAZZLE:SOLO at Istanbul Digital Art Festival, Turkey IDAF
May - Sept	WOW+FLUTTER dual sited Innovate UK project between Gateshead (Proto) and London (Target 3D)
June	Artist Keynote at the International Movement and Computing Conference (MOCO) in Utrecht
June	TechNext Showcase: 'Live Experiences using Immersive Technologies'
June	WOW+FLUTTER Advanced Media Production (AMP)
July	DAZZLE:SOLO at ZED Festival, Bologna, Italy
July	WOW+FLUTTER (AMP)
Aug	WOW+FLUTTER (AMP)
Sept	WOW+FLUTTER (AMP)
Oct	Synthetic Workshops XI: 'Live performance for XR' University of Turin, Italy
Oct	MODINA announce 5 projects for dance and technology residencies
Nov	Bruno joins Mocap Lab II at Coventry University
Nov	Ruth convenes panel for Bodies of Knowledge 'New Modes of Embodiment, Presence, Intimacy, and Discovery'
Nov	DAZZLE:SOLO at the Digital Body Festival, London, UK

December

The directors were invited to showcase their work at the HaiNan Art Festival, curated by long-time collaborator Gigi Huijun of Lumen Projects. Drawing on Lingshui's unique ecology, humanities, and natural environment, the festival integrated contemporary avant-garde art and advanced technology. One of the key sections of the inaugural Lingshui 'Yuanchuang-Lingjing' Science and Technology Art Festival—titled '*Mirror of Virtual Reality & Natural Growth*'—was held in December, featuring Gibson/Martelli's work *Parade*.

May

In May, Bruno travelled to Istanbul to present **DAZZLE:SOLO** at the AKM Gallery as part of the 4th Istanbul Digital Art Festival (IDAF), held from May 2–5. This international festival brought together artists exploring the transformative power of digital art, focusing on how virtual worlds influence our understanding of identity and reality.

DAZZLE:SOLO offered a bold exploration of how digital environments can challenge traditional definitions of identity. Through immersive music, digital fashion, and interactive media, the artists created a space where participants could experiment with alternate selves and realities. The work pushed the boundaries between the physical and digital, using technologies like XR, AR, VR, and AI to reimagine self-expression in blended realities.

Continuing to explore the intersection of art and technology, the artists invite audiences to reflect on how our digital identities shape—and are shaped by—our real-world experiences.

May - Sept

Following on from last year's November participation in the BEYOND Conference at the Royal Institution, where the artists were panel members of a session entitled 'Advancing Media Production: Exploring the boundaries of technology-enabled live performance', Gibson/Martelli applied for an Innovate Launchpad Award. They were successful with WOW+FLUTTER, an initiative aimed at developing a comprehensive playbook for professionals in the creative industries. WOW + FLUTTER took place between the UK's first permanently 5-G connected studios to explore how production evolves when technologies are actively involved in the creative process. They delved into the intersection of technology and live performance, researching how advancements in virtual production, motion capture, and 5G-enabled experiences translate to the practicalities of performance. WOW+ FLUTTER created a playbook website that shares insights and a step-by-step user guide on how the technologies available through Advanced Media Production can transform the work of artists and performers. WOW+FLUTTER aimed to create new performance spaces guided by the question: How can we cultivate a 'kinaesthetic intelligence' in simulated environments that connect real and virtual spaces? The artists assembled a production team of four dancers, two musicians, a costume designer, a creative technologist, a choreographer, and a producer. Playbook /documentation here : <https://wowandflutter.cargo.site>

July

ZED Festival took place from 3 to 7 July 2024 in Bologna. Gibson/ Martelli were invited to show **DAZZLE:SOLO** and to give a talk on their experience of making immersive participatory performance installations. ZED Festival is an avant-garde and poetically creative field of action that is expressed in real places and virtual spaces, a perfect balance between technology, future, culture, dance, nature and community. A crossroads of ideas, perspectives, people and far-sighted visions, the festival directs its gaze towards a cycle of unique, multifaceted and extraordinarily fascinating events declined in the relationship between screen and dancing body. Video dance films, previews, exclusives and auteur short films, XR experiences of virtual reality and augmented reality, 360° films that can be enjoyed from a VR headset, video installations, thematic meetings and workshops are the ingredients of a powerful international programming that makes XR technology and the digitization of dance increasingly familiar, everyday and close to the spectator. ZED Festival is a simultaneous activity between organs, people, ideas and objectives, a point of reference for videodance and its expressions throughout the country with an unusual, empathetic, innovative formula.

October

MODINA (Movement, Digital Intelligence, and Interactive Audience) announced the five selected projects for its 2025–2026 residency programme, following an open call for innovative works at the intersection of dance and technology. The directors were awarded a MODINA Residency for their project **nino**, recognising their forward-thinking approach to movement, interactivity, and digital expression.

From October 14–18, 2024, the University of Turin hosted a unique training event on *Live Performance for XR*, led by the artists as part of the **Officine Sintetiche** project. Funded by the CRT Foundation and curated by Professors Letizia Gioia Monda and Antonio Pizzo, the initiative explored the intersection of somatic experience, performance, and immersive technology.

The event consisted of two parts:

1. A public talk and demo, where the artists discussed the role of the body in designing augmented and virtual realities, followed by hands-on experiences with their VR work.

2. A workshop for students, focused on reinterpreting Giovanni Pastrone's 1931 film *Cabiria* as a virtual reality performance. This creative reinterpretation aimed to explore how intangible cultural heritage can be preserved and reimaged through immersive media.

The workshop was supported by the **CRT Foundation**, the **European Union's PNRR Programme (Next GenerationEU)**, and the **CHANGES Project – Cultural Heritage Active Innovation for Sustainable Society**. It was held in collaboration with **CIRMA**, **Stadiumlab**, and other academic and cultural partners.

Officine Sintetiche, founded in 2006, is a cross-disciplinary platform that promotes innovation in digital creativity and new media arts. It brings together artists, researchers, students, engineers, and cultural institutions to explore new forms of performance, research, and production at the intersection of art, technology, and education.

November

Gibson/Martelli exhibited **DAZZLE:SOLO** 15-17 November at the inaugural **Digital Body** Festival in Hackney, London which celebrated the intersection of moving body and digital technology involving exhibitions, performances, workshops and live conversations.

MOCAP LAB II at Coventry University marked its second edition from 20–22 November 2024. Hosted across two innovative spaces—the Immersive Studios in the Delia Derbyshire Building and the ICE Performance Studio—the lab served as a dynamic site for experimentation, collaboration, and knowledge exchange.

This year's lab brought together a distinguished group of guest artists and creative technologists, including **Mark Coniglio** (creator of Isadora software), **Eni Brandner**, and **Bruno Martelli**. They collaborated with Coventry-based artists and researchers **Ruth Gibson**, **Alex Masters**, **Kerry Francksen**, and **Boyd Branch**, along with MA students, to explore emerging practices in motion capture, immersive performance, and interactive technologies.

