Company no. 08924635
Charity no. 1205824

Impermanence Dance Theatre

Report and Unaudited Financial Statements

28 February 2026

Impermanence Dance Theatre

Reference and administrative details

For the year ended 28 February 2026

Company number	08924635
Charity number	1205824
Registered office and operational address	8 St. Michaels Hill Bristol England BS2 8DT
Trustees	Trustees, who are also directors under company law, who served during the year and up to the date of this report were as follows: Suzanne Rolt - Chair Andrew Hay Thomas Andrew Jackson Cleo Lake Katherine Yedigaroff
Bankers	National Westminster Bank Plc 15 Victoria Street Paignton TQ4 5DE
Independent examiners	Godfrey Wilson Limited Chartered accountants and statutory auditors 5th Floor Mariner House 62 Prince Street Bristol BS1 4QD

Impermanence Dance Theatre

Report of the trustees

For the year ended 28 February 2026

IMPERMANENCE is a boundary-pushing, genre-defying dance theatre company.

Our work is thought-provoking, issue led, rebellious, spirited. We seek interdisciplinary, inclusive, cohesive, powerful performance.

IMPERMANENCE's mission is to create transformative, entertaining, world-class productions and build a thriving dance scene in Bristol.

To achieve this, we deliver a programme of work across our four activity strands - SCREEN, STAGE, PRESENT, ENGAGE - meeting audiences and participants through an incredibly wide range of cultural opportunities.

SCREEN: Award winning cinema, experimental short films, innovative digital publishing.

STAGE: Critically acclaimed dance work for Cabarets, Theatres, Festivals and Site-Specific productions.

PRESENT: A world class programme of dance artists and companies at The Mount Without and other South West venues.

ENGAGE: For dancers, artists, young people and members of the community; a programme of workshops, classes and development opportunities.

Charity objectives
The objectives of the charity as set out in its governing document are; for the public benefit to promote the arts, particularly but not exclusively, the arts of dance and contemporary music by the development and production of live performances, films, digital media and related workshops and classes.

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity' (PB2).

Governance structure
The organisation is a charitable company limited by guarantee, incorporated on 5 March 2014 and registered as a charity on 21 November 2023.

The company was established under a Memorandum of Association which sets out the objectives and powers of the company and is governed by the Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £10.

The directors of the company are also charity trustees and for the purpose of charity law and throughout this report they are collectively referred to as the trustees. As set out in the articles of association, the number of trustees should not be less than three and there is no restriction on a maximum number.

The Board of Trustees meets quarterly. Staff and board working groups have also been set up to support specific areas of strategy development. At the time of the submission of this report there are five trustees.

The trustees present their report along with the financial statements of the charity for the year ended 28 February 2026.

Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (effective from January 2019).

Chair's statement

In a world where strategies tend towards three or five years, it's been hugely rewarding to reach this point and to reflect on our work not only across 2025/26 but within the framework of Impermanence's trajectory since its formation as a charity in 2023. And its ascent has been nothing short of extraordinary.

From the very start, we have never shied away from setting ambitious goals, and the talent and sheer tenacity of the Impermanence team has ensured that we have met, and more often than not, exceeded each one. Our commitment to creating an international centre for contemporary dance and culture at The Mount Without has never wavered and, today, we are closer than ever to realising this vision. It is an ambition that has garnered support and applause both locally and from far afield, fuelled by international artist visits, glowing press reviews and a loyal and growing audience following.

Our ongoing success is due in large part to the endorsements and generous financial support we have received from so many charitable trusts, foundations and individuals – our thanks go out to each and every one of these for the faith they have shown in the company. Our thanks go too to our chorus of Patrons and we now count amongst its members not only the first, Sir Mark Rylance, but also Lea Anderson, Alistair Spalding, Tom Morris, Amanda Britton and The Lord Lieutenant of Bristol, Peaches Golding.

While our hearts reside at the former church The Mount Without, lovingly restored by one of our earliest and most steadfast advocates and friends, Norman Routledge, our production of VENUS 2.0 took flight around the country in 2025, supported by Arts Council England. Forged in the red-hot crucible of creative freedom and close collaboration, this production was the outward expression of the workings of exceptional artistic minds. It maintained and thrived upon a state of constant expansion and transformation, responding in real time to rapidly changing global events. As it made its way from Bristol to the Edinburgh Fringe, it has been an important commentary (and warning) on our times: on the repeating patterns of human behaviours from the turn of the 20th century right up to the present day. It has been a labour of love and an artistic endeavour that has sprung from the stage into people's own hearts and minds.

As you'll read in this report, our year has been a multi-layered affair, delivering a steady flow of regular community events, Social Clubs and dance classes (for all abilities), crowned by a series of truly stand out performance moments. Not least have been our two solstice Gala Events which combined wonderful artistic collaborations and star appearances with opportunities to draw our supporters ever closer and to provide the essential sustenance needed to propel us into our future.

Our audience numbers have been steadily rising, word spreading rapidly around the city that Impermanence are creating something truly special at The Mount Without. Into our orbit have come some of the most inventive and electrifying dancers and choreographers of our time. We have ushered them in, creating opportunities for the sharing and development of new work, launching dance events and festivals, and creating one of the largest programmes of contemporary dance outside London. This is an approach that requires risk taking and a degree of fearlessness, grounded in robust and responsible management and governance. And here, my personal thanks go to our Board of Trustees who bring together decades of experience and expertise gained across the cultural and business sectors, and who share this freely and generously in furtherance of Impermanence's aims.

