



THE  
**WATERMILL**  
THEATRE

**Annual Review**  
2018/19



# MAKING OUR MARK ONSTAGE, OFFSTAGE, ON TOUR AND IN THE COMMUNITY

It is a pleasure to share with you a summary of The Watermill Theatre's achievements over the past year in this, our 2018/19 Annual Review.

Over the course of the year we have built upon our commitment to produce theatre that entertains, inspires and challenges our audiences, through the creation of 9 main productions and 2 professionally led youth theatre shows.

We were the very first regional theatre to mount a new production of Jez Butterworth's modern classic, *Jerusalem*, and we have celebrated a number of near sell-out runs, with our productions receiving critical acclaim from both local and national press.

We have proudly shared 392 performances and events with our audience, welcoming approximately 67,740 people to The Watermill over the year. With average audience attendance reaching 89% for our main shows, box office returns have generated £1,450,276 for the business. Our successful artistic programme has been brilliantly supported by the theatre's dedicated outreach team who created participation and engagement opportunities for over 19,000 people in our community.

We have also produced more tours and transfers than ever before, sharing our work and The Watermill Theatre name with audiences all over the UK. Alongside national touring, two of our productions toured locally, *Burke and Hare* was performed in rural venues and village halls and *Jane Eyre* was taken to nearby schools and community venues, deepening our engagement with people in Berkshire and surrounding areas.

Inclusivity and accessibility remain at the heart of our work, along with our passion for nurturing new and emerging theatre practitioners. Last year we offered work to 26 recent actor graduates and 4 emerging directors from a diverse range of backgrounds and we were thrilled to offer our very first Relaxed Shakespeare Performance for *Macbeth*. Our pledge to support future theatre-makers continues.

My sincere thanks go to all Watermill supporters, donors, sponsors, volunteers, Friends of The Watermill, audience members, Board members and the Arts Council England for continuing to believe in the artistic possibilities of this little riverside theatre in the country.

I am also hugely grateful to my team of committed and talented staff, artists and creatives, without whom, none of these possibilities would be realised.



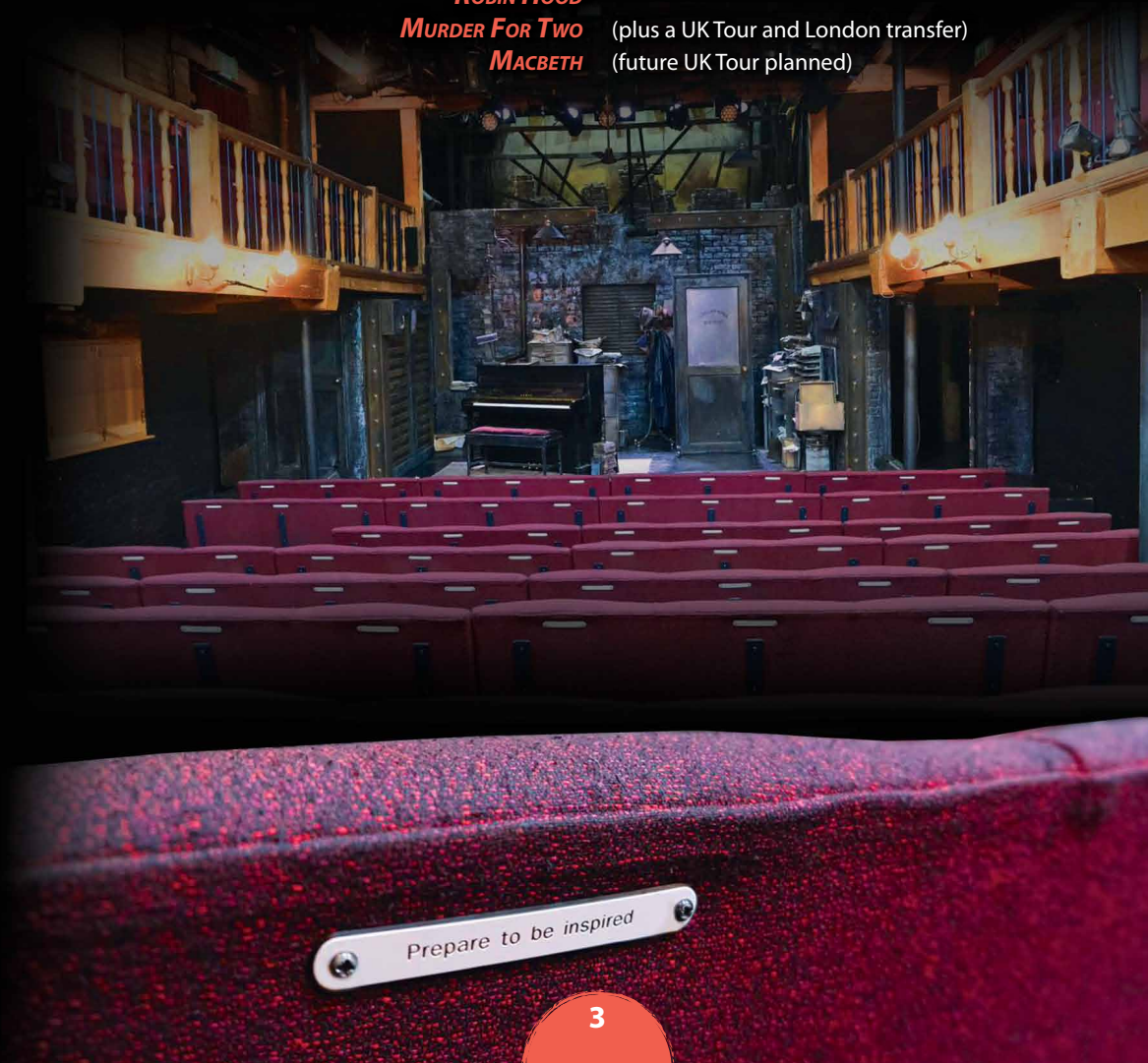
A stylized, handwritten signature of Paul Hart in black ink.