MOCAP LAB II provided a vibrant platform for practice-based research and interdisciplinary exchange. Participants engaged in hands-on experimentation, shared methodologies, and investigated new creative possibilities at the intersection of movement, media, and technology.

EDUCATION/ TALKS

Motion Capture and Skinner Releasing Workshop University of Turin

Artists Talk "Live Experiences using Immersive Technologies" TechNext Gateshead, UK

Artist Talk ZED Festival

Workshop Presentation University of Turin

Bruno mentored MA screendance students from London Contemporary Dance School

MOCO Conference Keynote "Beyond Controllers" Artist Keynote at the International Movement and Computing Conference (MOCO) in Utrecht

PUBLICATIONS

Gibson, R., & Roche, J., (2024/5 in press) '*Landing and Dispersing at the same time: explorations in dance and technology*' eds Bleeker, M. And Zuniga shaw, N. in Routledge Companion on Performance and Technology

PUBLIC BENEFIT STATEMENT

We have promoted artistic appreciation to the wider public by creating cultural events, openings, workshops and talks. Many of these events occurred online or in art galleries for conferences and Higher Education Institutions. We publicised them in a broad spectrum of media as widely as possible. All the events the directors were involved in were open to members of the public. The artists hold education sessions, talks & dissemination events open to the general public & free.

The artists delivered high-quality supervision to students across different disciplines by coordinating tutorials, & workshops.

Our organisation is committed to equity, diversity and inclusion. We are particularly mindful of the barriers faced by women, unrepresented people of colour, and neurodiverse people in the arts. We are committed to fair pay for artists. With our education and outreach programmes, we encourage participants to consider the roles they might play to alleviate the vast inequities that continue to shape our world through advocacy.

OBJECTIVES AND ACTIVITIES OF THE CHARITY

Our purposes and activities:

The purpose of the Charity is to further the advancement of the arts and education in the arts in particular but not exclusively by:

- (i) providing workshops in the visual, media and performing arts for the benefit of the general public
- (ii) improving the quality of life of children and young people with physical and mental disabilities through the design and production of sensory environments and material; and
- (iii) producing, presenting and distributing new artworks

PLANS FOR FUTURE PERIODS

Prepare and schedule dates for MODINA residency in Spring 2025 in Budapest to develop *nino* as part of **WOW+FLUTTER** and **PAN+TILT** series. Applications for the Immersive Arts UK fund.

Our advisors

Independent examiner
Nik Fisher FCCA - Simia Wall LLP

Bankers
NatWest plc, Aldgate Branch, PO Box 10863 130

Directors

The following persons served as directors and trustees during the year:

Colm Lally (Resign on 19 February 2024)
David Surman
Richard Mair (Appointment on 14 Feb-2024)
Holly Tebbutt

Small company provisions

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 16th August 2025 and signed on its behalf.

Richard Mair
Director

Igloo Artists Limited

Independent Examiner's Report to the trustees of the charity

I report on the accounts of the company for the year ended 30th November 2023 which are set out on pages 7 to 13.

This report is made solely to the trustees, as a body, in accordance with the regulations made under Section 154 of the Charities Act 2011. My work has been undertaken so that I might state to the charitable company's 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 charitable company and the charitable company's trustees, as a body, for my work, for this report, or for the opinions I have formed.

Respective responsibilities of trustees and examiner

The trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 145(3) of the Charities Act 2011 (the Act) and that an independent examination is needed.

Having satisfied myself that the charitable company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145(1)(a) of the Act;
- to follow the procedures laid down the General Directions given by the Charity Commission under section 145(5)(b) of the Act; and
- to state whether particular matters have come to my attention.

Basis of Independent Examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Igloo Artists Limited
Independent Examiner's Report to the trustees of the charity

Independent Examiner's Statement

In connection with my examination, no matter has come to my attention:

1) which gives me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006;
(ii) to prepare accounts which accord with the accounting records and comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;
have not been met; or

2) to which, in my opinion, attention should be drawn in my report in order to enable a proper understanding of the accounts to be reached;

Nik Fisher FCCA
Simia Wall
Chartered Accountants

Devonshire House
582 Honeypot Lane
Stanmore, Middx
HA7 1JS

25th September 2024

Igloo Artists Limited
Registered number:
Balance Sheet
as at 30 November 2024

06014730

	Notes	2024 £	2023 £
Current assets			
Trade Debtors		43,458	-
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accumulated funds	5	27,317	5,612
Total charity funds		<u>27,317</u>	<u>5,612</u>

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit in accordance with section 476 of the Act.

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Richard Mair
 Director

Approved by the board on 16 August 2025

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2024

1 Accounting policies

Basis of preparation

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Cash flow statement

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Igloo Artists Limited
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for the year ended 30 November 2024

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Average number of employees	1	1

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	<u>98,361</u>	<u>98,361</u>	<u>17,047</u>

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Accruals	<u>570</u>	<u>540</u>

Igloo Artists Limited
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5 Analysis of the Net movement in funds	2024
	£
At 1 December 2023	8,578
Net movement in funds from Statement of Financial Activities	18,739
At 30 November 2024	<u>27,317</u>

4 Related party transactions

There were no related party transactions during the year.



SIMIAWALL

FISHER PACKMAN & ASSOCIATES

CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Igloo Artists Limited
Unit 301
449 Bethnal Green Road
London
E2 9QH

Invoice Number 50405
Tax Point 15/08/2025
Client Reference IGL3838

Details	Net	VAT	Total
CIC Accounts year end Nov 2024	475.00	95.00	570.00

Payments:

Cheques payable to: Simia Wall

Bank Transfers to:

Sort Code: 30-99-86 Account Number: 62527960

Please use the client reference at the top of the page

Credit card facility also available, please ring office on 020 8732 5500

Total Net Amount 475.00

Total VAT 95.00

Invoice Total 570.00

Payment Terms: Nett 30 Days

Please note: Directors and shareholders remain personally responsible for outstanding fees incurred by the company for work carried out by us.

Simia Wall is the trading name of Simia Wall LLP Registered in
England & Wales Number OC423823

Principal place of business Devonshire House, 582 Honeypot Lane, Stanmore, Middlesex, HA7 1JS

VAT Reg No: 667 8444 83

Phone: 020 8732 5500

IGLOO ARTISTS LTD

England & Wales - Charity number 1124325

Accounts

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Charity Number
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Igloo Artists Limited

Accounts

30 November 2021

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Chair's report

COVID- 19 continues to have an impact on access to creative work, and it has also impacted the creation of new work. Venues and organisations and institutions were still unable to commit to projects during 2020/21 because of this uncertainty. The directors have strived to work with virtual movement workshops, symposia and talks as well as organising spring activities and summer collaborations.

Our directors have had to adapt and be versatile. The report, therefore, as with last year maps the achievements made in the difficult circumstances that have permeated culture and society due to the pandemic.

The directors have demonstrated that they can support their partners' collaborators and associates by harnessing the potential of technologies and facilitating networks and connections between parties through projects like the Experience Together Network and residency invitations from organisations such as the RSC and Dark Euphoria. As things began to open up collaborations and associations started to flourish and these were particularly with Puet-Porter, Target 3D and Dark Euphoria. Many upcoming projects continue and further their professional development. Gibson and Martelli were invited onto the jury for the BFI LFF Expanded 2021 in October.

