Docusign Envelope ID: B6286E0D-0B53-8501-834C-9AEB055A3A74

Registered number: 978279
Charity number: 261430

WATERMILL THEATRE LIMITED

(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2026

Docusign Envelope ID: B6286E0D-0B53-8501-834C-9AEB055A3A74

WATERMILL THEATRE LIMITED
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WATERMILL THEATRE LIMITED
(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2026

Trustees

M Lynas Chair (Chair)
K Breathwick (Vice Chair)
C Barber
C Titley-Rawson
D W Grindrod
D Powell
H Williamson
M Whitlum Cooper
N Humby
R Jahangard
S Bansal
T Wentworth

Company registered number	978279
Charity registered number	261430
Registered office	Bagnor, Newbury, Berkshire, RG20 8AE
Key management personnel	Paul Hart – Company Secretary and Joint CEO Claire Murray – Joint CEO Kim Austen – Finance and Resources Director Heidi Bird – Outreach Director Emma Bright – Marketing Director (to 14 Oct 25) Clare Stimpson – Audiences & Commercial Director (from 16 Feb 26) Steph Dewar – Development Director Cat Pewsey – Company Stage Manager Neil Starke – Production & Technical Manager
Independent auditor	Wenn Townsend, 30 St Giles', Oxford OX1 3LE
Bankers	Handelsbanken, Oxford Square, Newbury RG14 1JQ
Solicitors	Harbottle & Lewis LLP, Hanover Square, London W1S 1HP

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WATERMILL THEATRE LIMITED
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CHAIRS' STATEMENT FOR THE YEAR ENDED 31 MARCH 2026

We are pleased to be able to reflect on a positive outcome this year. This is the third year since our 100% cut from the Arts Council, and therefore the final year of several funding agreements that were confirmed to help us navigate that challenge. The business plan is yielding the results we had hoped and we are grateful to our team, all of our supporters and audiences as well as my fellow trustees for their continued commitment to the Watermill.

The artistic programme has gone from strength to strength, with four actor-musician led productions framing our year. We began with a stunning revival of Pam Gem's Piaf, with Audrey Brisson in the title role; at Christmas we staged a new adaptation of The Little Mermaid written by Lara Barbier with music and lyrics by Amie Parsons and we began 2026 with a co-production of Lark Rise to Candleford (in partnership with Theatre by the Lake and Hammerpuzzle). A highlight of the year was Jesus Christ Superstar, which played to 97% capacity and has been the subject of several nominations and awards. We were delighted to welcome both Sir Tim Rice and Lord Andrew Lloyd Webber to see the show, who each praised the fresh approach that we'd taken, with the score revised for performance by actor musicians. We were also pleased to partner with Reading Rep to bring Three Hens in a Boat to the stage, a new comedy based on Jerome K Jerome's Three Men in a Boat. Our Youth Ensemble performed a specially commissioned adaptation of Swallows and Amazons, with the young people taking on roles both on-stage and backstage, including providing access services across the run. Finally, we were thrilled to collaborate with Rob Madge who adapted the classic comedy, Charley's Aunt in a new version foregrounding a non-binary perspective. Across the year, we've welcomed more than 60,000 people to the theatre, with Watermill productions playing to an average capacity of 88%

We've also been proud to have two of our homegrown shows on UK tours during the year. Calamity Jane, completed its tour in October with over 280,000 people seeing the show. Meanwhile, Barnum (our 2024 summer production) opened in Windsor in January 2026 and tours the UK and Ireland through until end October 2026. It's testament to the quality of the original productions here at the Watermill that these shows have gone on to be picked up by commercial producers and reach hundreds of thousands of people.

In addition to the brilliant production of Swallows and Amazons which brought members of our youth ensemble to the stage, our Outreach team have produced a wealth of creative opportunities for young people and adults both at the theatre and within local community settings. We were thrilled to celebrate ten years of support from Greenham Trust for our Community Access programme, and equally to receive a grant to support a project engaging local young people and supporting emerging talent around our production of Jesus Christ Superstar. The work of the Outreach team, offering more than 18,000 opportunities to engage with our work, is truly extraordinary for a theatre of our size. I also want to pay tribute to Chris Boulton, who was Chief Executive of Greenham Trust and a huge advocate and supporter of our work. Chris sadly passed away at the beginning of this year and we want to thank him for enabling us to establish a programme which has already changed thousands of lives and we hope will continue to do so for many years to come.

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The landscape for fundraised income has been very challenging and we know that this is likely to continue to be the case. We are enormously grateful for the continued support of many trusts and foundations, without which the organisation couldn't continue to deliver the same quality and impact both on stage and off. Equally, we're grateful to the members of the local business community who sponsor and partner with us for the benefit of our audiences and communities. We are continuing to focus on developing close relationships with a range of donors and individuals and to offer an exciting range of events, which this year included an Audience with Robert Thorogood.

We have made some vital investments in parts of the site and buildings this year. This includes replacing the river wall to the rear of the theatre in order to preserve the watercourse; installing hearing loops across the site to improve the experience for hard of hearing visitors and the replacement of the wooden structure/covered porch at the front of the theatre due the degradation of the existing wood. We also made an investment in the refurbishment of the restaurant, bar and lilypond. This has formed part of the wider strategy to develop the commercial business, which has yielded very positive results in this financial year.

Next year we will celebrate our 60th anniversary and I know the team are busy planning a celebration that will honour the theatre's past and set a course for an ambitious future. We are looking forward to sharing news of our plans later this year.

Signed by:
Michael Lynas
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Michael Lynas
Chair of the Board of Trustees
Date 25 July 2026

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The Trustees present their annual report together with the audited financial statements of the group and the charity for the year to 31 March 2026. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" in preparing the annual report and financial statements of the charity. In performance of their duties, the Trustees have had due regard to guidance published by the Charities Commission on public benefit.

REPORT OF THE EXECUTIVE, INCLUDING STRATEGIC REPORT

For the year ending March 2026

The Watermill – Mission and Ethos

The Watermill's charitable objects are to promote, maintain, improve and advance education particularly by the production of educational plays and the encouragement of the arts.

Our mission is to make theatre that is surprising, inventive and exciting, and to make it for everyone. We nurture and celebrate talent and creativity in our company, community and in the sector, and we hold wellbeing, equity and sustainability at the heart of our culture.

Nestled on the banks of the river Lambourn, our converted Grade II listed rural watermill is home to a unique powerhouse of residential and artistic facilities which provide a crucible for creativity, innovative storytelling, and artistic excellence. Artists and creatives from the UK and beyond develop their craft with us, making work which bursts out of the building to tour across the UK, or transfer to the West End. The reach, quality and innovation of our productions is evidenced by a strong track record of co-productions with commercial and subsidised companies.

Our work is characterised by an enduring pursuit of artistic innovation and an ensemble approach to new writing and reinvigorated classics that showcases a multiplicity of talents in the artists with whom we work. We create the environment for actors and creatives to take risks, we tell stories on stage which reflect diverse lived experiences and we discover new ways to connect our annual audiences of over 60,000, with live theatre that truly resonates. Our engagement programmes reach our local rural communities in the theatre, in schools and in other community settings. We ensure the accessibility of our work to engage with those who are isolated, underserved or at risk and we drive long term impact for communities.

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The organisation holds four values at its heart:

Inclusivity & equity
The Watermill makes work and is a place for all our community. We are committed to making our buildings, productions and participation opportunities accessible and inclusive.

Attracting and nurturing talent – on and off stage, in both the artistic and administrative areas of the organisation – remains a fundamental commitment. In addition, artistic decisions and the delivery of the programme will be underpinned by a core belief that the stories we tell and the people who are part of telling them reflect and celebrate a diversity of lived experience. Our Outreach programme engages with those whose access to the arts is limited and is focused on our local, rural communities. We also prioritise accessibility in our capital plans, ensuring improvements will benefit audiences, artists and staff members across the site and buildings.