Paul Hart, Artistic and Executive Director

# AT HOME

The Watermill Theatre produced nine main shows including:

- BURKE AND HARE** (plus a Rural Tour and London transfer)
- A MIDSUMMER NIGHT'S DREAM** (future UK Tour planned)
- JERUSALEM**
- SWEET CHARITY**
- TRIAL BY LAUGHTER** (plus a UK Tour)
- JANE EYRE** (plus a Schools Tour)
- ROBIN HOOD**
- MURDER FOR TWO** (plus a UK Tour and London transfer)
- MACBETH** (future UK Tour planned)



Prepare to be inspired





# BURKE AND HARE

A new version by Tom Wentworth  
Originally created by Jenny Wren Productions  
Directed by Abigail Pickard Price

75%  
CAPACITY



*'A fast-paced piece of vaudeville complete with audience participation, foot tapping songs, snappy visual gags and an abundance of comedy accents'*

THE STAGE

*'Fabulously gruesome!'*

AUDIENCE MEMBER

*'A beautifully constructed piece'*  
HENLEY STANDARD

*'Imaginative and inventive...  
a lively and fun production'*  
POCKET SIZE THEATRE



*'An amusing and brisk take  
on a sinister true crime'*  
THE SPY IN THE STALLS



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# A MIDSUMMER NIGHT'S DREAM

By William Shakespeare  
Directed by Paul Hart

82%  
CAPACITY

WATERMILL  
ENSEMBLE

*'This interpretation of A Midsummer Night's Dream is one of the best Shakespeare plays in the 21st century, we think he would be applauding too...'*

AUDIENCE MEMBER

*'I found it really funny. It was  
my first Shakespeare'*

AUDIENCE MEMBER, AGE 8



*'Expect the unexpected in an evening  
of magical delight'*

WHATSONSTAGE



*'Big-hearted and dazzling'*  
THE SPY IN THE STALLS



*'A playful production... fizzing  
with humour and charm'*

THE STAGE



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# JERUSALEM

By Jez Butterworth  
Directed by Lisa Blair

97%  
CAPACITY



*'Incandescently brilliant'*  
AUDIENCE MEMBER

*'Such an incredible show.  
Darkly comic, and deeply powerful.  
Long live Johnny Byron'*  
AUDIENCE MEMBER



*'Magnificent'*  
THE TELEGRAPH



*'This modern great play remains immense'*  
THE TIMES



*'This vision of England, at once fantastical and  
real, funny and tragic, wild and profound is a  
modern classic'*  
WHATS ON STAGE