With the run-up to Christmas 2021, a new Omicron variant set things back again. The directors hope that their relationship with Target 3d and Digital Catapult will bear fruit in 2022. The artists are considering applying to several trusts and foundations for funds for new projects and continue to strengthen links with the community, our audiences and peers.

Projects in development, exhibitions and funding over the year.

DAZZLE

Following on from the successful prototype, the Dazzle team conducted many demonstrations of the project and held many successful meetings with producers, funders and venues to fully realise the scope of the project. The project's ethos must contain sustainable, accessible, downloadable and open-source elements to engage a wider audience. The team (which comprises Gibson/Martelli and future fashion studio Peut-Porter) decided to spin out a separate company, THAYAHT, to produce and manage the DAZZLE project.

EXHIBITIONS

2021 Parade & Drawing Levels by Gibson/Martelli: Abstract Art in The Age of New Media MoCDA - The Museum of Contemporary Digital Art

2021 DAZZLE QUILLS FEST 2021: Museum of Other Realities at the Oregon Shakespeare Festival

2020 Expanded Fields (VR) LIVE COLLISION Dublin/Online

ABSTRACT ART IN THE AGE OF NEW MEDIA: MUSEUM OF CONTEMPORARY DIGITAL ART

Digital Art Exhibition 8 Feb – 9 May 2021

Gibson and Martelli were featured in this online exhibition.

A multidisciplinary team headed by two UCL researchers was awarded a research grant from the British Academy, to unravel the psychology of how people view and remember artworks in a gallery. The collaboration between cognitive psychologists, cultural and digital sector professionals takes place in the context of an online shift for art collections worldwide. The researchers conducted a number of online experimental studies, using specially-developed art exhibitions within a virtual museum. This project involved a unique collaboration between cognitive psychology researchers Dr Mariana Babo-Rebelo and Prof Patrick Haggard (Institute of Cognitive Neuroscience, UCL), art curators Serena Tabacchi and Marie Chatel (MoCDA The Museum of Contemporary Digital Art) virtual reality expert Kadine James and artist and developer Allen Namiq (Hobs3D). The virtual space was created by Hobs3D real-time artist Allen Namiq and Dr. Mariana Babo-Rebelo.

QUILLS FEST: OREGON SHAKESPEARE FESTIVALS INAUGURAL IMMERSIVE DIGITAL FESTIVAL

Quills Fest, Oregon Shakespeare Festivals' inaugural immersive digital festival is at the intersection of Live Theatre & Extended Reality Nov 19-20 2021.

Presented in partnership with Artizen and the Museum of Other Realities, Quills is a first-of-its-kind convening of theatremakers, transmedia storytellers, and creative technologists. You could experience Quills Fest in two ways: through a Virtual Reality headset, and through the interactive website, using any web browser on your computer. Both methods offered a full, exciting experience of Quills Fest. 4 World-Premiere VR Commissions and 5 Behind-the-Scenes Exhibitions feature artists (including Gibson and Martelli) across all disciplines, and from all around the world. Gibson and Martelli invited the Quills audience to glimpse their studio alongside Peut-Porters HQ— giving a behind-the-scenes view of their project DAZZLE and their making processes.

EXPANDED FIELDS (MOZILLA HUBS) as part of LIVE COLLISION A moving image installation with film, sound and virtual reality Nov 27 -Dec 04.

Expanded Fields (Mozilla Hubs) drew on the collaborative project by dance artist Jenny Roche, Gibson/Martelli and composer Mel Mercier, with dancers Kévin Coquelard, Henry Montes and Ursula Robb. Re-imagined for Mozilla Hubs, this virtual installation invites audiences into an intimate perspective of the complexities of individual and shared experiences of dancing together. Each audience member gains an avatar when they enter Mozilla Hubs to move around the virtual exhibition space and encounter different aspects of the installation. When we are restricted from experiencing the live performance together in space, this installation offers the viewer an opportunity to explore the work online from multiple perspectives. Audiences are brought into the inner worlds, images, sounds and sensations that dancers experience in the performance of a moment of dance. The film, sound installation and footage of virtual reality spaces illuminate the 'expanded fields' emanating from a dancing moment. Reflecting the way in which dance never materialises fully but is always co-located in other imaginary spaces to be incarnated in the moment of performance, Expanded Fields captures traces of these unseen moments through writing, sound recordings, video and motion capture and offers the audience a chance to experience these moments simultaneously in real-time. Each audience member gains an avatar when they enter Mozilla Hubs that allows them to move around the virtual exhibition space and encounter different aspects of the installation. In a time when we are restricted from experiencing live performances together in space, this installation offered the viewer an opportunity to explore the work online from multiple perspectives. Behind this work lies a deep curiosity about how to convey the complexity of a dancing moment and to allow the feeling states and images that are experienced by dancers to be perceived by an audience. How do we create an encounter with dance that makes us aware of our capacity to experience the world through all of our senses and to transmit these sensations between each other when we share a performance experience? It's something intangible, intuited and yet familiar—our ability to connect with each other on a myriad of levels at once.

TALKS

2021 Immersive Assembly Online
2021 Bodies, Movement and AI in VR, Current perspectives from Research and Industry Goldsmiths College
2021 UKHouse UKRI Audience of the Future SXSW
2021 Dance Research Matters AHRC C-DaRE Belgrade Theatre Coventry
2021 Live Theatre & Extended Reality Quills Shakespeare Festival Oregon
2021 'Sites, Sounds and Screens - site-specific and participatory Augmented Reality ' KØS Museum of art in public spaces, Denmark
2021 VRHAM REAI-IN Residency Showcase Hamburg
2021 Immersive Days #1 Performance Works and Investigations into Performance Technologies Inter Arts Center Sweden
2021 Experience Together Network AHRC/IRC
2020 Bodies, AI, Ethics and Diversity Dance, AI and Ethics Series C-DaRE Invites Coventry University
2020 Dance Research Matters AHRC Belgrade Theatre Coventry

IMMERSIVE ASSEMBLY

Bruno Martelli acted as a mentor on York Mediale's Immersive Assembly programme for artists and technologists to learn, share, network and play during October and December. Immersive Assembly is a programme for artists and technologists to learn, share, network and play. The cohort consisted of 9 emerging practitioners from Argentina, China, Ghana, Mexico, the United Kingdom and Zimbabwe, curated in partnership with our project partners, the British Council and Goldsmiths, University of London. The 3-month residency programme supported the artists in developing new ideas for immersive experiences that invite us to collectively share in rituals and connections.

This residency programme included a series of sessions hosted by leading UK digital artists. These sessions inspired the group to further explore the theme of rituals and connection before arriving at their final idea, which they pitched to a panel of experts from across the immersive arts industry in December. Immersive Assembly was supported by the British Council and Goldsmiths, University of London. The British Council has nominated participants from official development assistance (ODA) countries within its international network – developing countries where support for economic development and welfare is prioritised. Immersive, Innovative, and Interactive Experience (IIE) is an ambitious interdisciplinary collaborative project funded by the UK's Arts and Humanities Research Council led by Goldsmiths, University of London that focuses on enabling collaboration between their UK and China partners in the immersive spaces.

