



TaikaBox ry Operational Report 2014/15

Mission and Vision

The aim of TaikaBox ry is to a) integrate dance and technology and explore new performance and production channels and models that enable more people to experience dance; b) support and develop artistic activity in the field of dance and technology in different ways, such as through projects, residencies and workshops; c) support international collaboration, particularly between Wales and Finland.

To succeed with its aims TaikaBox ry will 1) explore, produce and present high quality dance projects that integrate technology in different ways, working in Oulu, nationally, internationally and through online channels; 2) actively bring people into its projects to experiment and experience dance; 3) organise high quality training in dance/technology through residencies and workshops.

One of TaikaBox ry's long-term aims is to develop Oulu into an internationally recognised dance/technology hub.

Introduction

2015 saw big changes to TaikaBox's structure and operations. The artistic directors of TaikaBox: choreographer/dancer Tanja Râman and digital artist John Collingswood moved from Wales to Finland and registered TaikaBox as a not-for-profit association TaikaBox ry. The association started operating in Finland from June. Due to these major changes to TaikaBox's structure and operations, this report provides wider and deeper perspectives in order to shed light onto the organisation's structure, its changes and its operations.

Summary of TaikaBox's previous activities

Operations in Wales

TaikaBox is a not-for-profit organisation founded in Wales (UK) in 2010. Since its creation, TaikaBox has systematically developed its artistic work and organisational structure in Cardiff, Wales. TaikaBox's development has been significantly supported by Coreo Cymru's Associate Artist Scheme with £8000 investment and an ACW grant for organisational development. TaikaBox's structure, operational and managerial development have all evolved alongside the organisation's artistic work and vision.

The developments in management and structure, on the other hand, have opened up new possibilities – particularly in the use of technology and international partnership building. 2014 and 2015 saw big changes in TaikaBox's research and production activities. TaikaBox gained a large grant (£47,555) from Nesta/Arts and Humanities Research Council/Arts Council Wales and another grant (£25,500) from ACW for two major research projects. The purpose of these grants were to develop new audiences for dance. These research projects have significantly contributed to the development of TaikaBox's artistic working methods. They have helped developing new approaches to work which aim to integrate artistic research and production processes together with audience engagement activities, maximizing the use of online platforms and communication

channels as part of the process. Further information about Please Switch On Your Mobile Phones can be found at: <http://www.pleaseswitchon.com>

In 2014 TaikaBox produced and/or performed six different projects: two full-evening dance performances (Please Switch On Your Mobile Phones and Beyond the Body), two shorter dance pieces, one installation and one dance film. All projects in total engaged over 4600 people. TaikaBox created four research projects, out of which Rites for the Digital Shaman is a long-term project running for several years. TaikaBox presented 28 live performances during the year. As part of its research projects in 2014 TaikaBox developed online performance platforms and expanded its audience reach via online performance forums such as Periscope. The same year, TaikaBox made its first international broadcast via Skype to Kopro Gallery at Stravinsky Academy in Lodz, Poland and tested the use of YouTube Live streaming during its Please Switch On Your Mobile Phones projects. TaikaBox's immersive 360 degree dance film: The Beautiful created in co-production with 4Pi and Coreo Cymru in 2012 continued touring successfully in 2014. It toured widely in the UK, visited China for two weeks and Austria, where it won third prize in Short Cuts Experimental film festival. Further information can be found: <http://taikabox.com/submergence/> and <http://www.thedancedome.com> The Beautiful has continued its international touring and it was shown in Australia in 2015.

TaikaBox's artistic work grew in Wales and it established itself as one of the significant organisations specializing in dance production with technology in Wales. TaikaBox created projects that are varied and multilayered.

Transition to Finland and current status

2015 saw an important transition in the move to Finland. In June, TaikaBox started its operations in Oulu as a registered not-for-profit association, TaikaBox ry. Some activities in Wales continued, but due to the transition period there were less projects taking place. The aim of the expansion was to start building an artistic bridge between Wales and Finland and enable bi-national productions to be created. The long-term aim of the bi-national production model is to enhance artistic and cultural exchange between Wales and Finland, increase networks and - through varied international activity - to enrich local artistic work in both countries.