Amidst this artistic excellence, we have continued to drive forward our future plans to bring about a transformation of the performance and rehearsal spaces at, and adjacent to, The Mount Without. All in pursuit of securing the essential facilities and equipment needed to present an ever more ambitious and far-reaching dance programme while building a dance house of truly national and international importance. In this, the thanks of the Board go to Roseanna Anderson and Josh Ben-Tovim, our Founders and co-Artistic Directors who inspire us every day and work ceaselessly to turn our dance dreams into reality.

Suzanne Rolt

Chair, IMPERMENANCE

Artistic directors' statement

Whilst there has been so much to celebrate this year, we want to first acknowledge a deeply painful loss. Our long-term friend, supporter and business partner, Norman Routledge passed away in November 2025. We first met Norman when we were looking for rehearsal space in 2014 and he had just taken on the extensive renovation of Kings Weston House. He welcomed us with open arms and we ended up living there, along with other dancers and artists, where we developed numerous projects over a period of 5 years. Throughout this time Norman's interest and excitement in Dance grew and we developed a joint bid to take on Jacobs Wells Baths in the city centre. This was ultimately unsuccessful, but was quickly followed by the opportunity to apply to take on The Mount Without. We again developed this bid with him, and upon success, marvelled at the speed, tenacity and resilience with which Norman restored a completely derelict and roofless building into the beautiful space we know and love today. Following extensive fundraising efforts, in January 2025 we managed to install our theatrical equipment, transforming the space into a 200 seat theatre for Dance, that can also function as a high end events space, realising a shared ambition we developed with Norman a decade ago. Norman's memory will continue to live on through everything that happens in this beautiful building, which thanks to him, we now call home.

Over the last year, our growth in audience numbers has been a constant source of encouragement and provided us with the confidence to continue programming bigger and better shows. Our new theatre has hosted 33 performances and welcomed over 4,000 audience members, a huge increase from the previous year. Whilst we do not take this growth for granted, we are feeling energised by the loyalty audiences are showing and are excited about our ability to expand further, with their support underpinning everything we do.

Alongside audiences, the sense of community around the space also continues to develop, through the various classes we are running, the regular events we are holding for older people in the community, and with local schools and students. It's always been our dream to have a venue that is deeply rooted in the fabric of the city, with a thriving community gathered around this magical art form of Dance. After years of hard work, it's really starting to feel as though those shoots are bursting through this fertile soil.

We've also been able to support a lot of new work to be presented by artists and choreographers this year and are continuing to deepen the way we can offer meaningful platforms to people who are making brilliant and interesting work. Art is at the heart of IMPERMANENCE, which means supporting artists as best we can is essential. We have had amazing feedback from visiting choreographers and are looking forward to connecting with more people in years to come. In February/March 2026 we presented the first iteration of our festival THIS BODY - which enabled us to programme the work of 8 different artists in a short space of time. It went incredibly well, and we hope it will grow into an annual celebration of work being made locally, nationally and internationally.

The other incredible piece of news of which we are still finalising the details of, is that it looks as though we will have a studio from Summer 2026. The outcome of this will be so expansive in its impact on our charity that it's hard to quantify at this stage. The studio is large, beautiful, very close to The Mount Without and has other ancillary spaces that can function as offices and making spaces. This will allow us to hugely expand our artist development programme, as well as community engagement and ease of making our own work. To make the most of this and other opportunities coming down the line, we are now in a position to expand our core team and this is something we are really looking forward to doing with energy and dynamism this year.

Finally, creating and touring our show VENUS 2.0 was a huge highlight of this year, with excellent audience and critical response as well as a happy cast of performers and team of creatives. Our sold out run at The Mount Without in December felt massively validating as it feels so important for us to keep creating new work whilst we are trying to establish the processes and programme at The Mount Without. We have since undertaken a short residency to develop ideas for new shows, and are excited to start working on these in the year ahead.

As ever, we would like to thank our board for their continued support across all areas of the Charitiy's activities, giving their invaluable insights and guidance freely and without hesitation. As time goes on they are becoming more and more integrated into the fabric of IMPERMANENCE and for that we are deeply grateful.

We would also like to thank our funders for putting their faith into us, believing that giving money to IMPERMANENCE will have a multiplying effect in terms of impact. Similarly our various individual donors, whether large one-off gifts or regular monthly donations provide a vital source of revenue as well as the invaluable sense that there is an engine room of people willing us to succeed.

We are hugely grateful to all of the people, organisations, institutions, audiences, artists, performers and producers who have been part of this last year, and we can't wait to see how this next year unfolds. Onwards, with love.

Josh Ben-Tovim, Roseanna Anderson

Co-Artistic Directors, IMPERMANENCE

Achievements and performance 2025 - 2026
A YEAR OF GROWTH AND CELEBRATION
"Impermanence have made a considerable impact on the city's cultural offer over the past year, through building a new audience base for contemporary dance practice through their innovative and risk-taking programme, as well as their partnerships and support for artists and audiences. They have firmly established the Mount Without as a new home for dance in the city which is both exciting and welcoming, bringing lapsed dance enthusiasts as well as emerging new audiences to engage with the art form."