REAL -IN RESIDENCY SHOWCASE

The REAL-IN CONVENTION aims to bring together artists, producers, cultural institutions, policy makers, industry experts and researchers to explore the potentials of 3D-scanning and volumetric capture technologies for interactive and digital arts. With XR technologies becoming increasingly more accessible, how can creatives seize the opportunity to produce courageous and inventive artistic content? How can technological tools and immersive storytelling be used to develop innovative participatory and social audience experiences? And how to create an immediate and lasting ecosystem that inspires new ideas and drives creative advancement? Gibson/Martelli and Peut-Porter (UK) are participating with Dazzle in the REAL-IN Residency programme and present the preliminary results of their research on interactive art & immersive technology. The REAL-IN CONVENTION is part of VRHam 4-12 June

AWARDS & COMMISSIONS

2021 REAL-IN Creative Europe Creative (with THAYAHT)
2020 AHRC/ IRC Experience Together Network

REAL-IN: DAZZLE

DAZZLE residency in Marseille

The Dazzle project was selected for the first VRHAM! open call as part of the EU project REAL-IN. In a one-week residency in Marseille, the team from the UK continued their work under the mentorship of the multi-award-winning production company Dark Euphoria. The residency took place in August at Friche La Belle de Mai Marseille.

EXPERIENCE TOGETHER

Ruth Gibson with Jenny Roche established a network of experts to experiment with ways of capturing and disseminating experiences of “liveness” in dance across digital platforms. They aimed to democratise the viewing experience by creating multiple access points for more diverse populations outside of contemporary dance audiences and to reduce touring by demonstrating sustainable alternatives. The network of experts explored how performance captures the senses and builds a connection between the audience & performers featuring live-streamed events. VR and immersive meeting spaces including one for DAZZLE were developed for network members to exchange ideas and share digitally-mediated live dance performances. This research/project was funded by UKRI–AHRC and the Irish Research Council under the ‘UK-Ireland Collaboration in the Digital Humanities Networking Call’ August 2020 - August 2021.

RESEARCH

AUDIENCES OF THE FUTURE MOCAP LAB

Audiences of the Future residency at De Montfort University Institute of Creative Technologies (IOCT). Gibson/Martelli took part in this pioneering project that combines live theatre and gaming technologies to make the audience part of the show. DMU’s Institute of Creative Technologies (IOCT) invited the artists to explore the motion capture lab to test Motion River their motion capture streaming tool for performance as part of the Audiences of the Future project, a collaboration between arts companies, tech giants and universities to explore the possibilities of live performance. Building on the technology used in the Royal Shakespeare Company’s groundbreaking 2016 production of *The Tempest*, the first play to feature live performance capture rendered in Epic Games’ Unreal Engine, Dream brings together live performance, virtual production and gaming technology.

4i PROJECT: Immersive Interaction design for Indie Developers with Interactive Machine Learning
September 2019 - September 2021

The directors have been part of a group of researchers exploring machine learning in virtual reality. 4i 'Immersive Interaction design for Indie developers with Interactive Machine Learning' aims to support independent developers and artists in designing movement and body-based interaction for Virtual Reality and immersive media. This project builds tools to allow designing by moving via Interactive Machine Learning. Creating better tools and working processes aims to enable developers to create better movement interaction for players, audiences and end-users. This work has continued throughout the pandemic, but most in-person workshops cancelled, however hackathons and presentations at various conferences and symposia have taken place. For example:

A virtual hackathon was presented as a studio at TEI 2021 the 15th ACM International Conference of Tangible, Embedded and Embodied Interaction. 10 -14 February which brought together artists, dancers and designers, to explore designing movement interaction and create prototypes using the new interactive machine learning tool InteractML.

A symposium event: Bodies, Movement and AI in VR, current perspectives from research and industry marked the end of the 4i project. The symposium included talks and panel discussions streamed online with artists, key industry professionals and leading academics in the field of immersive media, machine learning, psychology and ethics. This symposium presented the research of two projects. The EPSRC-funded 4i: Immersive Interaction design for Indie developers with Interactive machine learning explores the use of machine learning AI techniques as a design tool for artists and developers working with body movement in VR. The ESRC-funded Development of Own-Body Representations in Childhood examines the developmental changes in the reliance on cues such as vision, touch, and movement to identify one's own body. We will also explore the ethical implications of the new medium and how it impacts a full diversity of bodies, in terms of gender, age and abilities.

PRODUCTION

InteractML dropped in the Epic Market place on 28 November. This open-source free plugin for Unreal Engine enables VR Devs and others to implement gesture interfaces in immersive experiences. Gibson and Martelli are using InteractML in their live-streaming mocap immersive experience DAZZLE. InteractML was funded by an Epic Megagrant and is entirely open source.

PUBLICATIONS

Hilton, C., Plant, N., Gonzalez Diaz, C., Perry, P., Gibson, R., Martelli, B., Zbyszynski, M., Fiebrink, R. & Gillies, M., 8 Dec 2021, InteractML: Making machine learning accessible for creative practitioners working with movement interaction in immersive media VRST'21: Proceedings of the 27th ACM Symposium on Virtual Reality Software and Technology. Itoh, Y., Takashima, K., Punpongsonon, P., Sra, M., Fujita, K., Yoshida, S., Yoshida, S. & Piumsomboon, T. (eds.). Article No: 23 ed. ACM, p. 1-10 10 p.

Gibson, R., Plant, N., Hilton, C., Gillies, M., Fiebrink, R., Perry, P., Gonzalez Diaz, C., Martelli, B. & Zbyszynski, M., 14 Feb 2021, Interactive Machine Learning for Embodied Interaction Design: A tool and methodology Proceedings of the Fifteenth International Conference on Tangible, Embedded, and Embodied Interaction. p. 1-5 5 p. 68. (TEI 2021 - Proceedings of the 15th International Conference on Tangible, Embedded, and Embodied Interaction).

Gibson, R. Sep 2021 Mastery & Insignificance: Process & Paradox Skinner Releasing Technique: A Movement and Dance Practice. p. 215 - 235 Triarchy Press

PRESS

BBC Click March

DAZZLE has been featured on an episode of BBC Click focussing on VR/AR Entertainment at home, with presenter Spencer Kelly dancing among the moiré patterns and heady avatars of the DAZZLE world. Martelli gave an interview with the team where he discussed the future of interactive entertainment at home.

Public Benefit Statement

We have been promoting artistic appreciation to the wider public by creating cultural events, openings, workshops and talks. Many of these events took place online or in art galleries, for conferences and Higher Education Institutions. We publicised them, in a broad spectrum of media, as widely as possible. All the events the directors were involved in were open to members of the public. The artists hold education sessions, talks & dissemination events open to the general public & free.

The artists delivered high-quality supervision to students across different disciplines by coordinating tutorials, & workshops.