In 2015, TaikaBox focused on producing smaller and more flexible projects, which mainly aimed to create a foundation for the development of the new operational and production models and helped in mapping out and building new partners. All in all, TaikaBox presented eight projects in 2015. These included one full-length and four shorter dance productions, two installations and one dance film. TaikaBox also developed its use of online platforms and mechanisms during its projects. Good examples of this type of activity are the projects: A Study in Telesymbiosis and Heart and sOul. In A Study in Telesymbiosis two dancers in different countries perform a duet, made telepresent using FaceTime. Tanja and John performed at Oulu City Theatre and their collaborator, Lucy May Constantini, performed as part of Wales Dance Platform in Newport. John created a soundscape live in Finland which responded to Lucy's movement in Wales. Further information about the project can be found: <http://taikabox.com/telesymbiosis/> Heart and sOul, on the other hand, utilized Elisa Videra Cloud Connect conferencing technology and SoundJack. Tanja and John performed live as part of the international Global Forum 2015 conference in Oulu and their collaborator - electronic musician Antony Ryan - created the sound environment live from Denmark. The performance was based on structured improvisation and all aspects (dance, projected visuals and soundscape) interacted with each other.

The performance of A Study in Telesymbiosis to an invited audience in June 2015 was TaikaBox's first performance in Finland after the move. During the Summer and Autumn 2015 TaikaBox ry focused on building connections with the local dance and art sectors and creating a strong base for the association's further operations. The association was presented several times in a temporary art gallery EverWhatGallery (<http://whatevergalleria.com>) at the centre of Oulu throughout August. Around 200 people attended TaikaBox's performance of Rites for the Digital Shaman (<http://>

taikabox.com/shaman/) as part of Oulu Art Night programme at the gallery and another 77 people watched it streamed live all over the world via Periscope.

TaikaBox's newest and also the first bi-national production: *Between Coil and Recoil* was co-produced together with JoJo (Oulu Dance Centre), Theatr Harlech and Coreo Cymru with support from ACW's Creative Wales Ambassador Award (<http://www.artscouncilofwales.org.uk/arts-in-wales/inspire/make/creative-wales/ambassador-awards-2014-15>). The production premiered at Oulu City Theatre in September. The project applied TaikaBox's previous research and made it possible for the audience to participate in the development of the work in significant ways. TaikaBox strongly believes that a passive role of watching a performance is not enough for audiences of 21st century, but people are increasingly interested in active ways of participating in the arts. During the last two years, TaikaBox has developed a more open approach to its research and production processes and aims to engage the audience in the creative process in practical and meaningful ways. A good example of this way of working is *Between Coil and Recoil* project. TaikaBox organised nine open sessions during the creative process in Wales and Finland.

TaikaBox has actively worked towards building connections within the local and national dance sectors and created contacts with other organisations and businesses in Oulu. TaikaBox has started mapping out potential new partners for its future projects, out of which some have already started. TaikaBox created and performed a short piece to over 280 international delegates as part of the international Global Forum 2015 conference (<http://globalforum.items-int.com/#program>) in Oulu in September. The theme of the conference was Digitalization - From Disruption to Sustainability and it was organized by Oulu City and BusinessOulu in partnership with other Finnish and international partners. TaikaBox also created and performed another short piece in an evening event organised by Naisten Pankki at Oulu City Theatre as part of writer Sofi Oksanen's *Norma* book tour in October. Over 120 people watched the performance.

Alongside its local network building and presentations, TaikaBox has started to create connections with key national organisations. In November, TaikaBox performed in Helsinki as part of the first national industry-wide professional dance forum in Finland: *Kiertoliike* - organised by Dance House Finland. The theme of the event was *power: shared power - dictatorship*. TaikaBox presented three versions of its *Please Switch On (PSO)* project as examples of a democratic co-creation system.

TaikaBox continued with its international activity during the transitional period. TaikaBox performed, participated and created projects, taught workshops and residencies in France, Wales, Czech Republic and Japan. TaikaBox actively continued developing new international relations with the support of an International Opportunities Fund from Wales Arts International.

TaikaBox feels strongly about investing in local freelance dance artists through its projects. The organisation offered free morning classes during its *Between Coil and Recoil* project in Wales and in Finland. The purpose of offering free morning classes was about supporting the local dancers, provide them with opportunities to network and imbed TaikaBox more strongly into the local dance sector in each country.

By the end of October in 2015 TaikaBox had performed 15 live performances, 9 open rehearsals, several streaming events, 2 installations and presented 1 dance film, engaging over 2000 people in its projects.