Philip Walker, Head of Culture, Bristol City Council (March 2026)

Overview
Over the past year we have created and toured our mid-scale stage production, *Venus 2.0*, as well as launched *Impermanence Presents… Powered by Jerwood*, a multi-year, Jerwood-funded project to develop and present the work of 24 extraordinary choreographers working nationally and internationally, including three world premieres.

We have reached 4,440 live audience members across these projects and our Gala events, which represents an astonishing 54% increase on the previous year.

Our creative participation programme has also seen an increase of 79% in this year with over 1500 people engaging across our intergenerational offer. We have also provided approximately 580 days of employment to the Southwest's rich creative freelancing network.

PROGRAMME HIGHLIGHTS 2025-2026

STAGE

Venus 2.0 - This has been an incredibly successful, ambitious new live work. Through premiere (Zoo Southside, Edinburgh festival) and touring (HOME Manchester, Theatre Royal Winchester, The Riley and The Mount Without) we have reached over 2,000 audience members and 500 participants across the UK. We have also doubled our planned workshop and wrap-around provision which further extends our engagement with multiple communities across the project. A notable development on this front was in our work with Gloucester's Strike A Light, with whom we created a pop up theatre infrastructure in Blackfriar's Priory which was not only home for our work but also became the stage for a week-long dance festival and embedded engagement with local schools.

This tour-able theatre model now exists as a pilot prototype from which we can develop co-created programmes with touring partners anywhere and increase access to the arts in areas with low cultural provision.

What people said about Venus 2.0:

- Amazing show, beautifully lit, good music, well researched audio recordings, cultural and political messaging, thank you.
- That was a wonderful, captivating story, and a very talented dance company. Enhanced by atmospheric lighting and soundtrack.
- Electrifying, energetic, so cleverly done, so relevant to today.
- What a brilliant production. My husband and I thought this dance performance was incredible. I'll look out for the dance company and recommend it to others.

SCREEN

We have established a new partnership to support documentation and career development with Bristol Film School; a sector-leading degree course which supports students from diverse backgrounds to enter the film industry.

Our Short film, *Waveform*, created in collaboration with local filmmaker Chris Pugh, has been screened in cinemas across the South West as well as in Gather Up's mini-festival of dance at the Bristol Old Vic in April 2025.

PRESENT

The first year of IMPERMANENCE Presents… Powered by Jerwood has been hugely successful, demonstrating lasting impact on the careers of the artists involved, as well as establishing a consistent rhythm of dance programming in Bristol (something the city has never had). This has led to increased engagement from audiences and regular write-ups by Dance Critics in National Press. By mid-March of 2026, we have already reached 50% of the audience that we welcomed in 2025.

This unique Jerwood-funded project has supported 12 choreographers (originally forecast as 8) to present their work over a 2 - 4 night run, making it one of the largest programmes of contemporary dance outside London. The supported choreographers are also offered bespoke creative and advocacy support. The programme included:

- CRASHOUT by Marikiscrycrycry
- AFTER ALL by Solène Weinachter
- SONGS OF THE BULBUL by Aakash Odedra
- TO BE CONTINUED - work in progress by Cleo Lake, Chevon Edwards and Muti Musafiri
- ELEFANTIN by Cree Barnett-Williams
- HOPE HUNT AND THE ASCENSION INTO LAZARUS by Oona Doherty
- THE WORLD AS WE SEE IT by ACE Dance and Music
- AKROPOLIS I by Kennedy Jr Muntanga

“Impermanence's commitment to creating an integral space for dance in Bristol has been game-changing for my practice as a choreographer…Josh and Roseanna programmed my modular solo *CRASHOUT*, a new work that responds to particular spaces and programmatic offerings that allow it to flex in lots of different spaces, and contexts….during their inaugural season at the Mount Without, I was able to perform my solo to an intimate but exciting audience,which allowed me to form new connections without sacrificing the kind of artistic experimentation that allows for new forms to reach wide ranges of people. It gave me a critical space to connect intimately with Bristol, a luxury not afforded to artists who normally work in contexts that can no longer accommodate both intimate modular works, but also solo-works that challenge, due to rising costs, and tricky funding constraints. I felt very well hosted, and made connections with new audiences and collaborators in Bristol that endure to this day. These spaces are now extremely rare, but necessary to a healthy artistic ecology. I hope it may continue.” **Malik Nashad Sharpe**

This combined presentation and development offer has felt very special in an arts sector that is increasingly stretched for resource to both present and premiere. This year's programme included two premieres which were able to be uniquely supported by this provision of a technical development space alongside access to audiences.

Now tested; this integrated development support feels integral to the vision for this project, and we are considering how to expand this offer further in the future.

As a very small team delivering an extensive programme of public engagement, we have inevitably discovered some key points of learning across the year. As we continue to evaluate we can see that building organisational capacity to core, and budget contingency around the programme will be paramount.

“The show was a triumph in every respect. The soundscape, the set, the lighting, the graphics, choreography and of course the dancing itself were all brilliant. A very clever collaboration around an interesting concept. I was transfixed. If all the performances at the venue are of this calibre, I shall be a frequent visitor.” **Audience Member.**

ENGAGE

Audiences of diverse heritage are connecting with the expansive programme on offer, seeing themselves reflected in the artists across the performance and engagement programmes. Prioritising marginalised groups is a key directive in programmatic decision making with over 50% of artists being either/and people with a diverse heritage, who are female, LGBT+ or have a disability.