Creativity
Creativity is part of the essence of The Watermill, and we believe that taking an inventive and playful approach is part of offering a joyful experience for everyone. This belief informs the way we approach stories – both new and old; how we stage a production; the approach to a project or activity designed to reach and engage participants and audiences; our communications; and our menu. We nurture and celebrate everyone's creativity and hold it as a key tenet of our work.

Sustainability
Uniquely located on the banks of a river, next to a nature reserve and site of special scientific interest, our relationship to the natural world is integral to the experience of living, working or paying a visit to The Watermill. The climate crisis has a real impact on our operation eg through flooding due to rising river water. As such, we consider taking positive action to reduce our environmental impact a moral obligation driven by a business rationale.

Community
Community and collaboration are central to The Watermill's ethos. The site and buildings are a home to artists during their time here, as well as being a place where the work is made by creatives, actors and our staff team. The combination of home and workplace creates a closer working relationship between our teams and lends itself to a sense of ensemble. We aim to recognise the personal and professional needs of everyone; for example, we support parents and carers through sensitive scheduling and flexible working for on- and off-stage roles.

The workplace ethos extends to our wider community of participants and audiences with a commitment to understanding their experiences and meeting their needs and expectations to ensure that they can access and enjoy every aspect of our work.

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Achievements and Performance

- We were proud to be named **Theatre of the Year** in the Stage Awards in January 2026 (jointly with the Royal Court). This was particularly special because it's our second win in only 3 years.
- Over the course of the 2025-26 financial year, we welcomed a total of 60,289 people to theatres for Watermill productions, one-night concerts and events in the theatre and restaurant. Our in-house productions had over 88% capacity across the 7 productions.
- Of the 7 productions we brought to the stage, there was one new play (Three Hens and a Boat (a co-production with Reading Rep), a new musical adaptation (The Little Mermaid), and two revivals, including our major summer musical (Piaf, Jesus Christ Superstar, along with a modern interpretation of Charley's Aunt written by Rob Madge and new adaptations of Lark Rise to Candleford (a co-production with Theatre by the Lake), and Swallows and Amazons (our Youth Ensemble production).
- Jesus Christ Superstar named winner of the UK Theatre Award for Best Musical Production (Oct 2025); 9 Broadway World Awards including Best Front of House Staff Best New Production of a Play for Piaf and Best Musical for Jesus Christ Superstar; nominated for three What's On Stage Awards for Jesus Christ Superstar.
- Delivered over 1,000 outreach sessions, reaching 6,727 people through 18,605 engagements across the year.
- Reached 2,058 adults and young people with an access need through 255 specially tailored workshops.
- Through our Careers through the Arts programme, delivered 35 fully funded sessions in state funded schools, engaging with 5,354 young people.
- Offered 10 holiday course opportunities throughout the year, engaging 157 young people.
- Delivered 49 access performances through the year, with 131 service users attending these performances.
- Audio description and Closed captioning services provided on every main house show throughout the year.
- Delivering Trans and non-binary awareness training through Gendered Intelligence across the organisations, with representation from all departments.
- Engaged 4 Elemental Artists, each working on a main house show throughout the year.
- Increased other commercial trading income by £63k, a 8% increase from 24/25 consolidating on the 24% increase in this area the year before
- Barnum, our 2024 summer musical began a UK wide tour in January 2026 and played to over 65,000 people by the end of March.

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ARTISTIC PROGRAMME

In 2025/26 we continued to adapt the shape of the programme, extending the length of many of the production runs as well as collaborating with partners to bring new productions to the stage.

In April **Piaf** was revived with a company of actor musicians. Audrey Brisson returned to the Watermill in the title role.
★★★★ *Audrey Brisson was born to play this part* - The Times
★★★★ *A Fascinating revival. raw, brave and utterly compelling* – The Stage
★★★★ *Feels completely immersive, as if we are in the presence of the French Songstress herself* – WhatsOnStage

We continued with a collaboration with Reading Rep on a new play: **Three Hens in a Boat**. This new comedy by Camille Ucan centred around three generations of women on a hen do – a twist on Jerome K Jerome's classic, Three Men in a Boat.
Funny, endearing voyage of family reflection. Winning performances - The Guardian
★★★★ *A delicious intergenerational comedy making big waves* - WhatsOnStage
★★★★★ *A joyful, hilarious gem of a show. Three truly sensational performances* - The Spy in the Stalls

The summer brought a hugely successful 13-week run of Jesus Christ Superstar. Achieving 97% capacity, this was the first time the show had been re-scored as an actor musician version. Taking place between the theatre and the gardens (with The Last Supper/Gethsemane taking place in the open air), this show attracted plaudits from audiences and critics alike, with several awards and nominations following too.
★★★★★ *Innovative, emotional revival is divinely inspired* - The Guardian
★★★★★ *Visceral, inventive, thrilling* – The Stage
★★★★ *Intimate, intense, epic* - The Times

In the autumn we brought a fresh interpretation of Charley's Aunt, adapted by Rob Madge, to the stage. Keeping all the quick wit, comedy and elaborate ruses from Brandon Thomas' original play while viewing love, relationships and identity through a modern lens.
A fun, fresh, colourful glow-up - The Guardian
★★★★ *Bursting with energy and endless reinvention* – The Stage
★★★★★ *A joyous makeover* – WhatsOnStage

At Christmas we offered audiences a new musical adaptation of The Little Mermaid. Set in Cornwall with sea shanties and other music to delight the audience of all ages.
A splash of good fun - The Guardian

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Full of folksy charm - The Stage
★★★★ *A Wondrous reimagining* - WhatsOnStage

We started off 2026 with a co-production of Lark Rise to Candleford working with Theatre by the Lake, in association with Hammerpuzzle. Beautifully adapted by Tamsin Kennard, the show was directed by Bryn Holding.
★★★★ *A tender, evocative tribute to rural lives in transition* - The Guardian
★★★★ *Bryn Holding's spirited staging of Tamsin Kennard's deliciously earthy adaptation, performed beautifully by a cast of six actor-musicians, is a perfect fit for the cosy, wooden Watermill* - Daily Mail

Our year concluded with our Youth Ensemble production of **Swallows and Amazons.** Directed by our Outreach Director, Heidi Bird, this production saw 30 young people perform to sold-out audiences for 4 performances.

Filled with youthful enthusiasm. A joy to watch – Newbury News

The Watermill - Nationally and Internationally

In 2025, Calamity Jane completed its tour with Carrie Hope Fletcher in the title role. Over 280,000 people came to see the show on a run that took in the whole of the UK, including Bradford, Birmingham, Stoke, Cardiff, Plymouth, Glasgow, Blackpool and Bristol.

Meanwhile, at the beginning of 2026, Barnum, our 2024 musical production, began a UK tour with Lee Mead in the title role. This show has already been enjoyed by more than 65,000 people around the country.

We were also delighted to see Fanny, which had a brilliant run at the Watermill in 2024, play at The Kings Head Theatre in London in October this year.

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Inclusivity and Diversity

We continue to ensure that we are reflecting the diversity of the UK in our acting and creative companies, as well as in the stories we are sharing.

Of the actors we employed this year:

- 50% were Female (including trans women) or non-binary
- 9% identified as deaf or disabled
- 35% identified as Global Majority
- 25% were graduates/new talent

- Delivering 49 Access Performances, including 6 Relaxed performances and 15 Closed Captioned performances.
- Offering 152 tickets to young people and families from lower socio-economic backgrounds for our production of Little Mermaid through our Theatre for All campaign
- Offering 22 bursary places for our Outreach programme and a full range of free weekly access workshops and a pay-more/pay less scheme for regular youth theatre group places
- Delivered an inclusive Youth Ensemble performance, with BSL integration delivered throughout and young performers learning and performing elements of the sign integration.
- Partnership project with Berkshire Vision, welcoming a group of visually impaired young people to enjoy our production of Swallows and Amazons, before creating their own response in a Play in two Days.
- Sighted guiding training delivered for outreach team and freelance facilitators, in preparation for supporting participants.
- Working with community partners such as Educafe, Recovery in Mind and PALS, reaching and supporting under-represented communities and delivering specialist projects in response to our main house productions.
- Celebration of 10 years of our community associate provision, supporting adults and young people with additional needs. This milestone was marked with a large-scale community performance involving 70 community performers from our regular weekly groups.
- Delivering a partnership project with Newbury Pride and Berkshire Youth alongside our production of Charley's Aunt. Hosting our first Come As You Are Night, welcoming groups and individuals from the LGBTQIA+ community.
- Welcoming weekly wellbeing walkers to enjoy our site, and connect with our Outreach community.
- Technical traineeship through Careers in the Arts, offering an early-career individual a paid placement.