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# SWEET CHARITY

Book by Neil Simon  
Music by Cy Coleman and Lyrics by Dorothy Fields  
Directed by Paul Hart

95%  
CAPACITY



Based on an original screenplay by Federico Fellini, Tullio Pinelli and Ennio Flaiano | Produced for the Broadway stage by Fryer, Carr and Harris | Conceived, Staged and Choreographed by Bob Fosse

*'The Watermill never disappoints and this  
was quite stunning... fabulous cast and  
wonderful music. I came especially for the  
signed performance and loved that the  
whole cast also signed and joined in as  
well. So very special, thank you!'*  
AUDIENCE MEMBER

*'Pure joy!! Wonderful in every way'*  
AUDIENCE MEMBER

*'Poignant, sassy and exhilarating...  
impossible to resist'*  
THE TIMES



*'Stunning orchestrations'*  
WHATS ON STAGE



*'A stylish and entertaining  
summer treat'*  
THE SUNDAY EXPRESS



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# TRIAL BY LAUGHTER

By Ian Hislop and Nick Newman  
Directed by Caroline Leslie

A Watermill Theatre and Trademark Touring Production

98%  
CAPACITY



*'An engaging tribute to a remarkable figure'*

THE GUARDIAN

*'Clever and brilliantly acted. Long live press freedom – and parody!'*

AUDIENCE MEMBER

★★★★★  
*'A David-v-Goliath celebration of dissent'*  
THE TELEGRAPH

★★★★★  
*'Defiance and satire done with gusto'*  
THE DAILY MAIL

★★★★★  
*'Another winner for Hislop and Newman'*  
WHATSONSTAGE

★★★★★  
*'A cracking play... historically-rooted and completely topical'*  
THE SPY IN THE STALLS



# JANE EYRE

By Charlotte Brontë  
Adapted by Danielle Pearson  
Directed by Chloe France

94%  
CAPACITY



*'A very experienced colleague in the English department said it was the best quality performance he had seen in a schools' tour'*

TEACHER COMMENT

*'Thank you for bringing this fabulous performance to our school'*

TEACHER COMMENT

*'Superb!'*  
AUDIENCE MEMBER

*'A play that had the audience riveted from start to finish'*  
NEWBURY WEEKLY NEWS

★★★★★  
*'This is both a story of 1847 and one of today... not a moment is wasted'*  
THE SPY IN THE STALLS