Changes in the membership scheme

Apart from its board TaikaBox ry didn't have any other members in Finland. In Wales, the organisation didn't operate an official membership scheme, but worked on gaining followers. Because of this TaikaBox didn't charge membership fees either. Developing a new membership scheme in Finland will be one of the association's structural and operational targets for the the next couple of years. TaikaBox ry's operations are based on openness and on the ethos that dance belongs to everyone. Up to this point, TaikaBox has worked to create a multi-directional dialogue

with its followers with the aim to benefit all parties involved. The organisation has reached new people through its followers' networks in exchange of – often free of charge – unique art experiences. TaikaBox ry will apply these approaches to developing its new membership scheme. The idea is to build the membership scheme over a longer period of time. A pilot version of the scheme will be launched in early 2016. The new membership scheme will support the association's aims, make large-scale and varied membership possible without geographical boundaries. The aim is also to provide each member with something unique and personal.

Board and board meetings

At the beginning of 2014 there were seven directors in TaikaBox's board: choreographer/dancer Tanja Râman, digital artist John Collingswood, theatre director Simon Harris, director of dance degree at Cardiff Metropolitan University Sally Varrall, brand manager Julian Sykes, marketing manager Helen di Duca and producer John Williams (Chair of TaikaBox at that time). During the year TaikaBox recruited BBC programme producer Ynyr Williams. TaikaBox ry is governed by the same board. In 2015, John Williams was obliged to step down from the board and Tanja Râman became the new (acting) Chair for TaikaBox to help with the transition period in Finland.

In 2014 TaikaBox board gathered in Cardiff, Wales three times: in April, September and December. In 2015 the board meetings took place in Cardiff, Wales and via online platforms during April, October and December. It was decided that TaikaBox is registered in Finland as an association in the board meeting in April 2015. TaikaBox ry's first board meeting was held in October 2015.

Dissemination

At the beginning of 2015 TaikaBox had 537 people in its e-mailing list. The mailing list grew 9% to 604 by the end of the year. TaikaBox send out five e-newsletters. By the end of October 2015 TaikaBox had increased the list by 9% and it included 665 names. TaikaBox sent out 4 newsletters during 2015.

Budget

In 2014, TaikaBox's turnover was £90,794. This included project grants (76%) and box office and performance fees (10%). TaikaBox received £11,965 worth of in-kind support from different organizations.

In 2015, TaikaBox's turnover was significantly lower due to the reduced number of projects in Wales during the transitional period. The turnover was £28,949. This included project grants (88%) and box office and performance fees (10%). TaikaBox received £3,500 worth of in-kind support for its projects.

TaikaBox (UK) is a project-funded organisation, which is the most common form for not-for-profit organisations to exist in Wales. Organisations can apply to Arts Council of Wales for being included as portfolio organisations, which gain regular funding over a three-year period. However, these organisations tend to have more employees and a more restricted operational structure. TaikaBox, on the other hand, is lighter and it has a more flexible operational structure.

TaikaBox ry's turnover during the first half a year from June 2015 was 21 397 €, which consisted of grants (35%) and performance fees and production fees (65%). TaikaBox ry didn't apply for funding from Finland for its operations in 2015 due to its short financial year. Its activities were mainly financed via TaikaBox (UK) and project income.

Chairman's summary

During the last two years, TaikaBox has worked hard to support the transition to Finland and to face the challenges that have risen. During the transition TaikaBox has evolved in many ways. This process will probably continue for the next two years as TaikaBox is developing its bi-national structure and operational model. Through working systematically and controlling the risks relating to the transition period, the transition can also propose new opportunities that can benefit not only

TaikaBox but the larger Welsh and Finnish dance sectors in long-term. TaikaBox's development is based on a long-term strategic plan and partnership building locally, nationally and internationally. TaikaBox ry works towards contributing to the development of dance and technology and to benefit all involved. Although the transitional period has brought - and will bring - some big challenges, such as the incredible pace that TaikaBox has to integrate in the local dance sector in Oulu and the Finnish dance sector and the need for it to develop its structure according to Finnish legislation relating to associations, the transition will also provide new big artistic and cultural benefits. These benefits include enriching the arts, developing local artists and increasing networks in both countries. TaikaBox feels that locating in Oulu has a great significance in its development in relation to the competition in the rest of Finland, where there is relatively little use of technology in dance and performing arts. TaikaBox believes that Oulu, as a digital city, has great potential to become – through systematic grass-root level work – an internationally-recognized dance and technology hub fairly quickly. It could become a centre that supports and produces high quality projects and events, as well as trains and supports the development of new makers.