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- Over 100 free workshops for young people in local secondary state schools, introducing and opening pathways into the creative industries.
- Over 25% of the house priced at the lowest price, Open Access concessions, schools' rates, and under 16s tickets available for all productions targeted at families.

Audiences

- Over the course of the 2025-26 financial year, we welcomed a total of 60,289 people to theatres for Watermill productions, one-night concerts and events in the theatre and restaurant. Our in-house productions had over 88% capacity across the 7 productions.
- Audience frequency increased in this financial year, with over 11% more customers booking 2+ times in 25-26 compared to the previous year.
- 10,464 new customers booked during this period, and new bookers accounted for 30% of our total audience
- We had 43 schools, which accounted for 3,473 tickets
- Jesus Christ Superstar had a good level of first-time bookers, with 23% of people booking for the first time to see the show.
- Our free Beginners: 16-30 scheme, which offers audiences ages 16-30 tickets for £10 for most Watermill productions, went from strength to strength with 352 tickets being sold.
- For Charlie's Aunt we worked closely with Newbury Pride to ensure that trans and non-binary communities were welcome at the Watermill. We hosted training with all staff, as well as hosting a Come As You Are Night – our annual average for first time bookers across the 25/26 financial year was 30%, but for this one show it was 76% showing that we reached a new audience for this one performance.
- We are focused on re-engaging lapsed bookers and have been encouraged by response rates to our new campaign which got underway on Lark Rise to Candleford.

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OUTREACH, LEARNING AND PARTICIPATION

The outreach programme achieved significant reach during 2025-26, delivering over 1,000 workshops, reaching 6,727 individuals and offering 18,605 engagements across the year. We remain committed to access and inclusion, reaching 2,058 adults and young people with access needs through 255 specially tailored workshops.

A highlight of the year was the 10th anniversary of the Community Access programme, celebrated with the 'Access All Areas' open day. This event included 'Beyond the Barrier', a community performance involving 65 young people and adults from our regular access groups. In addition to this specialist provision, our regular Youth Theatre continued to reach an average of 183 young people aged 4-25 years each week.

Performance and industry insight opportunities have continued to be central to the outreach work. Our Youth Ensemble performance of Swallows and Amazons was presented to sold-out audiences. This project involved 30 young performers and engaged a further 12 young people in backstage and creative roles such as stage management, access delivery and sound design. To provide our communities further professional insights, we delivered funded workshops led by the professional cast of Jesus Christ Superstar for 96 young people. Our Careers through the Arts programme enabled us to transfer such opportunities into local education settings. During Creative Careers week, we partnered with seven schools to provide workshops and assemblies for over 900 students. We also co-delivered the 'Beyond the Stage' industry open day with the Corn Exchange, engaging a further 53 students from local secondary schools introducing them to careers within the industry.

We continued to strengthen our relationships with community partners, to build our reach and support engagement with under-served communities. We collaborated Berkshire Youth alongside our main house show Charley's Aunt. We delivered a series of creative workshops for young people aged 12-18 years. exploring and celebrating LGBTIQA+ community. These workshops reached 60 young people. We partnered with Newbury Pride to host our first 'Come as You Are' evening alongside the production of Charley's Aunt, creating a safe and supportive space for the LGBTQIA+ community. To continue supporting new audiences and to improve accessibility, we worked with Berkshire Vision to deliver specialist workshops supporting a group of young people attending an audio-described performance of Swallows and Amazons. These projects have formed strong foundations with community partners to continue positive ongoing and impactful work across the region.

Safeguarding

We work extensively with young people and vulnerable adults, and have clear procedures in place to safeguard our participants:

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- 3 fully trained Designated Safeguarding Leads, with bi-annual refresher training for these designated personnel.
- Board safeguarding representative, with regular safeguarding updates provided to the board.
- Regular reviews of our safeguarding policy and procedures, including annual update of our safeguarding policy. The Safeguarding Policy is shared with all permanent staff at the Watermill and freelancers working with young people and adults at risk.
- Full-time Outreach staff, Designated Safeguarding Officers and freelance facilitators are DBS checked (Disclosure and Barring Service)
- All permanent staff complete annual safeguarding awareness refresher, outlining roles and responsibilities, highlighting that safeguarding is everyone's responsibility.
- When working on production, young people are chaperoned by licensed chaperones.
- Our full Outreach team have completed Child and Vulnerable Adult Safeguard training. This knowledge and best practice is shared with all freelance facilitators, full-time volunteers, and actors, as appropriate.
- Freelance Outreach Facilitators complete West Berkshire's online safeguarding training before commencing work in the department.
- There is a procedure in place for raising, reviewing and escalating any concerns that are raised. Such concerns are documented and confidentially discussed by our designated safeguarding leads, who take any necessary action.

COMMERCIAL

We have continued to diversify the commercial offer in line with the business plan and we are pleased to report a positive result in this area representing £823k income (£760k in 24/25).

The restaurant hosted three Murder Mystery Dining Experiences, along with 11 private hires including wakes, birthdays, and anniversary dinners.

Theatre tours, programme sales and merchandise, including t-shirts and tote bags during Jesus Christ Superstar and soft toys during The Little Mermaid, also contributed in this area.

The bar menu ran alongside the restaurant menu throughout the year, and during the summer we once again expanded the catering to an open air casual dining offer. The changes resulted in an overall increase in restaurant takings of 21% over the previous year's income.

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SITE AND BUILDINGS

The site and our buildings represent important assets which need ongoing investment in their maintenance. Our Grade II listed theatre is unique and at the centre of our creative activities, with accommodation, offices and a restaurant and bar being integral to our operations.

We made several vital capital investments this year including the replacement of the wooden structure at the theatre's entrance which had degraded over time; rebuilding the river wall to preserve the watercourse and the refurbishment of our restaurant and bar area. With the support of Arts Council funding we have also improved our accessibility, with a new hearing loop system installed across the site and further improvements planned in 26/27.

WORKFORCE

Volunteers

The Watermill Front of House team continues to welcome and assist audiences during their visit to the theatre. The team is made up of a core of 3 paid members of staff and 60 volunteer ushers.

No monetary amount has been included in the Group's voluntary income for the period to reflect the 'in kind' support provided by volunteers.

We are enormously grateful to all our Volunteers for their continued loyal support. They are integral to offering audiences a wonderful experience when visiting the Watermill and we thank them for their commitment.

Staff

During the year an organisational review was carried out which resulted in structural changes to meet business plan objectives. This included a restructure of catering, facilities and marketing with the addition of a full-time facilities manager and a new role of Audiences and Commercial Director replacing the previous role of Marketing Director. In the long term this will help the organisation expand our commercial offering and prepare for a capital development.

Salary

- Remuneration of the Executive is decided by the Remuneration committee who report to the Board of Trustees
- The Finance and Audit Committee review and monitor the overall payroll for permanent staff. Approval of any annual percentage increase is then required from the Board of Trustees

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- The appropriateness and relevance of the remuneration is kept under review with reference to comparisons with other charities ensuring The Watermill remains sensitive to the broader issues of pay and employment conditions elsewhere
- In deciding pay increases, benchmarking from within the mid-scale theatre community is taken into consideration.
- There is access to contributory pension scheme for all qualifying members of staff
- BECTU (Broadcasting, Entertainment, Communications and Theatre Union) is the UK's media and entertainment trade union. It represents staff, contract and freelance workers who are based primarily in the United Kingdom negotiating pay, conditions, and contracts with employers. Although The Watermill does not use BECTU we recognise and pay in accordance with the rates set by the organisation. We also recognise Equity for actors and stage management freelancers. Despite the loss of Arts Council funding, we aim to continue to use the sub-rep agreement for all of our contracts.