# ROBIN HOOD

Adapted by Laura Dockrill  
Directed by Laura Keefe

84%  
CAPACITY



*'An off the wall adaptation of the famous folk tale'*

THE STAGE

*'Amazing performance, especially the villain!'*

AUDIENCE MEMBER, AGE 10

*'An auditorium full of small children was delightedly entertained'*

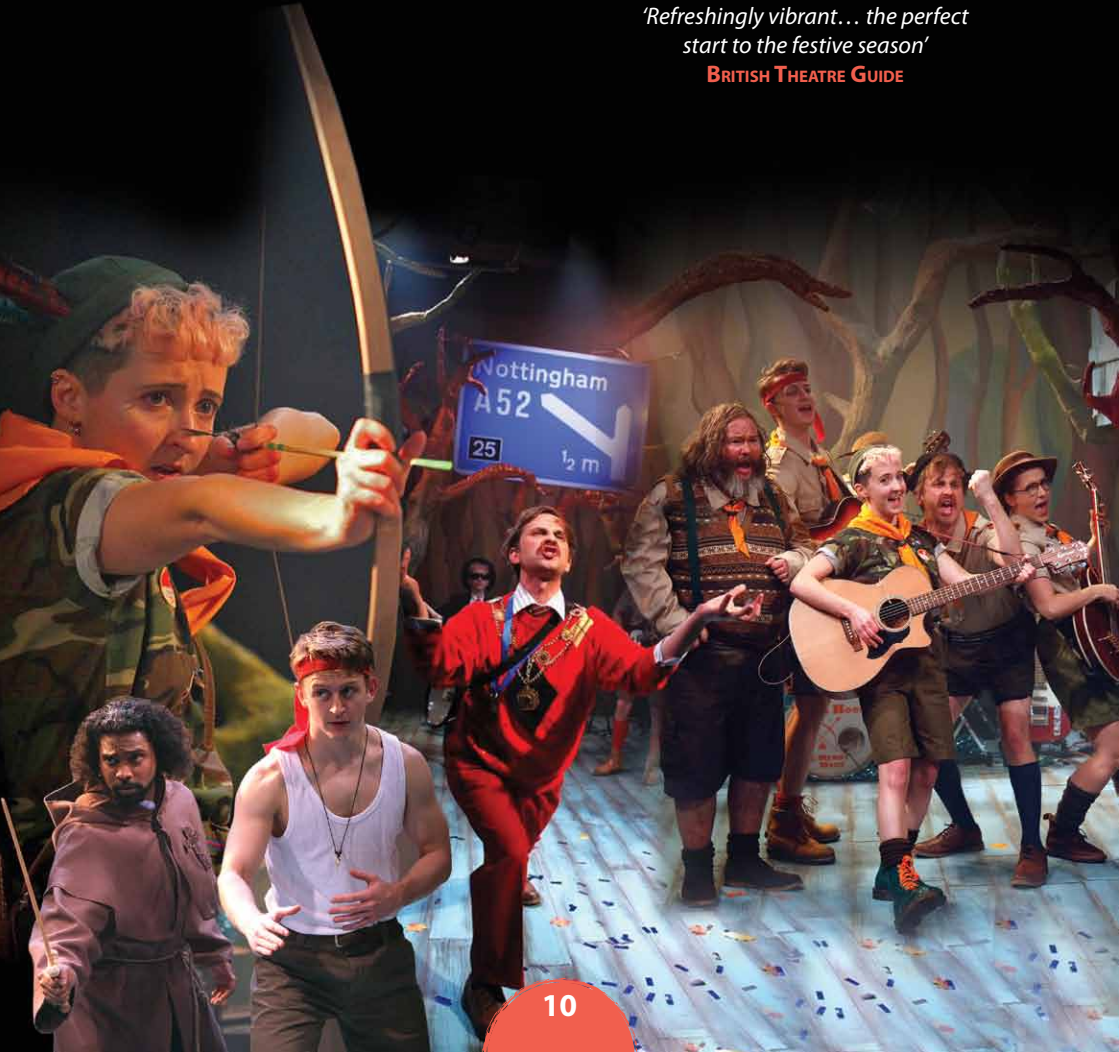
THE GUARDIAN

*'Charming and agreeably silly'*

THE TIMES

*'Refreshingly vibrant... the perfect start to the festive season'*

BRITISH THEATRE GUIDE



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# MURDER FOR TWO

Book and music by Joe Kinosian  
Book and lyrics by Kellen Blair  
Directed by Luke Sheppard

78%  
CAPACITY



A Watermill Theatre production in association with Paul Taylor-Mills

*'A cracking, fast-moving production'*

NEWBURY WEEKLY NEWS

*'An amazing performance. The two guys were incredible! Still chuckling to myself!'*

AUDIENCE MEMBER



*'A killer show... hilarious and brilliantly performed'*

THE STAGE



*'A better way of avoiding the winter blues for a couple of hours is hard to imagine'*

OXFORD TIMES



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# MACBETH

By William Shakespeare  
Directed by Paul Hart

93%  
CAPACITY

WATERMILL  
ENSEMBLE

'The most exciting Macbeth in 50 years of theatre-going, a joy to watch'

AUDIENCE MEMBER

'Macbeth was MAGNIFICENT. Can't wait to see which Shakespeare this talented ensemble tackles next'