Our Arts Council-funded tour of *Venus 2.0* included 27 engagement events reaching over 500 people. This included activity with theatre-makers with learning difficulties, a long form school project with year 10 students in Gloucester, and a deep dive project with Active Archives in Bristol called ‘Wintertide summary’.

Alongside this, we have partnered with RISE Youth Dance - providing free and subsidised tickets to increase access to exceptional dance performance.

Our Social Clubs for over 60s (aimed at reducing loneliness) continued vibrantly with 9 full events across the year. Feedback is overwhelmingly positive and we engaged over 20 freelancers to perform at the events. With thanks to support from the Grateful Society, The Anchor Society and a team of brilliant volunteers.

We have also established a regular programme of well-attended classes at TMW which include a class focussed on over 50's as well as an Open Contemporary class with subsidised tickets for young people.

Organisational Development
LOCAL FOUNDATIONS, NATIONAL REACH
We have successfully expanded our group of Patrons and are delighted to have Sir Alistair Spalding (AD & CEO of Sadlers Wells), Peaches Golding OBE CStJ RNR (His Majesty's Lord-Lieutenant of Bristol), Lea Anderson MBE (renowned choreographer), Amanda Britton (Principal & Artistic Director of Rambert School), and Tom Morris (ex-AD Bristol Old Vic) join our founding Patron - Sir Mark Rylance (Oscar-winning actor & ex-AD of Shakespeare's Globe). We are also about to welcome two new, brilliant board members in the coming months.

This has been the first year of our fully operational 200 seat auditorium and what a delight it has been. Presenting the work of over twelve extraordinary choreographers alongside a host of other interconnected events has laid the foundations for a truly impactful and beloved centre for dance in Bristol.

We are now understanding better the production needs of our theatre-builds, as well as a dynamic sense of audience flow and access requirements across the spaces in this beautiful building. Our volunteer team now exceeds 35 members – all of whom are a valuable part of our community.

Through some successful capital fund-raising we now have steel beams in the roof of which has transformed our capacity for an overhead lighting rig to meet ambitious design requirements. Ongoing capital fundraising will support increased technical capacity in the venue so that we can really meet the demands of world-class theatre-making.

We have successfully developed a number of new private and earned income streams (achieving earned income of £20k) which include corporate away days, regular classes, fundraising galas and equipment hire. We will be looking to expand this over the coming year and beyond.

Significantly, this year the Charity was able to bring in a significant level of donations from individuals through gifts, fundraising galas and Seat-Naming (£86.7k, plus Gift Aid of £17.6k) which has meant the AD's have received steady remuneration for their work. We received grants from four new funders; Anchor Society, Garrick Charitable Trust, Foyle Foundation and Abderrahim Crickmay Charitable Settlement. Securing core funding for organisational development and to expand the team remains a key fundraising focus for next year.

The board and Co-ADs were heavily involved in discussions over a 9-month period with the owner of TMW, Norman Routledge to purchase the freehold. A key focus was the signing of an 'option to purchase' document, which also outlined a licence agreement with the commercial events company resident at TMW. This process was supported by law firm Osborne Clarke through pro bono support. IMPERMANENCE were able to raise over 60% of the funds needed for the purchase, with funders recognising the positive impact on both the Charity and the artform of dance by bringing the building into the charitable sector. Sadly, Norman passed away after a short illness in November 2025 and so the timeline on moving this forward has been extended.

Working closely with our accountants, Godfrey Wilson, we have established an improved Chart of Accounts. Roseanna, one of the ADs, received training to use Xero, an online bookkeeping system, which has hugely streamlined financial management.

We are in very exciting conversations with The Trustees of St Michael's Memorial Parish Hall (SMMPH), a large neighbouring hall with a sprung-floor hall, kitchen and two offices about a merger of the two charities. The Trustees have been so impressed by the quality and scale of IMPERMANENCE's engagement with the local and artistic community, that they can recognise the huge potential of running an expanded programme of activity at SMMPH in what is an already fit for purpose space. This means IMPERMANENCE can begin developing plans for increased artist development through residencies, classes, training and workshops for professional and non-professional communities. This also represents an opportunity for increased income through bookings.

SCALING OUR IMPACT - OUR 5 YEAR STRATEGY

We will:

- Build The Mount Without into a dance house of national and international importance;
- Create dance work for stage and screen which is platformed widely and receives critical acclaim;
- Significantly increase audience demand for our work in Bristol, on tour and online with regularly sold-out performances;
- Ensure the participants, audiences and artists we support and platform are diverse and representative of the city we inhabit;
- Develop strong, reciprocal and constructive relationships with key civic, artistic and third sector organisations locally and nationally;
- Develop meaningful and impactful opportunities for young people in the city to experience the power of dance and creativity, offering pipelines for them to pursue careers in the arts;
- Build bridges into communities, especially where cultural engagement has traditionally been low and older people are at risk of isolation, co-creating events with communities that use the arts to improve their quality of life; and
- Embed governance models and data analysis to increase our ability to demonstrate the impact of our work in order to share best practice, support the wider sector and ensure our future sustainability.