FUNDRAISING

Support from individuals, corporates and trusts and foundations have remained strong during the year – for which we are thankful – as this has enabled us to:

- Make data-driven decisions when it comes to targeted communications and activities to increase membership renewals and stabilisation of lapsed individual memberships.
- Refresh our 'Theatre For All' fundraising campaign and running it as the primary ask at point of sale - in support of widening access to theatre at the Watermill.
- Instigate a new 'Production Circle' –a small group of high-level donors. There are touch points with this group connected to the process from 'page to stage' for the summer production of Chitty Chitty Bang Bang.
- Revisit the internal KPIs that help to monitor, manage, and report on key Development income streams and activities
- Refresh communications in line with the new branding
- Research and discuss the potential for Legacy Giving
- Continue building a strong programme of cultivation, stewardship, and fundraising events (hosted our first Business Breakfast)

Ethical Policy & Due Diligence

The Watermill Theatre is committed to ensuring that its fundraising activities are carried out with the upmost integrity and takes account of the Charity Commission Code of Fundraising Practice. The Watermill Theatre is registered with the Fundraising Regulator and works to its standards of charitable fundraising to ensure honesty and transparency with our donors, and that fundraising activities are legal, respectful, open, honest, and accountable to the public. No complaints were received in 2025/26.

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We ensure that all direct fundraising activity is directed to those who have elected to receive information from us or people who would be considered to have a legitimate interest in supporting the theatre. Our strategy is focused on building personal relationships with individuals, businesses, Trusts, and Foundations who are engaged with our work. Relationships are managed by members of the fundraising team and executive with clear records kept of any contact made with donors.
The Board of Trustees has overall responsibility for acting in the charity's best interests, including reviewing fundraising agreements within the context of the ethical fundraising policy, in line with Charity Commission guidance. The day-to-day running of the business is delegated to the Joint Chief Executives and delivered by the Management Team. The responsibility to undertake all fundraising is assigned to the Development Director.

FINANCIAL REVIEW

The consolidated statement of financial activities show income from charitable activities for the year was £3.17M (2024-25: £2.65M). Total income for the year was £4.75M (2024-25: £4.36M).

Expenditure on charitable activities in the year was £3.88M (2024-25: £3.50M) and total expenditure for the year was £4.67M (2024-25: £4.19M)

The total funds at 31 March 2026 were £4.85M (2024-25 £4.77M)

Restricted Funds

The Watermill restricted funds are receipts which have been provided by donors for specific purposes within the overall aim of the organisation. The restricted income in the year of £218k (2024-25: £103k) is made up of a grant supporting the Community Associate Programme from Greenham Trust £108k, a further grant of £25k from Greenham Trust to support nurturing talent during our Jesus Christ Superstar production. A grant for the Careers through the Arts programme of £19k, donations for our Elemental Artists programme of £28k and £38k from the Arts Council as a capital grant used for electric charging points, hearing loop system and caption devices

The cumulative balance of restricted funds at the year-end are £86k (2024-25: £75k).

Capital Expenditure

Our main capital expenditure for the year was the refurbishment of the restaurant and bar areas with £42k invested in the refurbishment. The Arts Council capital grant was utilised for the items mentioned above in restricted funds.

Unrestricted Funds

The Trustees report a surplus for the year on unrestricted funds of £86k.

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Watermill Theatre Productions Limited is a subsidiary of Watermill Theatre Limited (the charity) and is commissioned by the Trustees of the charity to produce and make artistic decisions about all its shows and to claim Theatre Tax Relief (TTR) on qualifying production costs. TTR provides the Watermill with a significant repayable credit each year which has enabled and continues to enable more investment in the direct cost of our productions. During 2025/26 the amount of TTR receivable is £429k (2024-25: £391k).

The Watermill's charitable activities are made up of income from ticket sales, Outreach and Education activities and TTR. In 2025/26 income from charitable activities represented 70% (2024-25: 63%) of unrestricted income.

Unrestricted expenditure for the year was £4.4M (2024-25: £4.0M).

Reserves Policy and going concern

In determining the Watermill's reserves policy, the Trustees have had regard to the Charity Commission's guidance publication "Charity reserves: building resilience". The Trustees regularly review current finances and future financial trends of the Charity, and, as part of this process, review its level of reserves and its reserves policy annually. These are described as below:
The Trustees consider that a reserves policy is necessary to maintain sufficient resources to ensure that the following objectives are achieved:

- to manage the uncertainties around individual production sales to ensure The Watermill's future
- to continue investment in the charity's key assets of the Grade 2 listed property and its amenities as resources allow
- to further the diversification of all our theatre's activities as resources allow

Having assessed the potential level of risk and taking account of the theatre's planned activities, the Trustees see the reserves being applied in the following way:

- Major capital works - £300k – a designated fund for unplanned, but significant issues relating to the maintenance and development of the Grade 2 listed theatre, its offices, rehearsal rooms, restaurant and accommodation for actors and creative team. This provision is also made as a contribution towards
- Future commissions – £50k – a designated fund to allow the Charity to invest in future works that might not end up being a full production
- Capital redevelopment fund – £600k – a designated fund to enable a fuller programme of capital development to make improvements to the accessibility, environmental sustainability, and financial resilience of the organisation
- Artistic fund – £100k – a designated fund to allow investment in shows for exploitation where commercial producer backing is not available
- General unrestricted fund - £742k which amounts to the balance of unrestricted funds after the Charity's designations.

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The reserves policy aims to hold the equivalent of between 3 to 6 months core running costs as a general unrestricted fund. The core running costs for 25/26 are budgeted to be £1.9M and so the Trustees have concluded that the balance of £742k in this fund is adequate.

Financial Resilience

The Watermill's management and Trustees have taken steps to secure the theatre's resilience by ensuring:

- regular review of costs and introducing operating efficiencies
- that we explore other possible income streams and increase fundraising options
- that we balance and align our artistic ambition with our ability to generate income resulting in a break-even position. This may mean having to produce lower cost productions or more co-productions in order to remain sustainable
- that we manage our resources carefully and creatively, for example reusing production assets for multiple shows where possible.

Investments

The Trustees, having regard to the liquidity requirements of the theatre and the reserves policy, operate a policy of keeping available funds in interest bearing deposits, and seek to achieve the best possible rate of return available without risk to the underlying funds of the charity.

Cash held at the year-end was £1.9M (2024-25: £1.9M). Currently all cash deposits are held with five financial institutions, with some one-year fixed deposits.

Structure, Governance and Management

Since the Charity and the Group qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required to be submitted.

The Board collaborates with the Joint Chief Executives and the Strategic Management Team to ensure that the Watermill's aims and objectives are fulfilled. The Board delegates to the Joint Chief Executives overall responsibility for the day-to-day management of the Watermill.

The Board meets four times a year and receives a presentation on all aspects of the running of the theatre from the Artistic and Executive Director and the Strategic Management Team. There are three further committees:

- Finance and Audit Committee, reviews Annual Budget, Management Accounts, Risk Register and Financial Statements

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- Nominations Committee, board recruitment
- Remunerations Committee

The Trustees regularly review the structure, size, and composition of the Board, with the object of having a membership of varied and diverse experience that is able to offer help and advice to the Artistic and Executive Director and the theatre's management team.

Board members are appointed for an initial term of three years, and appointments are extended by approval at the AGM following the end of the term of office.

The existing Trustees, together with the Artistic and Executive Director, ensure that new Trustees receive proper briefing and induction on their appointment.