AUDIENCE MEMBER

★★★★★  
'Hart directs with a fine sense of the cinematic'  
WHATS ON STAGE

★★★★★  
'Raucous and bloody'  
THE STAGE

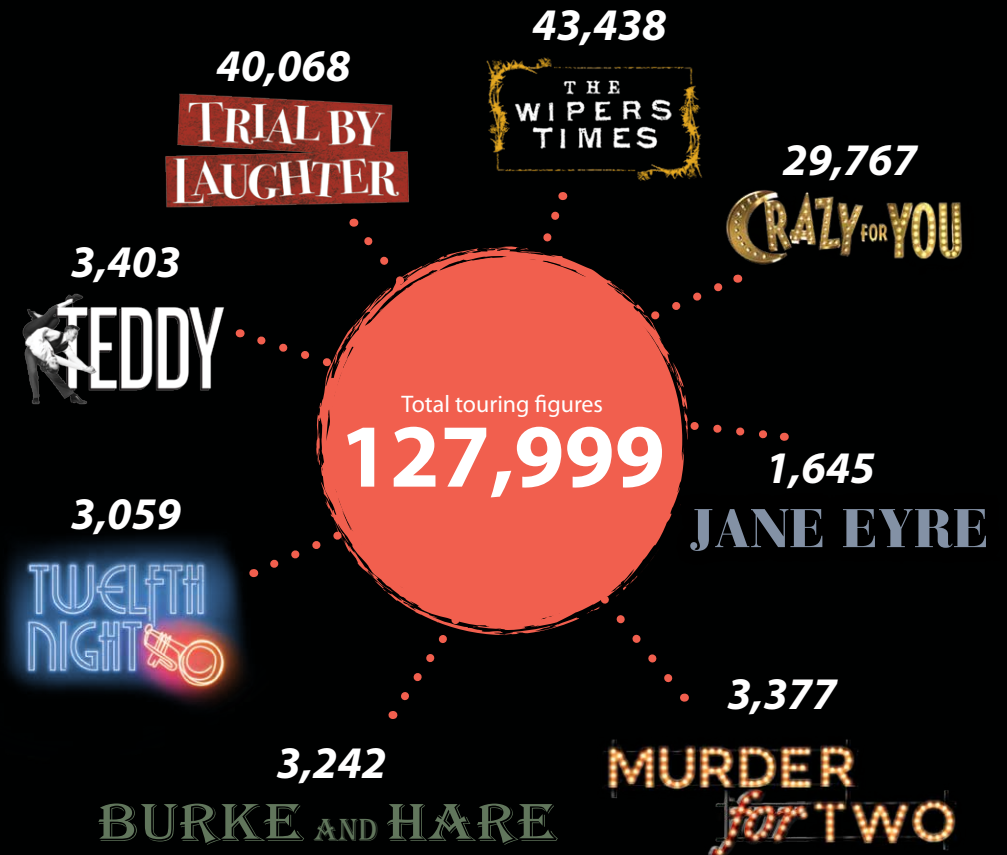
★★★★★  
'Dazzling... a show that burns with purpose, passion and energy to spare'  
THE GUARDIAN



# WATERMILL ELSEWHERE

2018/19 saw some astonishing touring and transfer achievements. We produced more tours and transfers than ever before, increasing our exposure on a national scale.

Shows on tour included: *Trial By Laughter*, running two national tours, *The Wipers Times* which ran a third national tour and second West End run at the Arts Theatre London, *Crazy For You* which ended its nine month national tour, *Teddy*, which completed a national tour with an extensive run at The Vaults in London, *Murder for Two* embarked on a national tour and returned to The Other Palace in London, *Burke And Hare* launched a three week rural tour and also transferred to London for four weeks over Christmas playing at Jermyn Street Theatre, *Twelfth Night* was revived and played at Wilton's Music Hall, London for two weeks and finally *Jane Eyre* toured to local schools and village halls over a three week period in the autumn.



Plans are in place for *A Midsummer Night's Dream* and *Macbeth* to be revived for a UK Tour in Autumn 2019.

## THE WATERMILL ENSEMBLE

The Watermill Ensemble, our resident Shakespeare company came together again this year to produce two Shakespeare plays, *A Midsummer Night's Dream* and *Macbeth*. Defined by a collaborative approach to work, where actors are treated as artistic equals, the Ensemble combine actor-musicianship with Shakespeare's classic text to create new versions of the plays that are bold, fresh and beguiling.

Ensemble members are invited back every year to create new productions and when a vacancy occurs, our aim is to continue to support the development of emerging actors by offering roles to those at the beginning of their career.

*Twelfth Night* was also revived this year for a short and exclusive run at Wilton's Music Hall in London.



WATERMILL  
ENSEMBLE

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## ACCESS ALL AREAS



The Watermill Theatre is committed to widening its reach and aims to provide increased opportunities for those in our community who are hard to reach, disadvantaged or at risk. Thanks to ongoing and specific funding, we employ a Community Associate to create and run a series of inclusive programmes for those who face challenges in their daily lives. Through this work, we can help those who are least engaged with us by offering experiences that are safe, welcoming and supportive.