Future plans 2026 - 2027

Organisational development

- Continue to work closely with our board to identify and support key areas of growth. We are in conversation with two people to join the board in the coming months and are incredibly excited about their skill base which includes the areas of financial analysis and modelling, strategic planning and risk management;
- Continue fundraising for discreet elements of the capital project including a motorised truss system, and essential lighting and sound equipment;
- Build on our earned income strands; including corporate away days and hiring of our theatre equipment with the aim to increase income by 10%;
- Increase core funding to support additional staff recruitment; with an immediate focus on these roles - Executive Director, Production Manager and Marketing Manager;
- Develop a robust CRM and box office system to better support data analysis of our current and future audience base; and
- Continue our £1m fundraising campaign to purchase the freehold for our base, The Mount Without, securing its long term future as a home for dance.

SCREEN

- Seek distribution for two short films, PETRA, and FERAL;
- Test out further film screenings as wraparound programme activity at The Mount Without; and
- Continue our partnership with Bristol Film School for Impermanence Presents, and explore expanding opportunities for young people through other aspects of our activity.

STAGE

- Seek new opportunities to tour our production, Venus 2.0, with discussions underway with venues in SW and London;
- Co-produce and perform in Uncaged, a dance theatre piece about the painters Lee Krasner and Jackson Pollock in May at TMW. Uncaged is choreographed by Antonia Francheschi, the new Artistic Director of New York Theatre Ballet. We will explore opportunities to tour the work to NYC and other locations in the U.S.A., building a partnership with Antonia's company;
- Carve out dedicated residency time for the Co-AD's to map out the next 3 years of creative development; and
- Start development of a new duet performed and created by Co-AD's Josh and Roseanna with a view to developing the full production for affordable international touring in 2027.

PRESENT

Developing the conditions and opportunities for choreographers to share their work and connect with other artists has been intrinsic to the vision and mission of Impermanence. Our own experience as a dance company means we understand how impactful the opportunity to platform work can be; in developing one's choreographic voice and connecting with audiences, as well as generating further professional opportunities:

- Run the first iteration of This Body - a new festival of dance in Bristol - inviting audiences to experience live performances, films, talks, workshops and meetings over a two-week period;
- Across our 2026/ 27 programme, we will support 12 choreographers to share their work including four premieres, grow our audience by achieving >60% average capacity across the year and continue to establish our new theatre for dance as a national player in the development of dance as an artform; and
- Look at how visiting artists can increase their touring opportunities by establishing partnerships with programmatically-aligned organisations across the South West. After the success of touring our Impermanent Theatre to Gloucester in Nov 2025, we want to explore how partners might support this model of bringing a temporary theatre to underserved communities.

ENGAGE

- We have secured 50% of funding for the 2026/27 programme of Social Clubs, with funding confirmed until June. We hope to test out delivering Social Clubs in partnership with other community spaces over this coming year - continually looking at how we evolve and expand our offer to people over 60;
- Expand programme of professional and community classes by using neighbouring St Michael's Memorial Hall; and
- Host Dance Community Network meetings; bringing the wider dance community together and discuss future needs, consolidating TMW as a hub for professional development and networking.

IMPERMANENCE's environmental policy

We recognise the current climate crisis and seek to minimise our impact on the environment wherever possible. Over the coming year we will invest time into developing a more robust strategy to ensure we are doing whatever we can to tread lightly and reduce our carbon footprint. In the meantime, we are guided by a few basic principles:

- Use of digital tickets rather than printed;
- Encourage sustainable transport whenever we tour;
- Using a cloud based accounting system, reducing use of printed materials;
- Reducing printed materials across marketing and accounting;
- Regularly in dialogue with landlord about reducing heating / electricity usage;
- Upgrading lighting stock to low power LED units; and
- Ensuring all waste at The Mount Without is properly recycled.

Financial review

For the year ended 28 February 2026, incoming resources were £304k (2025: £219k) and resources expended were £265k (2025: £100k), resulting in a surplus for the year of £39k (2025: surplus £119k).

Total funds at 28 February 2026 were £183k (2025: £144k), of which £16k is held in restricted funds. This has resulted in an unrestricted reserves position of £167k.

We have had great success in being awarded grants from Trusts & Foundations - through both established and new relationships. We are hugely grateful to our funders in 2025/26: The Linbury Trust, The Nisbet Trust, Bristol City Council, West of England Combined Authority, Arts Council England, Garrick Charitable Trust, The Anchor Society, The Foyle Foundation, The Grateful Society and The Jerwood Foundation.

We have been granted support for our 2026/27 programme from: Abderrahim Crickmay Charitable Settlement - £2,500 and The Jerwood Foundation - £20,000. The Anchor Society grant will continue to support the monthly Social Clubs through to June 2026. We have submitted applications to Arts Council England, The Jerwood Foundation, The Grateful Society and The Andor Charitable Trust. We have identified a number of Trusts & Foundations to approach for core funding which will be a key fundraising focus over this next year. We have also cultivated several new philanthropic and earned income streams through a variety of fundraising activities.

Building on the success of our first Gala in June of 2024, the charity has held two Galas over the past year. These events were hugely instrumental in expanding and strengthening relationships with individual donors as well as providing an opportunity to share and celebrate the Charity's achievements with key stakeholders. The Gala events raised total funds of £15.6k.

At our Summer Gala, we also raised £10k through the launch of our seat-naming campaign. Further to this, the Artistic Directors have developed relationships with individuals who have made transformational gifts, investing in the organisation's work at a key moment of development and expanded delivery.