Risk management

The Watermill faces the following principal risks and challenges:

The charity has a risk register, which is reviewed at the meeting of the Senior Management Team and presented to the Finance and Audit Committee and the Board every six months as part of the business review and planning process. The system of internal control and risk management is designed to identify and prioritise strategic and operational risks to the achievement of the Watermill's aims and objectives, evaluate the likelihood of those risks being realised and their potential impact, and manage these risks efficiently, effectively and economically.

The Watermill faces the following principal risks and challenges. Main risks include:

- Ensuring that the necessary funds are generated to maintain and improve the assets of the Theatre
- Securing publicly and non-publicly funded grants in an environment of increased demand for these funds
- Continuing to attract audiences and participants in sufficient numbers to achieve its charitable objectives especially in light of the cost of living crisis

We will address these risks by:

- Generating sufficient income to cover costs
- Continuing to nurture relationships with all present and future funding bodies and researching new funding opportunities
- Making our artistic programme attractive to audiences and ensuring that production values are maintained in all our work; encouraging the audience back by being mindful that ticket prices are accessible and affordable

We undertake to comply with relevant law and regulations, in particular;

- General Data Protection Regulation
- The Charities Act

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- Tax and Gift Aid legislation
- Charity Commission guidance (in relation to seeking views on whether to accept or refuse a particular donation)
- The Bribery Act 2010 (in relation to bribery offences)
- Fundraising Regulator, Code of Practice
- The Equality Act 2010
- Health and Safety at Work Act 1974

We ensure that clear policies on data protection, health and safety and safeguarding children and vulnerable adults exist and are compliant with current requirements.

The trustees are satisfied that appropriate internal control systems and risk management processes are in place.

PLANS FOR THE FUTURE

Looking ahead

Artistic: There is a continued focus on the shape of the programme with the summer musical (Chitty Chitty Bang Bang) running for 16 weeks – our longest yet. We continue to engage in positive dialogue with partners on potential co-productions and commercial touring and transferring of our shows. Investment in the quality of the work, including the resources needed to produce this remains of paramount importance. In 2027 the Watermill marks its 60th anniversary and plans to create an ambitious programme of work that celebrates its history and looks to its future.

Leadership and Governance: As the business continues to evolve we will continue to review the organisational structure. Four trustees will reach the end of their first terms in the next 12 months when we will be hoping to renew their roles on the Board.

Audience Engagement and Development: Continue to develop the sales and marketing strategy to engage new bookers and retain the current bookers, encouraging loyalty and return visits, along with re-engaging with lapsed bookers

Commercial: We are looking to produce VIP and hires packages following a redesign of one of the ground floor rooms in Mill House and we will be reviewing restaurant operations with a focus on further increasing profits and decreasing costs

Environmental sustainability & site development: The replacement of the electrical infrastructure in the theatre will begin early in 2027, thanks to support from the Creative Foundations Fund. We will continue to scope wider capital development work as the challenges of the front of house, hospitality and backstage presents an increasing strain on our teams and our financial resilience and sustainability.

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Fundraising: Continued focus on grant opportunities for core funding along with strengthening the Corporate and School Associate relationships and looking at new initiatives to drive retention and growth of individual memberships.

Accessibility: 2026 will see us deliver our first Dementia friendly performance. We are engaging with four community partner organisations to increase reach through Dementia friendly choir workshops. Thanks to the Arts Council we will be able to present our first Open captioned performances in the autumn with an aim of making Open Captions available on all main house shows in future.

Outreach: we plan to increase engagement with rural communities, removing barriers to engagement and tackling social isolation. We will increase Primary schools' provision through funded workshops alongside our summer 2026 production. We will be holding a Careers through the Arts Open Day at the Watermill, engaging with secondary state funded schools.

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WATERMILL THEATRE LIMITED
(A company limited by guarantee)
STATEMENT OF TRUSTEES' RESPONSBILITIES FOR THE YEAR ENDED 31 MARCH 2026

The Trustees (who are also directors of the Watermill Theatre Limited 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 (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that period. In preparing these 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 judgments and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company and the group's transactions and disclose with reasonable accuracy at any time the financial position of the charitable group and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DISCLOSURE OF INFORMATION TO AUDITOR

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:
so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditor is unaware, and that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditor is aware of that information.

AUDITOR

The auditor, Wenn Townsend, has indicated its willingness to continue in office. The Designated Trustees will propose a motion reappointing the auditor at a meeting of the Trustees.
This report was approved by the Trustees, on and signed on their behalf by:

This report has been prepared having taken advantage of the small companies' exemption in the Companies Act 2006

Signed by:
Michael Lynas
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M Lynas - Chair

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OPINION

We have audited the financial statements of Watermill Theatre Ltd (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31st March 2026 which comprise Consolidated Statement of Financial Activities, the Consolidated and Charity Balance Sheet, the Consolidated Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is 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).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 31st March 2026, and of the group's incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group and parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

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OTHER INFORMATION

The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the strategic report and the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic report and the directors' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 and the Charities Act 2011 requires us to report to you if, in our opinion:

- adequate and sufficient accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

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RESPONSIBILITIES OF TRUSTEES

As explained more fully in the Trustees' responsibilities statement set out on page 20, the trustees (who are also the directors of the parent charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the group or parent charitable company or to cease operations, or have no realistic alternative but to do so.

AUDITOR RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

We have been appointed auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- Enquiry of management, those charged with governance around actual and potential litigation and claims;
- Enquiry of entity staff in tax and compliance functions to identify any instances of non-compliance with laws and regulations;
- Reviewing minutes of meetings of those charged with governance;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the

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business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the FRC's website at:.

This description forms part of our auditor's report.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Signed by:
Lee Baker
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Lee Baker FCA (Senior Statutory Auditor)
For and on behalf of Wenn Townsend
Chartered Accountants and Statutory Auditor
30 St Giles
Oxford OX1 3LE

25 July 2026

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WATERMILL THEATRE LIMITED (A company limited by guarantee)
CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2026

	Notes	Restricted Funds 2026	Designated Fixed Asset Fund 2026	Other Designated Funds 2026	Unrestricted Funds 2026	Total Funds 2026	Total Funds 2025
		£	£	£	£	£	£
Income from:							
Donations and Legacies (Voluntary Income)	3	218,499	-	-	483,771	**702,270**	890,307
Charitable Activities	7	-	-	-	3,172,231	**3,172,231**	2,652,765
Other Trading Activities (activities for generating funds)	5	-	-	-	822,796	**822,796**	759,973
Investments (investment Income)	6	-	-	-	49,017	**49,017**	58,807
Total Income		218,499	-	-	4,553,204	**4,746.314**	4,361,852
Expenditure on:							
Raising Voluntary Income	8	-	-	-	165,973	**165,973**	142,605
Fundraising Trading (Restaurant, bar and other trading)	5	-	-	-	619,711	**619,711**	536,205
Charitable Activities	9	170,200	170,526	-	3,539,607	**3,880,333**	3,506,875
Total expenditure		144,549	170,526	-	4,350,680	**4,666,017**	4,185,685
Net income / expenditure		48,299	(170,526)	-	200,524	**80,297**	176,167
Transfer between funds		(37,935)	(16,668)	100,000	(45,397)	**-**	-
Fixed asset additions		-	70,941	-	(70,941)	**-**	-
Net movement in funds		10,364	(116,253)	100,000	86,186	**80,297**	176,167

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WATERMILL THEATRE LIMITED (A company limited by guarantee)
CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2026

	Notes	Restricted Funds 2026	Designated Fixed Asset Fund 2026	Other Designated Funds 2026	Unrestricted Funds 2026	Total Funds 2026	Total Funds 2025
		£	£	£	£	£	£
Net movement in funds (from overleaf)		10,364	(116,253)	100,000	86,186	**80,297**	176,167
Total funds brought forward		75,410	3,092,072	950,000	656,285	**4,773,767**	4,597,600
Total funds carried forward		**85,774**	**2,975,819**	**1,050,000**	**742,471**	**4,854,064**	4,773,767
Represented by:							
Tangible fixed assets		-	2,975,819	-	-	**2,975,819**	3,092,072
Current assets		85,774	-	1,050,000	1,540,903	**2,676,677**	2,662,487
Creditors due within one year		-	-	-	(798,432)	**(798,432)**	(980,792)
		85,774	2,975,819	1,050,000	742,471	**4,854,064**	4,773,767

The notes on pages 31 and 48 form part of these financial statements.