### Our regular programme includes:

- Ad Lib – an autism friendly youth theatre group
- Interlude and Interval – two youth wellbeing drama groups, for ages 5-16 years
- Duologue – a mixed hearing and D/deaf youth theatre group
- Fourth Wall – performance insight projects for adults with a learning disability
- Scene Change – adult wellbeing workshops

### To widen this offer we have:

- hosted two Relaxed Performances for *Robin Hood* and *Macbeth*, welcoming 278 people in total
- created and distributed visual stories for performances of *Robin Hood* and *Macbeth* to help prepare audience members coming to see our Relaxed Performances
- piloted one captioned performance for *Burke And Hare* and will continue to explore the best method of presenting captioned performances going forward
- presented 7 Sign Integrated performances across the year, reaching 143 audience members who are Deaf
- invited our D/deaf community to a Deaf-led backstage tour, delivered in BSL with a spoken voiceover
- produced 6 pre-show BSL information videos and trailers to support our Sign Integrated performances
- offered 7 Audio Described performances and sight-guided Touch Tours
- provided familiarisation visits, introductory workshops and backstage tours

*'For anyone looking for the future of interpreted/accessible performance, they would do well to follow the example and culture that you are setting here.'*

### HEARING DIRECTOR WHO WORKS WITH D/DEAF ACTORS

Accessibility and inclusivity is incredibly important to us and we are committed to sharing best practice and knowledge throughout the organisation. During the year, we provided training for designated volunteer ushers and front-facing staff on sighted-guiding and hearing impairment awareness and we employed Deaf facilitators to support in our outreach workshops.



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# EDUCATION & OUTREACH

The Education and Outreach team has had another strong year, engaging with over 19,000 people. Our programme offers an extensive and varied choice of creative experiences all geared to involve as many people as possible in our work. We remain committed to working with people from all walks of life, ability and age.



## Our regular programme includes:

- Waterminis (for under 5s)
- Junior Youth Theatre (ages 5-11 years)
- Senior Youth Theatre (ages 12-16 years)
- Young Company (ages 17-25 years)
- Associate Youth Theatre (ages 4-16 years)
- Prologue (theatre taster terms for 8-16 year olds)
- Regular workshops for children who are Home Educated
- Encore (regular afternoon drama workshops for adults no longer in full-time work)
- Upstage (weekly evening drama workshops for adults)
- Raising Voices (script reading service)
- Actors' Forum (support network and workshop opportunities for local professional actors)
- Holiday Courses for children of all ages
- Family Fun Days
- Scratch Choirs
- Schools workshops and bespoke teacher training
- Student work placements
- LAMDA coaching
- Specialist groups supporting people with additional needs

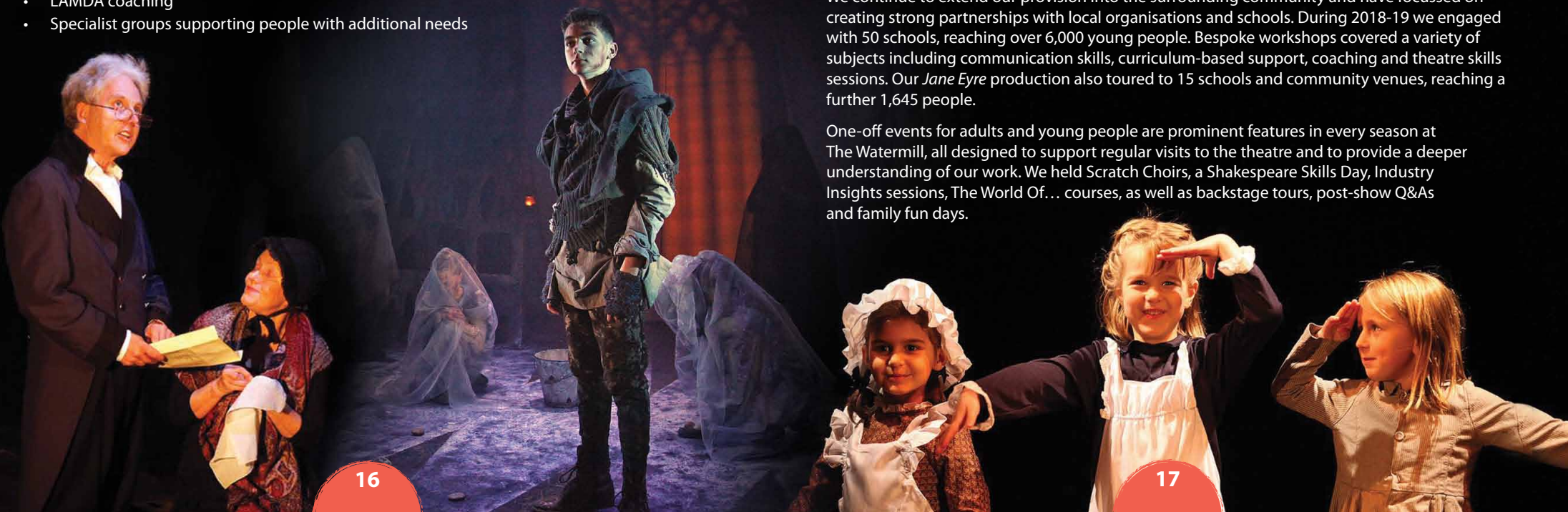
In 2018/19, we also responded to requests from participants for more performance opportunities. We created three large-scale performances for our regular groups, two professionally supported productions for our Senior Youth Theatre and Young Company and one large-scale performance piece for local primary schools.