One-off gifts combined with our monthly supporters, seat-naming campaign and donations on top of ticket sales, amounts to £132k. In addition, the Charity received £17.6k in Gift Aid, bringing the combined total to over £149k.

New earned income streams include: rental of theatre equipment, corporate workshops, bar income, merchandise and regular classes, which resulted in an income of £18k across the year.

Our 2026/27 turnover is anticipated to be approximately £240,000.

Reserves policy

The Trustees have examined the necessary requirement of IMPERMANENCE, now a charity for just over two years, for free reserves that are unrestricted funds not invested in fixed assets, designated for specific purposes or otherwise committed. The trustees recognise this as an area that needs close monitoring and consider that given the nature of the charities work; for the public benefit to promote the arts, particularly contemporary dance and music, to have a minimum of 3 months running costs as a reserves figure. At 28 February 2026, this amounted to £16,000, comprising Artistic Directors' fees and office services. We have no rent, utilities or permanent staff members.

Our unrestricted free reserves (calculated as unrestricted reserves less the net book value of fixed assets) are currently £51k, resulting in a positive variance of £36k between actual and target. The trustees consider that this is a hugely improved free reserves position from last year and are confident that the charity is a going concern.

The trustees will continue to review the Reserves Policy at quarterly intervals in 2026 taking into consideration the volatile funding environment, and how best to maximise unrestricted income for the charity, and seek to further increase the unrestricted free reserves by the end of February 2027.

Statement of responsibilities of the trustees

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

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

Members of the charity guarantee to contribute an amount not exceeding £10 to the assets of the charity in the event of winding up. The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Independent examiners

Godfrey Wilson Limited were re-appointed as independent examiners to the charitable company during the year and have expressed their willingness to continue in that capacity.

Approved by the trustees on 12 June 2026 and signed on their behalf by

T A Jackson

T Andrew Jackson - Trustee

Independent examiner's report

To the trustees of

Impermanence Dance Theatre

I report to the trustees on my examination of the accounts of Impermanence Dance Theatre (the charitable company) for the year ended 28 February 2026, which are set out on pages 16 to 30.

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

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

(1) accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
(2) the accounts do not accord with those records; or
(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Rob Wilson

Date: 12 June 2026
Robert Wilson FCA
Member of the ICAEW
Godfrey Wilson Limited
Chartered accountants and statutory auditors
5th Floor Mariner House
62 Prince Street
Bristol
BS1 4QD

Impermanence Dance Theatre

Statement of financial activities *(incorporating an income and expenditure account)*

For the year ended 28 February 2026

	Note	Restricted £	Unrestricted £	**2026 Total £**	2025 Total £
Income from:					
Donations and legacies	3	101,884	108,278	**210,162**	165,276
Charitable activities	4	-	87,324	**87,324**	52,938
Other trading activities	5	-	6,490	**6,490**	878
Total income		101,884	202,092	**303,976**	219,092
Expenditure on:					
Raising funds		-	12,935	**12,935**	15,569
Charitable activities		124,678	127,043	**251,721**	84,576
Total expenditure	7	124,678	139,978	**264,656**	100,145
Net income / (expenditure)		(22,794)	62,114	**39,320**	118,947
Transfers between funds		-	-	**-**	-
Net movement in funds	8	(22,794)	62,114	**39,320**	118,947
Total funds brought forward		38,791	105,131	**143,922**	24,975
Total funds carried forward		15,997	167,245	**183,242**	143,922

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

Impermanence Dance Theatre

Balance sheet

As at 28 February 2026

	Note	£	2026 £	2025 £
Fixed assets				
Tangible assets	11		**116,063**	112,315
Current assets				
Debtors	12	**40,261**		2,884
Cash at bank and in hand		**54,858**		47,063
		95,119		49,947
Liabilities				
Creditors: amounts falling due within 1 year	13	**(27,940)**		(18,340)
Net current assets			**67,179**	31,607
Net assets	14		**183,242**	143,922
Funds	15			
Restricted funds			**15,997**	38,791
Unrestricted funds				
General funds			**167,245**	105,131
Total charity funds			**183,242**	143,922

The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors acknowledge their responsibilities for:

(i) ensuring that the Company keeps proper accounting records which comply with section 386 of the Act; and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the Company as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

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

Approved by the trustees on 12 June 2026 and signed on their behalf by

T A Jackson

T Andrew Jackson - Trustee

1. Accounting policies

a) General information and basis of preparation

Impermanence Dance Theatre is a charitable company limited by guarantee registered in England and Wales. The registered office address is 8 St. Michaels Hill, Bristol, England, BS2 8DT.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities in preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Impermanence Dance Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

b) Going concern basis of accounting

The accounts have been prepared on the assumption that the charity is able to continue as a going concern, which the trustees consider appropriate having regard to the current level of unrestricted reserves. There are no material uncertainties about the charity's ability to continue as a going concern.

c) Income

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

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

Income received in advance of provision of a specified service is deferred until criteria for income recognition are met.