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WATERMILL THEATRE LIMITED
(A company limited by guarantee)
RESGISTERED NUMBER: 978279
CONSOLIDATED BALANCE SHEET AS AT 31 MARCH 2026

	Note		2026 £		2025 £
Fixed assets					
Tangible assets	16		**2,975,819**		3,092,072
			2,975,819		3,092,072
Current assets					
Stocks	18	**10,017**		9,658	
Debtors	19	**746,105**		679,282	
Cash at bank and in hand		**1,920,555**		1,973,547	
		2,676,677		2,662,487	
Creditors: amounts falling due within one year	20	**(798,432)**		(980,792)	
Net current assets			**1,878,245**		1,681,695
Total net assets			**4,854,064**		4,773,767
Charity funds					
Unrestricted funds (excluding designated)			**742,471**		656,285
Designated fixed asset reserve			**2,975,819**		3,092,072
Other designated reserves			**1,050,000**		950,000
Restricted funds			**85,774**		75,410
Total funds	21		**4,854,064**		4,773,767

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Signed by:
Michael Lynas
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M Lynas
Chair

Date: 25 July 2026

The notes on pages 31 and 48 form part of these financial statements.

Docusign Envelope ID: B6286E0D-0B53-8501-834C-9AEB055A3A74

WATERMILL THEATRE LIMITED
(A company limited by guarantee)
RESGISTERED NUMBER: 978279
CHARITY BALANCE SHEET AS AT 31 MARCH 2026

	Note		2026 £		2025 £
Fixed assets					
Tangible assets	16		**2,975,819**		3,092,072
Investments	17		**1**		1
			2,975,820		3,092,073
Current assets					
Stocks	18	**10,017**		9,658	
Debtors	19	**746,104**		679,282	
Cash at bank and in hand		**1,920,555**		1,973,547	
		2,676,676		2,662,487	
Creditors: amounts falling due within one year	20	**(798,432)**		**(980,793)**	
Net current assets			**1,878,244**		1,681,693
Total net assets			**4,854,064**		4,773,767
Charity funds					
Unrestricted funds (excluding designated)			**742,471**		656,285
Designated fixed asset reserve			**2,975,819**		3,092,072
Other designated reserves			**1,050,000**		950,000
Restricted funds			**85,774**		75,410
Total funds	21		**4,854,064**		4,773,767

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Signed by:
Michael Lynas
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M Lynas
Chair

Date: 25 July 2026
The notes on pages 31 and 48 form part of these financial statements.

Docusign Envelope ID: B6286E0D-0B53-8501-834C-9AEB055A3A74

WATERMILL THEATRE LIMITED
(A company limited by guarantee)

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2026

	Note	2026 £	2025 £
Cash flows from operating activities			
Net cash provided by/ (used in) operating activities	**24**	**(31,068)**	374,197
Cash flows from investing activities			
Dividends, interest and rents from investments		**49,017**	58,807
Purchase of tangible fixed assets		**(70,941)**	(261,416)
Net cash used in investing activities		**(21,924)**	(202,609)
Change in cash and cash equivalents in the year		**(52,992)**	171,589
Cash and cash equivalents at the beginning of the year		**1,973,547**	1,801,958
Cash and cash equivalents at the end of the year	**25**	**1,920,555**	1,973,547

The notes on pages 31 and 48 form part of theses financial statements

Docusign Envelope ID: B6286E0D-0B53-8501-834C-9AEB055A3A74

1. Accounting policies

a. Basis of preparation of financial statements

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

Watermill Theatre Limited 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.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidate the financial statements of the charity and its subsidiary undertaking. The results of the subsidiary are consolidated on a line by line basis.

The charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own Statement of financial activities in these financial statements.

The financial statements are quoted in sterling and are rounded to the nearest £1.

b. Company status

The charity is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

c. Going concern

The Trustees have considered the impact of the economic environment on the ability of the charity to continue trading for the foreseeable future. Based on this review, the results over the last couple of years and existing financing facilities, the Trustees believe that the financial statements have been prepared appropriately on the going concern basis.

d. Income

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably. Where income is received in advance of performance of specified services it is deferred until the charity is entitled to that fund.

Income from charitable activities represent the amounts received from the box office and from touring activities in respect of all productions performed during the period.

Donations and legacies represent the amounts receivable from grants, sponsorship and other donations.

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Grants and donations are recognised as income when entitlement is demonstrable, no conditions are attached, it is probable that the income will be received and the monetary value of the income can be measured reliably.

Income from other trading activities represents the amounts received in respect of the restaurant and bar and other related activities.

Investment income represents interest receivable on cash balances held in appropriate interest bearing deposit accounts. Interest on funds held on deposit by the charity is included when receivable.

e. Expenditure

All resources expended are recognised once there is a legal or constructive obligation to make a payment to a third party. All resources expended are classified under activity headings. Resources expended are accounted for on an accruals basis.

Resources expended on charitable activities represent the expenditure incurred in respect of productions performed during the period and includes both the direct costs and support costs relating to these activities. Expenditure incurred in respect of productions performed after the date of the balance sheet is deferred to future accounting periods.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Costs of raising funds represents the expenditure incurred in attracting donations and legacies and in respect of the restaurant and bar and other related activities.

Overhead costs are those costs which cannot be directly allocated to an activity of the charity, but nonetheless support these activities. These costs have been allocated between support, management and administration and fundraising, and then further apportioned to appropriate resources expended categories.

The value of services provided by volunteers is not incorporated into these financial statements.

All expenditure is inclusive of irrecoverable VAT.

f. Fund Accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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g. Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

h. Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the following depreciation bases:

Freehold land	no depreciation
Freehold property	2% on cost
Building fixtures and fittings	10% on cost
Theatre equipment	10% - 25% on cost or reducing balance
Motor vehicles	25% reducing balance
Heating and cooling installation	6.6% on cost
Restaurant equipment	10% - 25% on cost or reducing balance

i. Investments

Investments in subsidiaries are valued at cost less provision for impairment.

j. Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Group; this is normally upon notification of the interest paid or payable by the institution.

k. Operating leases

Rentals paid under operating leases are charged to the consolidated statement of financial activities on a straight-line basis over the lease term.

l. Stocks and work in progress

Stocks and work in progress are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

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m. Debtors

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

n. Cash at bank and in hand

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

o. Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

p. Financial instruments

The group 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 measured at amortised cost using the effective interest method.

q. Government grants

Government grants are credited to the consolidated statement of financial activities as the related expenditure is incurred.

r. Pensions

The group operates a defined contribution pension scheme and the pension charge represents the amounts payable by the group to the fund in respect of the year.

2. Critical accounting estimates and areas of judgement

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the balance sheet date and the amounts reported for revenues and expenses during the year. However, the nature of estimation means that actual outcome could differ from those estimates. The following judgements (apart from those involving estimates) have had the most significant effect on amounts recognised in the financial statements.

Tangible fixed assets – are depreciated over their useful lives taking into account residual values where appropriate. The actual lives of the assets and residual values are assessed annually and may vary depending on a number of factors. Residual value assessments consider issues such as the remaining life of the asset and projected disposal values.