Objectives and Activities of the Charity

Our purposes and activities:

The purpose of the Charity is to further the advancement of the arts and education in the arts in particular but not exclusively by:

- (i) providing workshops in the visual, media and performing arts for the benefit of the general public
- (ii) improving the quality of life of children and young people with physical and mental disabilities through the design and production of sensory environments and material; and
- (iii) producing, presenting and distributing new artworks

Plans for future periods:

Apply to Venice Biennale with the DAZZLE project

Begin residency at Virtual Production Test Stages with Target 3D and Digital Catapult to explore 5G and performance technology dramaturgy

Meet with venues for exhibitions

Seek fundraising opportunities

Objectives and Activities of the Charity

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- (iii) producing, presenting and distributing new artworks

Plans for future periods

Invitation to tender for Coventry City of Culture for 'DAZZLE'

Proposal to Arebyte Gallery

Solo exhibition at Gazelli Art House

Meetings with venues for exhibitions

The artists are considering applying to several trusts and foundations for funds for new projects and continue to strengthen links with the community, our audiences and peers.

Reference and administrative details

Our advisors

Independent examiner
Nik Fisher FCCA Simia Wall

Bankers
NatWest plc, Aldgate Branch, PO Box 10863 130

Directors

The following persons served as directors and trustees during the year:

Colm Lally
David Surman

Small company provisions

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 11th November 2022 and signed on its behalf.

Colm Lally
Director

Igloo Artists Limited

Independent Examiner's Report to the trustees of the charity

I report on the accounts of the company for the year ended 30th November 2021 which are set out on pages 10 to 14.

This report is made solely to the trustees, as a body, in accordance with the regulations made under Section 154 of the Charities Act 2011. My work has been undertaken so that I might state to the charitable company's 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 charitable company and the charitable company's trustees, as a body, for my work, for this report, or for the opinions I have formed.

Respective responsibilities of trustees and examiner

The trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 145(3) of the Charities Act 2011 (the Act) and that an independent examination is needed.

Having satisfied myself that the charitable company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145(1)(a) of the Act;
- to follow the procedures laid down the General Directions given by the Charity Commission under section 145(5)(b) of the Act; and
- to state whether particular matters have come to my attention.

Basis of Independent Examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Igloo Artists Limited
Independent Examiner's Report to the trustees of the charity

Independent Examiner's Statement

In connection with my examination, no matter has come to my attention:

1) which gives me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006;
(ii) to prepare accounts which accord with the accounting records and comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;
have not been met; or

2) to which, in my opinion, attention should be drawn in my report in order to enable a proper understanding of the accounts to be reached;

Nik Fisher FCCA
Simia Wall
Chartered Accountants

Devonshire House
582 Honeypot Lane
Stanmore, Middx
HA7 1JS

24 th November 2022

Igloo Artists Limited
Statement of Financial Activities (incorporating an
Income and Expenditure account)
for the year ended 30 November 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	2020 £
Income and endowments from:					
Charitable activities	2	26,574	-	26,574	94,459
Other operating income		-	-	-	10,000
Total incoming resources		26,574		26,574	104,459
Charitable activities	3a	14,124	-	14,124	86,370
Other	3b	13,110	-	13,110	15,652
Total		27,234	-	27,234	102,022
Net (expenditure)		(660)	-	(660)	2,437
Reconciliation of funds					
Total funds brought forward		7,479	-	7,479	5,042
Total funds carried forward		6,819	-	6,819	7,479

The net movement in funds referred to above is the net incoming resources as defined in the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commission for England & Wales and is reconciled to the total funds as shown in the Balance Sheet on page 11 as required by the said statement.

All activities derive from continuing operations

Igloo Artists Limited**Registered number:** 06014730**Balance Sheet****as at 30 November 2021**

	Notes	2021	2020
		£	£
Current assets			
Cash at bank and in hand		7,405	8,629
Creditors: amounts falling due within one year	4	(586)	(1,150)
Net current assets		<u>6,819</u>	<u>7,479</u>
Total net (liabilities)/assets		<u>6,819</u>	<u>7,479</u>
The funds of the charity			
accumulated funds	5	6,819	7,479
Total charity funds		<u>6,819</u>	<u>7,479</u>

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared and delivered in accordance with the special provisions applicable to companies subject to the small companies regime. The profit and loss account has not been delivered to the Registrar of Companies.

Colm Lally

Director

Approved by the board on 24 November 2022

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2021

1 Accounting policies

Basis of preparation

The accounts have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2015) as modified by the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales. The accounts have been drawn up in accordance with the provisions of the Charities Acts and the Companies Acts, and include the results of the charity's operations which are described in the Trustees' Report, all of which are continuing.

Incoming resources

Grants and donations are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Deferred income represents amounts received for future periods and is released to incoming sources in the period for which it has been received. Such income is only deferred when the donor specifies that the donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income is recognised on a receivable basis.

Resources expended

Liabilities are recognised on the accruals basis in accordance with normal accounting principles, modified where necessary in accordance with the guidance given in the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

Governance costs include costs of the preparation and examination of the statutory accounts, the costs of trustee meetings and the cost of any legal advice to trustees on governance or constitutional matters.

Cash flow statement

The charity has taken advantage of the exemption applicable to small companies and not produced a cash flow statement.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2021

1 Trustees remuneration and expenses

No remuneration or benefits were paid to trustees or persons connected with them during the year.

2 Income	Unrestricted funds	Total funds	
	2021	2021	2020
	£	£	£
Other operating income	-	-	10,000
Artist fees	26,574	26,574	94,459
	<u>26,574</u>	<u>26,574</u>	<u>104,459</u>
3 Expenditure	2021	2021	2020
	£	£	£
a Costs of charitable activities			
Artists fees	2,700	2,700	71,736
Production costs	976	976	3,348
Directors' salaries	-	-	9,400
Travel	127	127	190
Other costs	10,321	10,321	1,696
	<u>14,124</u>	<u>14,124</u>	<u>86,370</u>
b Governance costs			
Bank charges	70	70	70
Rent and water rates	12,500	12,500	15,000
Examination and accountancy	540	540	582
	<u>13,110</u>	<u>13,110</u>	<u>15,652</u>
4 Creditors: amounts falling due within one year		2021	2020
		£	£
Accruals		586	1,150
		<u>586</u>	<u>1,150</u>

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2021

5 Analysis of the Net movement in funds	2021
	£
At 1 December 2020	7,479
Net movement in funds from Statement of Financial Activities	(660)
	<hr/>
At 30 November 2021	<u>6,819</u>

4 Related party transactions

There were no related party transactions during the year.