1. Accounting policies (continued)

d) Funds accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

e) Expenditure and irrecoverable VAT

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

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

f) Allocation of support and governance costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Governance costs are the costs associated with the governance arrangements of the charity, including the costs of complying with constitutional and statutory requirements and any costs associated with the strategic management of the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities based on total cost as follows:

	2026	2025
Raising funds	**4.9%**	15.5%
Charitable activities	**95.1%**	84.5%

g) Tangible fixed assets

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

Stage and seating equipment	15 years straight line
Office equipment	25% reducing balance
Dance equipment	25% reducing balance
Computer equipment	3 years straight line

h) Debtors

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

i) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

j) Creditors

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

1. Accounting policies (continued)

k) Financial instruments

The charitable company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently recognised at amortised cost using the effective interest method.

l) Accounting estimates and key judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are depreciation as described in note 1(g) above.

2. Prior period comparatives: statement of financial activities

	Restricted £	Unrestricted £	2025 Total £
Income from:			
Donations and legacies	138,679	26,597	165,276
Charitable activities	-	52,938	52,938
Other trading activities	-	878	878
Total income	138,679	80,413	219,092
Expenditure on:			
Raising funds	-	15,569	15,569
Charitable activities	27,846	56,730	84,576
Total expenditure	27,846	72,299	100,145
Net income	110,833	8,114	118,947
Transfers between funds	(118,183)	118,183	-
Net movement in funds	(7,350)	126,297	118,947

3. Income from donations and legacies

	Restricted £	Unrestricted £	**2026 Total £**
Donations	3,435	103,278	**106,713**
Grants	98,449	5,000	**103,449**
Total income from donations and legacies	**101,884**	**108,278**	**210,162**

Prior period comparative:

	Restricted £	Unrestricted £	2025 Total £
Donations	11,079	11,597	22,676
Grants	127,600	15,000	142,600
Total income from donations and legacies	138,679	26,597	165,276

4. Income from charitable activities

	2026 Total £	2025 Total £
Performance fees	**46,031**	26,983
Theatre Tax Relief claim	**29,736**	21,667
Teaching, workshops and mentoring	**11,557**	4,288
Total income from charitable activities	**87,324**	52,938

All income from charitable activities in the current and prior period is unrestricted.

5. Income from other trading activities

	2026 Total £	2025 Total £
Bar income	**5,644**	-
Equipment rental	**750**	-
Merchandise sales	**96**	878
	6,490	878

All income from other trading activities in the current and prior period is unrestricted.

6. Government grants

The charitable company receives government grants, defined as funding from Bristol City Council, Arts Council and the West of England Combined Authority to fund charitable activities. The total value of such grants in the period ending 28 February 2026 was £61,949 (2025: £3,600 from Bristol City Council and the West of England Combined Authority). There are no unfulfilled conditions or contingencies attaching to these grants in 2025/26.

7. Total expenditure

	Raising funds £	Charitable activities £	Support and governance costs £	**2026 Total £**
Staff costs (note 9)	10,440	36,540	5,220	**52,200**
Fundraising	1,150	-	-	**1,150**
Performer costs	-	56,992	-	**56,992**
Producer and production costs	-	114,788	-	**114,788**
Marketing and PR	-	17,231	-	**17,231**
General office costs	-	-	8,579	**8,579**
Legal and professional costs	-	-	4,388	**4,388**
Depreciation	-	-	9,328	**9,328**
Sub-total	11,590	225,551	27,515	**264,656**
Allocation of support and governance costs	1,345	26,170	(27,515)	**-**
Total expenditure	**12,935**	**251,721**	**-**	**264,656**

Total governance costs were £1,920 (2025: £1,951)

7. Total expenditure (continued)

Prior period comparative

	Raising funds £	Charitable activities £	Support and governance costs £	2025 Total £
Staff costs (note 9)	5,600	19,600	2,800	28,000
Fundraising	4,938	-	-	4,938
Performer costs	-	13,001	-	13,001
Producer and production costs	-	17,080	-	17,080
Consultancy fees	-	-	-	-
Marketing and PR	-	7,566	-	7,566
Premises costs	-	-	10,103	10,103
General office costs	-	-	5,612	5,612
Legal and professional costs	-	-	5,296	5,296
Depreciation	-	-	8,549	8,549
Sub-total	10,538	57,247	32,360	100,145
Allocation of support and governance costs	5,031	27,329	(32,360)	-
Total expenditure	15,569	84,576	-	100,145

8. Net movement in funds

This is stated after charging:

	2026	2025
	£	£
Depreciation	**9,328**	8,549
Trustees' remuneration	**Nil**	Nil
Trustees' reimbursed expenses	**Nil**	Nil
Independent examiner's remuneration (excluding VAT):		
▪ Independent examination	**1,600**	1,500

9. Staff costs and numbers

Staff costs were as follows:

	2026	2025
	£	£
Salaries and wages	**52,200**	28,000
Social security costs	**-**	-
Pension costs	**-**	-
	52,200	28,000

No employee earned more than £60,000 in the current or prior period.

The key management personnel of the charitable company comprise the Trustees, and the two Artistic Directors. The total employee benefits of the key management personnel were £52,200 (2025: £28,000).