## Performance opportunities included:

- **Return from the Out of Reach:** a celebratory performance involving over 60 adults and young people with additional needs or who may be considered disadvantaged or at risk.
- **Brontë Unveiled:** a large-scale cross-generational community performance, celebrating the Brontë sisters and involving over 100 adults and young people.
- **Easy Virtue:** our Young Company's annual production which was led by The Watermill's professional team and performed by 18 young people over 4 days, achieving 98% capacity at Box Office.
- **Moonfleet:** our Senior Youth Theatre's annual production which was fully supported by The Watermill's professional team and performed by 28 young people over 4 days, achieving 84% capacity at Box Office.
- **The Mystery at Mowbray Manor:** a specially written play, created in collaboration with students from a local secondary school and performed by over 140 young people from seven local primary schools.
- **Dream in The Garden:** a site-specific performance in the Watermill gardens performed by our Associate Youth Theatre, involving 60 young people.

We continue to extend our provision into the surrounding community and have focussed on creating strong partnerships with local organisations and schools. During 2018-19 we engaged with 50 schools, reaching over 6,000 young people. Bespoke workshops covered a variety of subjects including communication skills, curriculum-based support, coaching and theatre skills sessions. Our *Jane Eyre* production also toured to 15 schools and community venues, reaching a further 1,645 people.

One-off events for adults and young people are prominent features in every season at The Watermill, all designed to support regular visits to the theatre and to provide a deeper understanding of our work. We held Scratch Choirs, a Shakespeare Skills Day, Industry Insights sessions, The World Of... courses, as well as backstage tours, post-show Q&As and family fun days.





# FUNDRAISING

Fundraising plays a crucial part in generating income for the theatre. Investment in our work from our incredible supporters not only facilitates our ambitious artistic programme but also enables our outreach and education team to deliver its inspirational work to those in our community.



As guardians of this wonderful theatre, and a registered charity, donations are hugely important to us. We are sincerely grateful to so many people and organisations who share our passion for theatre and whose help protects the quality of our work, now and in the future.

## Special thanks are due to our amazing supporters listed below:

### Watermill Sponsors

- du Pré
- Heritage Financial Advisers
- Horsey Lightly Solicitors
- Saica Pack
- Sheepdrove Organic Farm & Eco Conference Centre

### Watermill Corporate Club & School Associate Members

- Cheam School
- Codelocks Ltd
- Dickins Hopgood Chidley
- Doves Farm
- Elstree School
- Gardner Leader Solicitors
- Handelsbanken Newbury
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- Rivar Ltd
- Stearn Electric

### Trusts and Foundations

- Andrew Lloyd Webber Foundation
- The Arbib Charitable Fund
- The Arts Council, England
- The Bernard Sunley Foundation
- Cardy Beaver Foundation
- The Colefax Charitable Trust
- The Dyers' Company

- Doris Field Charitable Trust
- The Englefield Charitable Trust
- Fuller's
- The AW Gale Charitable Trust
- Gamlen Charitable Trust
- Greenham Trust
- The Iliffe Family Charitable Trust
- Miss W E Lawrence 1973 Charity
- The Patricia Routledge Charitable Trust
- PGCT
- The Sheepdrove Trust
- The Sackler Trust