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3. Income from donations and legacies

	Note	Restricted Funds 2026	Unrestricted funds 2026	Total funds 2026	Total funds 2025
		£	£	£	£
Grants	4	37,935	-	**37,935**	-
Trusts and donations		178,455	207,443	**385,898**	617,559
Individual members and benefactors		-	84,028	**84,028**	87,083
Other individual donations		-	113,041	**113,041**	91,673
Fundraising events		-	51,003	**51,003**	64,932
Corporate members		-	9,635	**9,635**	8,435
Sponsorship		-	16,255	**16,255**	15,279
Legacies		2,109	2,366	**4,475**	5,346
Total donations and legacies		218,499	483,771	**702,270**	890,307
Total 2025		102,651	787,656	**890,307**	

4. Grants

	2026	2025
	£	£
Arts Council England – transition funding	**37,935**	-
Total	**37,935**	-

5. Restaurant, bar and other income and expenditure

	2026	2025
	£	£
Income	**822,796**	759,973
Cost of sales	**(577,155)**	(510,776)
Gross surplus	**245,641**	249,197
Administration expense	**(42,556)**	(37,120)
Net surplus	**203,085**	212,077

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6. Investment income

	Unrestricted funds 2026	**Total funds 2026**	Total funds 2025
	£	**£**	£
Interest	49,017	49,017	58,807
Total 2025	58,807	58,807	

7. Income from charitable activities

	Unrestricted funds 2026	**Total funds 2026**	Total funds 2025
	£	**£**	£
Theatre box office	2,230,947	**2,230,947**	1,933,390
Main productions other income	157,108	**157,108**	109,582
Touring productions	79,408	**79,408**	21,179
Youth theatre, education, and outreach	109,470	**109,470**	90,114
Other theatre projects	104,220	**104,220**	107,436
Tax credit on theatre production costs	491,078	**491,078**	391,064
Total 2026	3,172,231	**3,172,231**	2,652,765
Total 2025	2,652,765	2,652,765	

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8. Expenditure on voluntary income

	Restricted funds 2026 £	Unrestricted funds 2026 £	**Total Funds 2026 £**	Total Funds 2025 £
Staff costs	-	54,377	**54,377**	79,343
Premises costs	-	13,136	**13,136**	14,781
Office costs	-	19,686	**19,686**	19,519
Fundraising and appeal costs		78,774	**78,774**	28,962
Total 2026		165,973	**165,973**	142,605
Total 2025	-	142,605	142,605	

9. Analysis of expenditure by activities

	Note	**Activities undertaken directly 2026 £**	**Support costs 2026 £**	**Total funds 2026 £**	Total funds 2025 £
Production costs	10	2,341,470	-	**2,341,470**	2,124,958
Management and administration	11	436,958	-	**436,958**	340,580
Support costs	12	-	1,088,337	**1,088,337**	1,015,827
Governance costs	13	-	13,568	**13,568**	13,819
Total 2026		2,778,428	1,101,905	**3,880,333**	3,495,184
Total 2025		2,477,229	1,029,646	3,506,875	

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10. Production costs

	Restricted funds 2026 £	**Unrestricted funds 2026 £**	**Total funds 2026 £**	Total funds 2025 £
Theatre productions	25,389	1,879,798	**1,905,187**	1,712,374
Touring productions	-	-	**-**	-
Youth theatre, education and outreach	144,811	116,964	**261,775**	219,478
Irrecoverable VAT	-	145,817	**145,817**	165,690
Other theatre projects	-	28,691	**28,691**	27,416
Total 2026	170,200	2,171,270	**2,341,470**	2,124,958
Total 2025	84,072	2,040,886	2,124,958	

11. Management and administration

	Unrestricted funds 2026 £	**Total funds 2026 £**	Total funds 2025 £
Staff costs	302,232	**302,232**	235,141
Premises and repair costs	22,375	**22375**	25,743
Office costs	19,686	**19,686**	19,519
Insurance	3,898	**3,898**	3,819
Other management and administration costs	60,688	**60,688**	30,853
Depreciation and loss on disposal	28,079	**28,079**	25,505
Total 2026	436,958	**436,958**	340,580
Total 2025	340,580	340,580	

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12. Support costs

	Unrestricted funds 2026 £	**Total funds 2026 £**	Total funds 2025 £
Staff costs	447,327	**447,327**	389,697
Premises and repair costs	190,187	**190,187**	218,811
Office costs	20,282	**20,282**	20,110
Insurance	33,136	**33,136**	30,895
IT related costs	61,014	**61,014**	66,518
Other support costs	177,276	**177,276**	145,266
Depreciation and loss on disposal	159,115	**159,115**	144,530
Total 2026	1,088,337	**1,088,337**	1,015,827
Total 2025	1,015,827	1,015,827	

13. Governance costs

	Unrestricted Funds 2026 £	**Total funds 2026 £**	Total funds 2025 £
Professional fees	12,000	**12,000**	12,251
Trustees' insurance	1,568	**1,568**	1,568
Total 2026	13,568	**13,568**	13,819

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14. Net income/(expenditure)

This is stated after charging:	**2026**	2025
	£	£
Depreciation of tangible fixed assets: -owned by the charitable group	**182,719**	169,179
Auditor's renumeration - audit	**12,000**	11,250
Operating lease rentals	**20,067**	18,024
Pension costs	**38,693**	33,648

During the year, no Trustees received remuneration for work with the Watermill (2025: £Nil.).
No other related party transactions during the year.
During the year, no Trustees received any benefits in kind (2025: £Nil).
During the year, one Trustee received £181 for reimbursement of expenses (2025: £Nil).

15. Staff costs

	Group 2026	Group 2025	**Charity 2026**	Charity 2025
	£	£	**£**	£
Wages and salaries	**1,287,741**	1,189,253	**1,287,741**	1,189,253
Social security costs	**121,025**	89,420	**121,025**	89,420
Other pension costs	**38,693**	33,648	**38,693**	33,648
	1,447,458	1,312,321	**1,447,458**	1,312,321

The average number of persons employed by the Charitable Group during the year was as follows:

	Charity 2026	Charity 2025
	No.	No.
Average full-time equivalents employed	36	35

The number of employees whose emoluments as defined for taxation purposes excluding pension contribution amounted to £60,000 or more on an annualised basis was as follows:

	Charity 2026	Charity 2025
	No.	No.
£60,000 - £70,000	1	1
£70,000 - £80,000	1	1

The key management personnel of the parent charity and the group comprise Trustees and the Senior Management Team. The total employee costs of the key management personnel were £441,466 (8 people) (2025: £411,375 (8 people)).

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16. Tangible fixed assets

Group and Charity

	Freehold property £	Overflow car park £	Building fixtures & fittings £	Theatre equipment £	Motor Vehicles £	Heating/ cooling equipment £	Restaurant equipment £	Total £
Cost or valuation								
At 31 March 2025	3,924,570	68,596	202,883	410,238	41,503	583,443	155,336	5,386,569
Additions	-	-	-	25,396	-	-	45,546	70,941
Disposals	(6,462)	-	-	(1,626)	-	-	(8,580)	(16,668)
At 31 March 2026	3,918,108	68,596	202,883	434,008	41,503	583,443	192,302	5,440,842
Depreciation								
At 31 March 2025	1,376,975	66,035	67,677	219,367	16,877	399,002	148,564	2,294,497
Charge for the year	76,555	683	15,910	40,154	6,156	38,160	5,101	182,719
On disposals	(2,093)	-	-	(1,626)	-	-	(8,474)	(12,193)
At 31 March 2026	1,451,437	66,718	83,587	257,894	23,033	437,162	145,191	2,465,023
Net book value								
At 31 March 2026	**2,466,671**	**1,878**	**119,296**	**176,113**	**18,469**	**146,281**	**47,111**	**2,975,819**
At 31 March 2025	2,547,595	2,561	135,206	190,871	24,626	184,441	6,772	3,092,072

Included in land and buildings is freehold land at cost of £28,000 (2024: £28,000) which is not depreciated.