	2026	2025
	No.	No.
Average head count	**2**	2

10. Taxation

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

11. Tangible fixed assets

	Stage and seating equipment	Dance equipment	Office and computer equipment	Total £
Cost				
At 1 March 2025	118,183	13,255	4,504	**135,942**
Additions in year	14,187	-	-	**14,187**
Disposals	(1,284)	-	-	**(1,284)**
At 28 February 2026	131,086	13,255	4,504	**148,845**
Depreciation				
At 1 March 2025	7,879	12,663	3,085	**23,627**
Charge for the year	8,825	148	355	**9,328**
On disposals	(173)	-	-	**(173)**
At 28 February 2026	16,531	12,811	3,440	**32,782**
Net book value				
At 28 February 2026	**114,555**	**444**	**1,064**	**116,063**
At 28 February 2025	110,304	592	1,419	112,315

12. Debtors

	2026 £	2025 £
Trade debtors	**-**	1,300
Accrued income	**39,261**	-
Other debtors	**1,000**	1,584
	40,261	2,884

13. Creditors: amounts falling due within 1 year

	2026	2025
	£	£
Accruals	**11,166**	2,775
Loan	**15,000**	15,000
Other taxation and social security	**1,774**	505
Deferred income	**-**	60
	27,940	18,340

In the prior period the charity became party to a financial liability with an interest-free period of a minimum 6 months. The full amount is expected to be settled within 12 months.

14. Analysis of net assets between funds

	Restricted funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	116,063	**116,063**
Current assets	15,997	79,122	**95,119**
Current liabilities	-	(27,940)	**(27,940)**
Net assets at 28 February 2026	**15,997**	**167,245**	**183,242**

Prior period comparative	Restricted funds	Unrestricted funds	Total funds
	£	£	£
Tangible fixed assets	-	112,315	112,315
Current assets	38,791	11,156	49,947
Current liabilities	-	(18,340)	(18,340)
Net assets at 28 February 2025	38,791	105,131	143,922

15. Movements in funds

	At 1 March 2025 £	Income £	Expenditure £	Transfers between funds £	**At 28 February 2026 £**
Restricted funds					
TMW Socials	4,648	6,750	(11,398)	-	**-**
Linbury Trust - Venus 2.0	14,400	-	(14,400)	-	**-**
Jerwood Foundation	15,753	20,000	(24,789)	-	**10,964**
TMW Crowdfunder	3,990	3,435	(7,425)	-	**-**
Abderrahim Crickmay Charitable Settlement	-	2,500	-	-	**2,500**
Anchor Society	-	5,000	(2,467)	-	**2,533**
Arts Council England	-	60,549	(60,549)	-	**-**
Garrick Charitable Trust	-	2,500	(2,500)	-	**-**
West of England Combined Authority	-	1,150	(1,150)	-	**-**
Total restricted funds	38,791	101,884	(124,678)	-	**15,997**
Unrestricted funds					
General funds	105,131	202,092	(139,978)	-	**167,245**
Total unrestricted funds	105,131	202,092	(139,978)	-	**167,245**
Total funds	143,922	303,976	(264,656)	-	**183,242**

Purposes of restricted funds

TMW Socials	Grant received to deliver TMW Social Clubs.
Linbury Trust - Venus 2.0	Grant towards the development and tour of a new show; Venus 2.0.
Jerwood Foundation	Grant awarded as funding for programming costs; 'Impermanence Presents…Powered by Jerwood'.
Abderrahim Crickmay Charitable Settlement	Grant awarded through the Create Growth Programme for mentoring.

15. Movements in funds (continued)
Purposes of restricted funds (continued)

TMW Crowdfunder	Public crowdfunding appeal for funds realating to the capital project costs relating to seating.
Anchor Society	Grant awarded to deliver 9 Social Clubs from Oct 2025 - June 2026.
Arts Council England	Grant towards the development and tour of a new show; Venus 2.0 alongside delivery of an engagement programme and testing new models for touring with our 'Impermanent Theatre'.
Garrick Charitable Trust	A grant awarded to support choreographers to present their work in our new theatre for dance, The Mount Without, in 2025.
West of England Combined Authority	Grant awarded through the Create Growth Programme for mentoring and business planning.

Prior period comparative

	At 1 March 2024 £	Income £	Expenditure £	Transfers between funds £	At 28 February 2025 £
Restricted funds					
TMW Socials	638	10,250	(6,240)	-	4,648
TMW Programming	500	-	(500)	-	-
Linbury Trust	2,003	46,000	-	(48,003)	-
John James	43,000	-	-	(43,000)	-
Linbury Trust - Venus 2.0	-	15,000	(600)	-	14,400
The Nisbet Trust	-	35,000	(7,820)	(27,180)	-
Jerwood Foundation	-	20,000	(4,247)	-	15,753
West of England Combined Authority	-	1,350	(1,350)	-	-
TMW Crowdfunder	-	11,079	(7,089)	-	3,990
Total restricted funds	46,141	138,679	(27,846)	(118,183)	38,791
Unrestricted funds					
General funds	(21,166)	80,413	(72,299)	118,183	105,131
Total unrestricted funds	(21,166)	80,413	(72,299)	118,183	105,131
Total funds	24,975	219,092	(100,145)	-	143,922

16. Related party transactions

During the period the charity paid £300 to Cleo Lake (trustee) for her work as a dance artist in 'To Be Continued'. This did not relate to her time spent as a trustee of the charity. In the prior period, the charity received an amount of £2,000 excluding VAT from MAYK Theatre in relation to hosting a theatre show at The Mount Without in May 2024. There was no outstanding balance at the year end. Katherine Yedigaroff, a trustee of Impermanence Dance Theatre, was a co-director of the MAYK Theatre company at the time and is now a trustee of the MAYK Theatre charity.