

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

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.

Average number of employees		<b>2024</b> 1	<b>2023</b> 1
<b>2 Income</b>	<b>Unrestricted funds</b>	<b>Total funds</b>	
	<b>2024</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Other operating income	-	-	-
Artist fees	98,361	98,361	17,047
	<u>98,361</u>	<u>98,361</u>	<u>17,047</u>
<b>3 Expenditure</b>	<b>2024</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>
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>
<b>4 Creditors: amounts falling due within one year</b>		<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
Accruals		<u>570</u>	<u>540</u>

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

<b>5 Analysis of the Net movement in funds</b>	<b>2024</b>
	<b>£</b>
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 reimagined 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 Franksen**, 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 screen dance 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 £
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**Igloo Artists Limited**  
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**1 Accounting policies**

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**Igloo Artists Limited**  
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**1 Trustees remuneration and expenses**

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

	<b>2024</b>	<b>2024</b>	<b>2023</b>
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	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
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Accruals	<u>570</u>	<u>540</u>

**Igloo Artists Limited**  
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<b>5 Analysis of the Net movement in funds</b>	<b>2024</b>
	<b>£</b>
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

CIC Accounts year end Nov 2024

Net	VAT	Total
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 Honeyport Lane, Stanmore, Middlesex, HA7 1JS

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Phone: 020 8732 5500