

Registered number
06014730

Charity Number
1124325

Igloo Artists Limited

Accounts

30 November 2021

Introduction

The trustees are pleased to present their annual report together with consolidated financial statements of the Charity for the year ending November 2021, 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 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 (IIIE) 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

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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:
Balance Sheet
as at 30 November 2021

06014730

	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	6,819

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	<hr/> 13,577	<hr/> 18,595
Administrative expenses	14,237	26,158
Operating loss	<hr/> (660)	<hr/> (7,563)
Loss before tax	<hr/> (660)	<hr/> (7,563)

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	593	-
	<u>12,997</u>	<u>75,864</u>
Administrative expenses		
Employee costs:		
Directors' salaries	-	9,400
Travel and subsistence	127	190
	<u>127</u>	<u>9,590</u>
Premises costs:		
Rent	12,500	15,000
Light and heat	554	503
	<u>13,054</u>	<u>15,503</u>
General administrative expenses:		
Bank charges	70	70
Insurance	62	377
Sundry expenses	384	36
	<u>516</u>	<u>483</u>
Legal and professional costs:		
Accountancy fees	540	582
	<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 Honeyput 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