Raportin tiedot EUR/Reporting in EUR

16.6.2015

31.12.2015

VARSINAINEN TOIMINTA/ACTUAL OPERATIONS

Toiminnanala 1/Operational field 1

| | |
|--|-----------|
| Tuotot/Income | 21397,00 |
| Kulut/Expenditure | |
| Henkilöstökulut/PAYE expenses | -15204,66 |
| Muut kulut/Other expenses | -3516,88 |
| Kulut yhteensä/Expenses in total | -18721,54 |
| Toiminnanala 1 yhteensä/Operational field in total | 2675,46 |

Tuotto-/kulujäämä/Income/expenditure 2675,46

Tuotto-/kulujäämä/Income/expenditure 2675,46

Sijoitus- ja rahoitustoiminta/Investment and funding

Tuotot/Income 0,07

Tuotto-/kulujäämä/Income/Expenditure 2675,53

TILIKAUDEN TULOS/OUTPUT OF THE ACCOUNTING PERIOD 2675,53

TILIKAUDEN YLI-/ALIJÄÄMÄ/

PROFIT/DEFICIT OF THE ACCOUNTING PERIOD

2675,53

Jakso/period 12/15-12/15 Tase/Balance sheet

31.12.2015

EUR

Vastaavaa/Assets

VAIHTUVAT VASTAAVAT/CHANGING ASSETS

Lyhytaikaiset/Short-term assets

Siirtosaamiset/Movable assets

495,90

Lyhytaikaiset saamiset yhteensä/Short-term assets in total

495,90

Rahat ja pankkisaamiset/Money and bank assets

Rahat ja pankkisaamiset yhteensä/Money and bank assets in total

3 331,21

Vaihtuvat vastaavat yhteensä/Changing assets in total

3 827,11

Vastaavaa yhteensä/Assets in total

3 827,11

Jakso/period 12/15-12/15 Tase/Balance sheet

31.12.2015

EUR

Vastattavaa

OMA PÄÄOMA/OWN CAPITAL

| | |
|--|----------|
| Tilikauden yli-/alijäämä/profit/deficit of the accounting period | 2 675,53 |
| Oma pääoma yhteensä/Own capital in total | 2 675,53 |

VIERAS PÄÄOMA/FOREIGN CAPITAL

Lyhytaikainen/Short-term

| | |
|---|----------|
| Muut velat/Other debt | 323,42 |
| Siirtovelat/Movable debt | 828,16 |
| Lyhytaikaiset velat yhteensä/Short-term debt in total | 1 151,58 |
| Vieras pääoma yhteensä | 1 151,58 |

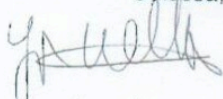
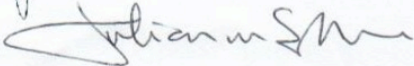
Vastattavaa yhteensä 3 827,11

Tositelajit ja säilyttämistapa

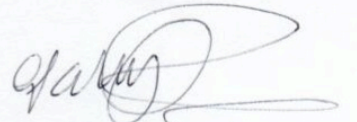
| | | |
|------------------|----|--------------------|
| Kassatositteet | |) paperitositteina |
| Muistiotositteet | 50 |) |
| Siirtositteet | 99 |) |

Tilinpäätöksen allekirjoitus

Oulussa, 29. 2 .2016

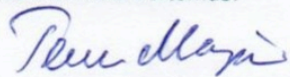
A. Di Duca.
S. Varzell
S. Hami


Tanja Rämön

Tilinpäätösmerkintä

^{TOIMINNANTARKKASTUKSESTA}
Suoritetusta tilintarkastuksesta on tänään annettu kertomus.

Oulussa, 9 . 3 .2016


TERESA MASURI

Operations Monitoring Report

Association TaikaBox ry for its members

I have checked the association TaikaBox ry's finances and management for the accounting period 16.06.2015 – 31.12.2015

The board of the association is responsible for the organisation's accounts being legal and that its funds are organised in a responsible way. The duty of the operations monitor is to check the association's finances and management according to the breadth of the operations.

I have familiarized myself with TaikaBox ry's constitution, accounting documents and the minutes of the board meetings in 2015. I have observed that they have been thoroughly and appropriately prepared. The end of year accounts have been prepared by accountant: A. Karppinen Oy.

In the checking process, I did not observe any harm to have been done to the association neither has legislation or constitution been contravened.

in Haapavesi 9.3.2016

Teresa Majuri