Igloo Artists Limited
Detailed profit and loss account
for the year ended 30 November 2021

This schedule does not form part of the statutory accounts

	2021	2020
	£	£
Sales	26,574	94,459
Cost of sales	12,997	75,864
Gross profit	<u>13,577</u>	<u>18,595</u>
Administrative expenses	14,237	26,158
Operating loss	<u>(660)</u>	<u>(7,563)</u>
Loss before tax	<u>(660)</u>	<u>(7,563)</u>

Igloo Artists Limited
Detailed profit and loss account
for the year ended 30 November 2021

This schedule does not form part of the statutory accounts

	2021	2020
	£	£
Sales		
Sales	<u>26,574</u>	<u>94,459</u>
Cost of sales		
Artist Fees	2,700	71,736
Production costs	976	3,348
Commissions	528	780
Direct labour	8,200	-
Commissions payable	<u>593</u>	<u>-</u>
	<u>12,997</u>	<u>75,864</u>
Administrative expenses		
Employee costs:		
Directors' salaries	-	9,400
Travel and subsistence	<u>127</u>	<u>190</u>
	<u>127</u>	<u>9,590</u>
Premises costs:		
Rent	12,500	15,000
Light and heat	<u>554</u>	<u>503</u>
	<u>13,054</u>	<u>15,503</u>
General administrative expenses:		
Bank charges	70	70
Insurance	62	377
Sundry expenses	<u>384</u>	<u>36</u>
	<u>516</u>	<u>483</u>
Legal and professional costs:		
Accountancy fees	<u>540</u>	<u>582</u>
	<u>540</u>	<u>582</u>
	<u>14,237</u>	<u>26,158</u>
Other operating income		
Other operating income	<u>-</u>	<u>10,000</u>



SIMIAWALL

FISHER PACKMAN & ASSOCIATES

CHARTERED ACCOUNTANTS & BUSINESS ADVISORS

Igloo Artists Limited
Unit 301
449 Bethnal Green Road
London
E2 9QH

Invoice Number 39967
Tax Point 23/11/2022
Client Reference IGL3838

Details	Net	VAT	Total
Preparation of the Accounts for the above company from the information and explanations provided by you and forwarding a copy to you for approval, signature and return: General and taxation services over the period to date including: Preparing the CT600 for the above company from the information and explanations provided by you, and forwarding a copy to you for approval, signature and return:			
Charity Accounts 30-11-21	445.00	89.00	534.00

Payments:

Cheques payable to: Simia Wall

Bank Transfers to:

Sort Code: 30-99-86 Account Number: 62527960

Please use the client reference at the top of the page

Credit card facility also available, please ring office on 020 8732 5500

Payment Terms: Net 30 Days

Please note: Directors and shareholders remain personally responsible for outstanding fees incurred by the company for work carried out by us.

Simia Wall is the trading name of Simia Wall LLP Registered in England & Wales Number OC423823

Principle place of business Devonshire House, 582 Honeypot Lane, Stanmore, Middlesex, HA7 1JS

Total Net Amount 445.00

Total VAT 89.00

Invoice Total 534.00

VAT Reg No: 667 8444 83

Phone: 020 8732 5500

IGLOO ARTISTS LTD

England & Wales - Charity number 1124325

Accounts

Registered number
06014730

Charity Number
1124325

Igloo Artists Limited

Accounts

30 November 2020

Introduction

The trustees are pleased to present their annual report together with consolidated financial statements of the Charity for the year ending November 2020, which are also prepared to meet the requirements for the director's commentary and account for the Companies Act purposes. The financial statements comply with the Charities Act 2011, the Companies Act 2006, The Memorandum and Articles of Associations and the Statement of Recommended Practice - Accounting and Reporting by Charities (SORP 2005).

Chair's report

COVID- 19 has had an enormous impact on access to creative work, and it has also impacted the creation of new work. Creative fields such as dance and theatre are highly physical, with movement and touch at their core. Highly collaborative processes that the directors would typically partake in have been curtailed, postponed or even cancelled during 2020. The year has relied on online exhibitions and exploring remote collaboration, software and tools to bring together dance and interaction design. The directors have strived to work with virtual movement workshops, conferences and talks.

The pandemic has decimated performing, teaching and collaborating practices that are primarily participatory and dependent on social interaction. These exchanges have sometimes put processes in limbo with venues and organisations and institutions unable to commit to projects because of uncertainty.

Through this precarious environment, our directors have had to adapt and be versatile. The report, therefore, maps the year and the achievements made in the difficult circumstances that have permeated culture and society. The directors have demonstrated that they can support their partners' collaborators and associates by harnessing the potential of technologies, facilitating networks and connections between parties. Addressing some of the concerns raised by navigating the 'Coronasphere' has meant a shift in practice to move to the online exhibition space. The directors have been fortunate enough to be involved with a number of ongoing projects which have enabled work to continue and further their professional development.

Projects in development, exhibitions and funding over the year.

DAZZLE

Following on from the successful prototype, the Dazzle team conducted many demonstrations of the project and held many successful meetings with producers, funders and venues. The team applied for a production grant from Creative XR to develop the prototype, and in December 2019, were successful in this second round. In future, to fully realise the scope of the project, it must necessarily be commercial - partly supported by performance ticket sales and other forms of revenue generation. However, the project's ethos must contain sustainable, accessible, downloadable and open-source elements to engage a wider audience. The team (which comprises Gibson/Martelli and future fashion studio Peut-Porter) decided to spin out a separate company, THAYAHT, to produce and manage the DAZZLE project.

EXHIBITIONS

2020 London Film Festival Expanded, BFI South Bank
2020 *Enter Through The Headset 5*, Gazelli Art House, London.
2020 Aotearoa Garden, Ars Electronica Festival for Art, Technology Society, Online
2020 *Raw Green*, Sim Smith Gallery, London
2020 CADAF Art Fair, Online
2020 Skelf *You're in a computer game, Max!* Online

2020 *London Film Festival Expanded*, BFI

From 7 to 18 October 2020, the BFI London Film Festival was the first-ever edition to be widely accessible, with over 50 virtual premieres, free online events and cinema screenings across the land. DAZZLE SOLO presented as part of the festival.

LFF Expanded is the new strand of XR and Immersive art. Alexa Pollmann, Bruno Martelli, Bine Roth and choreographer Ruth Gibson's unique artistic project re-imagines this one-off historical event. Zig-zag motifs – inspired by the naval dazzle-ship patterns from the First World War – are applied to costumes and set design, playing with audiences' vision and perception. These astonishing visuals build the optical framework for a multi-sensory live performance and fine arts exhibition, which will premiere in spring 2021. It's an incredible fusion of dance and immersive technology for multiple participants. We are proud to present a work-in-progress single-user-version of the show. Let's have a Ball'.

2020 *Enter Through The Headset 5* at Gazelli Art House, London.

04 September – 03 October

The fifth anniversary of the groundbreaking new media group exhibition series features Rebecca Allen, Jocelyn Anquetil, BRIGHTBLACK, Claudia Hart, Michael Takeo Magruder with Drew Baker, Gibson/Martelli with Roche & Mercier, Matterlurgy, Mbryonic with Xavier Sole, Iain Nicholls and Matteo Zamagni.

2020 Aotearoa Garden Ars Electronica Festival for Art, Technology Society

September 09-13, 2020

Gibson/Martelli presented a VR version in Mozilla Hubs of the moving image installation WAHAWAEWAO together with our collaborators Carol Brown + Russell Scoones as part of the Aotearoa Garden representing New Zealand for Ars Electronica.