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17. Fixed asset investments

	Investments In Subsidiary Companies £
Charity	
Cost or valuation	
At 31 March 2026 and 31 March 2025	**1**

Principal subsidiaries

The following was a subsidiary undertaking of the Charity:

Name	Company Number	Holding	Included in Consolidation
Watermill Theatre Productions Limited	09280479	100%	Yes

The financial results of the subsidiary for the year were:

	Income £	Expenditure £	Net assets £
Watermill Theatre Productions Limited	1,760,897	2,251,975	1

18. Stocks

	Group 2026 £	Group 2025 £	**Charity 2026 £**	Charity 2025 £
Restaurant and bar	**9,525**	9,020	**9,525**	9,020
Merchandise	**492**	638	**492**	638
	10,017	9,658	**10,017**	9,658

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19. Debtors

	Group 2026 £	Group 2025 £	**Charity 2025 £**	Charity 2025 £
Trade debtors	**50,476**	79,486	**50,476**	79,486
Amounts owed by group undertakings	**-**	-	**429,465**	387,414
Theatre tax relief	**429,466**	387,415	**-**	-
Other debtors	**65,429**	32,717	**65,429**	32,717
Prepayments and accrued income	**200,734**	179,664	**200,734**	179,664
	746,105	679,282	**746,104**	679,282

20. Creditors: Amounts falling due within one year

	Group 2026 £	Group 2025 £	**Charity 2026 £**	Charity 2025 £
Trade creditors	**141,909**	161,570	**141,909**	161,570
Other taxation and social security	**65,339**	34,169	**65,339**	34,169
Other creditors	**42,774**	15,435	**42,774**	15,435
Accruals and deferred income	**548,410**	769,618	**548,410**	769,618
	798,432	980,792	**798,432**	980,792

	Group 2026 £	Group 2025 £
Deferred income at 1 April 2025	**669,283**	716,501
Resources deferred during the year	**(669,283)**	(666,501)
Amounts released from previous periods	**466,828**	619,283
	466,828	669,283

Deferred income represents amounts received in respect of future productions and donations and grants which the donor has specified to be used in future accounting periods.

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21. Statement of funds

	Balance at 1 April 2025 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2026 £
Unrestricted funds					
Designated fixed asset fund	3,092,072	-	(170,526)	54,273	2,975,819
Other Designated funds					
Major capital repair works	300,000	-	-	-	300,000
Capital redevelopment fund	500,000	-	-	100,000	600,000
Future commissions	50,000	-	-	-	50,000
Artistic fund	100,000	-	-	-	100,000
General funds	656,285	4,527,815	(4,325,2591)	(116,338)	742,471
Total Unrestricted funds	**4,698,357**	**4,527,815**	**(4,495,817)**	**37,935**	**4,768,290**
Restricted funds					
Greenham Community Associate Fund	75,410	108,092	(115,762)	-	67,740
Greenham Trust JCS support	-	25,389	(25,389)	-	-
Arts Council capital grant	-	37,935	-	(37,935)	-
Elemental	-	27,917	(12,952)	-	14,965
Careers through the Arts	-	19,166	(16,097)	-	3,069
	75,410	**218,499**	**(170,200)**	**(37,935)**	**85,774**
Total of funds	**4,773,767**	**4,746,314**	**(4,666,017)**	**-**	**4,854,064**

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21. Statement of funds (continued)

Statement of funds last year

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2025 £
Unrestricted funds					
Designated fixed asset fund	3,001,278	-	(116,634)	207,428	3,092,072
Other Designated funds					
Major capital repair works	650,000	-	-	(350,000)	300,000
Capital redevelopment fund	-	-	-	500,000	500,000
Future commissions	20,000	-	-	30,000	50,000
Artistic fund	-	-	-	100,000	100,000
General funds	768,670	4,259,201	(3,984,979)	(386,607)	656,285
Total Unrestricted funds	**4,439,948**	**4,259,201**	**(4,101,613)**	**100,821**	**4,698,357**
Restricted funds					
Greenham Community Associate Fund	56,831	102,651	(84,072)	-	75,410
Andrew Lloyd Webber Foundation	2,101	-	-	(2,101)	-
Arts Council transition fund	98,720	-	-	(98,720)	-
	157,652	**102,651**	**(84,072)**	**(100,821)**	**75,410**
Total of funds	**4,597,600**	**4,361,852**	**(4,185,685)**	**-**	**4,773,767**

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22. Fund details

Designated funds

Designated Fixed Asset Fund - represents the value of funds tied up in the fixed assets of the charity. £54k has been transferred out of general funds into designated fixed asset fund representing the movement in fixed assets in the year (2024-25: £91k).

Other Designated funds – the trustees have set aside funds the following:

- Major capital works - £300,000 – a designated fund for unplanned, but significant issues relating to the maintenance and development of the Grade 2 listed theatre, its offices, rehearsal rooms, restaurant and accommodation for actors and creative team. (2024-25: £300k)
- Capital redevelopment fund – £600,000 – a designated fund to enable a fuller programme of capital development to make improvements to the accessibility, environmental sustainability, and financial resilience of the organisation. The Watermill are currently developing this plan and have already got outline pre-planning advice from the council (2024-25: £500k)
- Future commissions – £50,000 – a designated fund to allow the Charity to invest in future works that might not end up being a full production (2024-25: £50k). This fund is reviewed each year as part of the budget process
- Artistic fund – £100,000 – a designated fund to allow investment in shows for exploitation where commercial producer backing is not available (2024-25: £100kl) This fund is reviewed each year as part of the budget process

Restricted funds

Greenham Community Associate – this comprises the grant from Greenham Trust which funds the community associate programme, enabling access provision across the whole programme. The programme is funded for a three year cycle

Greenham Trust - £25,389 awarded to support nurturing talent and developing artists through our Jesus Christ Superstar production

Arts Council capital grant - £118,842 has been awarded by the Arts Council as part of their Capital Investment Programme £37,935 was received and spent in the year. The balance will be spent in 2026/27

Elemental Artist development programme – the Watermill have fundraised specifically for this programme which supports early-career artists in developing their craft, expanding their industry insight and strengthening their practice. Four individuals are supported each year.

Careers through the Arts is a joint initiative with the Corn Exchange funded by Greenham Trust aimed at inspiring and educating young people aged 14-25 about the arts career paths

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23. Summary of funds

	Balance at 1 April 2025 £	Income £	Expenditure £	Transfers In/out £	Balance at 31 March 2026 £
General funds	656,285	4,527,815	(4,325,291)	(116,338)	740,100
Designated fixed asset fund	3,092,072	-	(170,526)	54,273	2,975,819
Other designated funds	950,000	-	-	100,000	1,050,000
Restricted funds	75,410	218,499	(170,200)	(37,935)	88,145
	4,773,767	**4,746,314**	**(4,666,017)**	**-**	**4,854,064**

24. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2026 £	Group 2025 £
Net income/expenditure for the year (as per Statement of Financial Activities)	80,297	176,167
Adjustments for:		
Depreciation charges	182,719	169,179
Dividends, Interests and rents from investments	(49,017)	(58,807)
Loss on the sale of fixed assets	4,475	1,442
Decrease/(increase) in stocks	(359)	(1,492)
Decrease/(increase) in debtors	(66,823)	43,293
Increase/(decrease) in creditors	(182,360)	44,415
	(111,365)	198,030
Net cash provided by/ (used in) operating activities	(31,068)	374,197

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25. Analysis of cash and cash equivalents

	Group 2026 £	Group 2025 £
Cash in hand	1,920,555	1,973,547
Total cash and cash equivalents	1,920,555	1,973,547

Analysis of changes in net debt

	At 1 April 2025 £	Cash flows £	At 31 March 2026 £
Cash at bank and in hand	1,973,547	(52,992)	1,920,555
Total changes in net debt	1,973,547	(52,992)	1,920,555

26. Operating lease commitments

At 31 March 2026 the Group and the Charity had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	Group 2026 £	Group 2025 £	**Charity 2026 £**	Charity 2025 £
Not later than 1 year	**19,857**	17,055	**19,857**	17,055
Later than 1 year and not later than 5 years	**30,219**	38,319	**30,219**	38,319
	50,076	55,374	**50,076**	55,374

27. Capital commitments

The group had capital commitments for a new electric van of £40,000 (2025: nil). This had been ordered but anticipated delivery is July 2026. The van will be funded through Arts Council grant.