2020 *New Raw Green*, Sim Smith Gallery London

18 July – 15 August 2020

Sim Smith invited Gibson/Martelli to present at a group show that explored new notions of the environment, body and the landscape, sculpture and painting, film and photography. Set amid the Covid-19 pandemic, human rights protests and climate change, where the foundational assumptions of art are remade.

2020 *YOU'RE IN A COMPUTER GAME, MAX!*

21 April – 20 July

The exhibition positions the work of 8 artists in a navigational 3-dimensional digital space, within which muted videos overlap and collide to form new combinations, and a user performed soundtrack of the artists sound works provides the backdrop. Katriona Beales / Daria Blum / Rovert Cervera / Gibson/Martelli / Leiken / Bill Leslie / Jonas Pequeno / Daniel Shanken.

2020 *CADAF ART FAIR Online*

The art fair is devoted to supporting a global community of galleries, artists, and collectors. CADAF launched CADAF Online, a virtual art fair held online from 25 June to 28, 2020.

Gibson/Martelli VR works were shown as part of CADAF Online with Gazelli Art House alongside Rebecca Allen & Claudia Hart.

TALKS

DATA VISIONARIES: RE-IMAGINING MULTI-SENSORY EXPERIENCES.

27-Oct-20

Gibson/Martelli presented as a part of the panel at Simon Fraser University. *'Can new technologies incorporating artificial intelligence (AI) and computational creativity re-imagine what it means to produce and consume art?'* part of *'The Data Visionaries Series presents Data for the Senses: Re-Imagining Multi-Sensory Experiences.'*

GAME ENGINES BEYOND GAMES

29 August and 05 September

Gibson and Martelli were invited to speak at this two-part online symposium bringing together artists, curators and scholars to explore the expanded concept of game engines. Other speakers included Joseph de Lappe, Phoenix Perry, Colleen Macklin, Nick Fortugno, Mattie Brice, Marie-Claire le Blanc Flanagan.

AWARDS & COMMISSIONS

2020 Creative XR 2nd Round Funding Digital Catapult(with Peut-Porter)

2020 UKRI Business-led innovation in response to global disruption (with THAYAHT)

2020 EPIC MEGA GRANT for DAZZLE (with THAYAHT)

RESEARCH

4I PROJECT

September 2019 - September 2021

The directors have been part of a group of researchers exploring machine learning in virtual reality. 4i *'Immersive Interaction design for Indie developers with Interactive Machine Learning'* aims to support independent developers and artists in designing movement and body-based interaction for Virtual Reality and immersive media. This project builds tools to allow designing by moving via Interactive Machine Learning. Creating better tools and working processes aims to enable developers to create better movement interaction for players, audiences and end-users.

This work has continued throughout the pandemic, but most in-person workshops cancelled, however hackathons and presentations at various conferences and symposia have taken place. For example, at Tate Modern for international Women's Day 19 March 2020, VR Hackathon: Hand Tracking interaction 10-16th September 2020, I3VA Workshop on Immersive Interaction design for IVAs 18th October 2020. The project offered three small residency grants for artists to use the new tool *'InteractML'* developed by the 4i research team.

Streaming Mocap

July 2020

Bruno Martelli is part of an award-winning team that the UKRI has funded to research and develop an open source tool: MotionRiver: the Universal Mocap Streamer.

'Imagine immersing yourself in a VR experience in the UK where all the characters are animated by live actors from Australia or a dance video game that features real dancers captured in Mumbai. MotionRiver allows developers to create new types of responsive experiences. From immersive live performances to interactive video games – the difference here is that instead of repeating the same programmatic or looping sequence, over and over, characters will be able to react and respond naturally and realistically – because real actors control them. MotionRiver is an innovative open-source software toolkit that inputs and outputs a wide variety of mocap data converted into a 'universal' format. Just as Android and iOS work on different phones, there are also other types of mocap data – and this tool will solve the compatibility problem – allowing more interconnectivity. The application streams data over the internet to remote computers running the application, receiving and using the motion data in the desired format.'

PUBLICATIONS

Gibson, R., & Martelli, B. (2019). Art of the Accident. In Error, Ambiguity, and Creativity: A Multidisciplinary Reader Popat. S, Whatley. S, 2020 Palgrave Macmillan.

Brown. C, Gibson. R, Roche. J *Towards a Deterritorialised Field of Dance in Dance Fields: Staking A Claim for Dance in the Twenty-First Century* David, Ann R., Michael Huxley, Sarah Whatley (eds) 2020 Dance Books.

OTHER

EXPANDED FIELDS (MOZILLA HUBS) as part of LIVE COLLISION

A moving image installation with film, sound and virtual reality.

Nov 27 -Dec 04

Expanded Fields (Mozilla Hubs) draws on the collaborative project by dance artist Jenny Roche, Gibson/Martelli and composer Mel Mercier, with dancers Kévin Coquelard, Henry Montes and Ursula Robb. Re-imagined for Mozilla Hubs, this virtual installation invites audiences into an intimate perspective of the complexities of individual and shared experiences of dancing together. Each audience member gains an avatar when they enter Mozilla Hubs to move around the virtual exhibition space and encounter different aspects of the installation. When we are restricted from experiencing the live performance together in space, this installation offers the viewer an opportunity to explore the work online from multiple perspectives.

PRESS

GUARDIAN 13 October 2020

'Virtual voguing and digital razzle-dazzle: London film festival takes the arts into a new dimension.'

Springback Magazine 27 October 2020

'Dancing Virtually Into The London Film Festival'

Public Benefit Statement

We have been promoting artistic appreciation to the wider public by creating cultural events, openings, workshops and talks. Many of these events took place online or in art galleries, for conferences and Higher Education Institutions. We publicised them, in a broad spectrum of media, as widely as possible. All the events the directors were involved in were open to members of the public. The artists hold education sessions, talks & dissemination events open to the general public & free.

The artists delivered high-quality supervision to students across different disciplines by coordinating tutorials, & workshops.

Objectives and Activities of the Charity

Our purposes and activities:

The purpose of the Charity is to further the advancement of the arts and education in the arts in particular but not exclusively by:

- (i) providing workshops in the visual, media and performing arts for the benefit of the general public
- (ii) improving the quality of life of children and young people with physical and mental disabilities through the design and production of sensory environments and material; and
- (iii) producing, presenting and distributing new artworks

Plans for future periods

invitation to tender for Coventry City of Culture for '*DAZZLE*'

Proposal to Arebyte Gallery

Solo exhibition at Gazelli Art House

Meetings with venues for exhibitions

The artists are considering applying to several trusts and foundations for funds for new projects and continue to strengthen links with the community, our audiences and peers.

Reference and administrative details

Our advisors

Independent examiner

Nik Fisher FCCA Simia Wall

Bankers

NatWest plc, Aldgate Branch, PO Box 10863 130

Directors

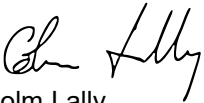
The following persons served as directors and trustees during the year:

Colm Lally
David Surman

Small company provisions

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

This report was approved by the board on 31st August 2021 and signed on its behalf.



Colm Lally
Director

Igloo Artists Limited
Independent Examiner's Report to the trustees of the charity

I report on the accounts of the company for the year ended 30th November 2020 which are set out on pages 10 to 14.

This report is made solely to the trustees, as a body, in accordance with the regulations made under Section 154 of the Charities Act 2011. My work has been undertaken so that I might state to the charitable company's 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 charitable company and the charitable company's trustees, as a body, for my work, for this report, or for the opinions I have formed.

Respective responsibilities of trustees and examiner

The trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 145(3) of the Charities Act 2011 (the Act) and that an independent examination is needed.

Having satisfied myself that the charitable company is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145(1)(a) of the Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the Act; and
- to state whether particular matters have come to my attention.

Basis of Independent Examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Igloo Artists Limited
Independent Examiner's Report to the trustees of the charity

Independent Examiner's Statement

In connection with my examination, no matter has come to my attention:

1) which gives me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006;
(ii) to prepare accounts which accord with the accounting records and comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;
have not been met; or

2) to which, in my opinion, attention should be drawn in my report in order to enable a proper understanding of the accounts to be reached;

Nik Fisher FCCA
Simia Wall
Chartered Accountants

Devonshire House
582 Honeypot Lane
Stanmore, Middx
HA7 1JS

31st August 2021

Igloo Artists Limited
Statement of Financial Activities (incorporating an
Income and Expenditure account)
for the year ended 30 November 2020

	Notes	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £	2019 £
Income and endowments from:					
Charitable activities	2	94,459	-	94,459	47,322
Other operating income		10,000	-	10,000	-
Total incoming resources		104,459	-	104,459	47,322
Charitable activities	3a	86,370	-	86,370	43,975
Other	3b	15,652	-	15,652	554
Total		102,022	-	102,022	44,529
Net (expenditure)		2,437	-	2,437	2,793
Reconciliation of funds					
Total funds brought forward		5,042	-	5,042	2,249
Total funds carried forward		7,479	-	7,479	5,042

The net movement in funds referred to above is the net incoming resources as defined in the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commission for England & Wales and is reconciled to the total funds as shown in the Balance Sheet on page 11 as required by the said statement.

All activities derive from continuing operations

Igloo Artists Limited
Registered number:
Balance Sheet
as at 30 November 2020

06014730

	Notes	2020 £	2019 £
Current assets			
Cash at bank and in hand		8,629	5,610
Creditors: amounts falling due within one year			
	4	(1,150)	(540)
Net current assets		<u>7,479</u>	<u>4,253</u>
Total net (liabilities)/assets		<u>7,479</u>	<u>4,253</u>
The funds of the charity			
accumulated funds	5	7,479	4,253
Total charity funds		<u>7,479</u>	<u>4,253</u>

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared and delivered in accordance with the special provisions applicable to companies subject to the small companies regime. The profit and loss account has not been delivered to the Registrar of Companies.



Colm Lally
 Director

Approved by the board on 31 August 2021

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2020

1 Accounting policies

Basis of preparation

The accounts have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2015) as modified by the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales. The accounts have been drawn up in accordance with the provisions of the Charities Acts and the Companies Acts, and include the results of the charity's operations which are described in the Trustees' Report, all of which are continuing.

Incoming resources

Grants and donations are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Deferred income represents amounts received for future periods and is released to incoming sources in the period for which it has been received. Such income is only deferred when the donor specifies that the donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income is recognised on a receivable basis.

Resources expended

Liabilities are recognised on the accruals basis in accordance with normal accounting principles, modified where necessary in accordance with the guidance given in the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

Governance costs include costs of the preparation and examination of the statutory accounts, the costs of trustee meetings and the cost of any legal advice to trustees on governance or constitutional matters.

Cash flow statement

The charity has taken advantage of the exemption applicable to small companies and not produced a cash flow statement.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2020

1 Trustees remuneration and expenses

No remuneration or benefits were paid to trustees or persons connected with them during the year.

2 Income	Unrestricted funds	Total funds	
	2020	2020	2019
	£	£	£
Other operating income	10,000	10,000	-
Artist fees	94,459	94,459	47,322
	<u>104,459</u>	<u>104,459</u>	<u>22,022</u>
3 Expenditure	2020	2020	2019
	£	£	£
a Costs of charitable activities			
Artists fees	71,736	71,736	21,792
Production costs	3,348	3,348	7,100
Directors' salaries	9,400	9,400	8,900
Travel	190	190	2,459
Other costs	1,696	1,696	3,724
	<u>86,370</u>	<u>86,370</u>	<u>43,975</u>
b Governance costs			
Bank charges	70	70	44
Rent and water rates	15,000	15,000	-
Examination and accountancy	582	582	510
	<u>15,652</u>	<u>15,652</u>	<u>554</u>
4 Creditors: amounts falling due within one year		2020	2019
		£	£
Accruals		1,150	568
		<u>1,150</u>	<u>568</u>

Igloo Artists Limited
Notes to the Accounts
for the year ended 30 November 2020

5 Analysis of the Net movement in funds	2020
	£
At 1 December 2019	5,042
Net movement in funds from Statement of Financial Activities	2,437
	<hr/>
At 30 November 2020	<u>7,479</u>

4 Related party transactions

There were no related party transactions during the year.

Igloo Artists Limited
Detailed profit and loss account
for the year ended 30 November 2020

This schedule does not form part of the statutory accounts

	2020	2019
	£	£
Sales	94,459	47,322
Cost of sales	75,864	28,892
Gross profit	<u>18,595</u>	<u>18,430</u>
Administrative expenses	26,158	15,637
Operating (loss)/profit	<u>(7,563)</u>	<u>2,793</u>
(Loss)/profit before tax	<u>(7,563)</u>	<u>2,793</u>

Igloo Artists Limited
Detailed profit and loss account
for the year ended 30 November 2020

This schedule does not form part of the statutory accounts

	2020	2019
	£	£
Sales		
Sales	<u>94,459</u>	<u>47,322</u>
Cost of sales		
Artist Fees	71,736	21,792
Production costs	3,348	7,100
Commissions	<u>780</u>	<u>-</u>
	<u>75,864</u>	<u>28,892</u>
Administrative expenses		
Employee costs:		
Directors' salaries	9,400	8,900
Travel and subsistence	<u>190</u>	<u>2,459</u>
	<u>9,590</u>	<u>11,359</u>
Premises costs:		
Rent	15,000	-
Light and heat	<u>503</u>	<u>-</u>
	<u>15,503</u>	<u>-</u>
General administrative expenses:		
Telephone and fax	-	1,337
Stationery and printing	-	311
Bank charges	70	44
Insurance	377	624
Equipment expensed	-	1,452
Sundry expenses	<u>36</u>	<u>-</u>
	<u>483</u>	<u>3,768</u>
Legal and professional costs:		
Accountancy fees	<u>582</u>	<u>510</u>
	<u>582</u>	<u>510</u>
	<u>26,158</u>	<u>15,637</u>
Other operating income		
Other operating income	<u>10,000</u>	<u>-</u>