### Platinum Benefactors

- James Rees
- Sir Trevor Chinn CVO and Lady Chinn
- Michael and Harriet McCalmont
- The Hon Christopher and Mrs Sharples
- Anonymous

### Gold Benefactors

- Anthony Harris
- Jen and Ali Grimstone-Jones

### Watermill Circle

- Deborah Puxley
- Richard and Enid Hardy
- Jennifer Edwards
- Leonard and Ann Roberts

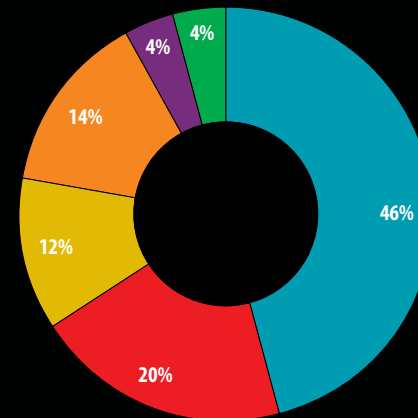
And our loyal and faithful audience.  
Thank You.

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# FINANCIAL PERFORMANCE (unrestricted income)

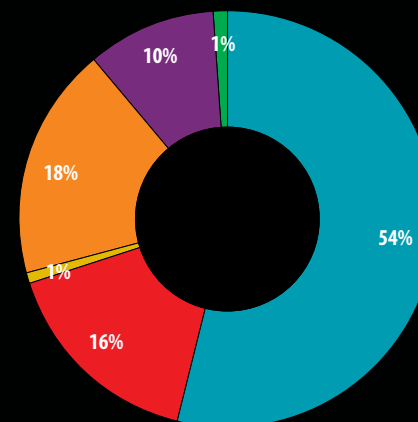
The Watermill maintains a healthy balance between self-generated income (box office, fundraising, catering, and front of house) and grants from Arts Council England. Of the total incoming resources of £3.2m a healthy 86% is self-generated, with the balance of 14% representing Arts Council investment. Our expenditure stands at £3.0m of which the majority is attributed to show production costs. Any surplus generated is used to further our artistic output and our ongoing financial resilience and sustainability.

This year's positive financial outcome has been supported by royalties from our co-production activities - *Crazy For You* with Jamie Wilson Productions Limited, and *The Wipers Times* and *Trial By Laughter* with Trademark Touring Limited.



## Sources of Income - Unrestricted

- Box Office & Touring
- Restaurant
- Fundraising
- Grants
- Youth Theatre & Education
- Other



## Sources of Expenditure - Unrestricted

- Show Production
- Restaurant
- Fundraising
- Staff
- Organisational
- Other

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## FRIENDS

The Friends Committee is run by dedicated volunteers who give their time freely to raise funds for the benefit of the theatre. They have been particularly active this year running several interesting events and activities for our audience to enjoy. A series of Lunchtime Talks and Supper Clubs with keynote speakers were organised together with walks with talks, a variety of Summer, Craft and Christmas Fairs and regular Meet the Cast evenings, workshops and visits to places of interest.

We are privileged to have the support of 1,346 Friends of The Watermill, who together with our hard-working Friends Committee, helped raise an impressive £105,926 (gross) for the theatre. This year saw a rise in membership numbers with 65 new Friends joining following a priority booking campaign in October.



## ENVIRONMENTAL IMPACT AND SUSTAINABILITY

The Watermill is committed to achieving the highest standards of environmental performance and through regular reviews and continual improvement, we aim to minimise our impact on the environment as a result of our activities in the theatre, restaurant and offices.

We are one of the few theatres in the UK to run all radio systems on rechargeable batteries - this includes all radio microphones, production communication and radio lighting control.

### This year we have:

- set up an agreement whereby our sets will be returned to our scenery construction company for recycling, if practical. If not, old sets are placed onto a set exchange website or offered to schools/amateur theatre groups. Sets are not sent to landfill.
- invested in more efficient LED light sources and where artistically practical, designers are encouraged to use these instead of traditional tungsten lights. This investment reduces power consumption for show lighting (an average of approximately 80%) and the reduction of heat from the lights in the auditorium provides less work for the air conditioning system to counteract.
- installed a new lighting system within the restaurant using LED bulbs, thus saving power and increasing the life of the bulbs.
- erected an outdoor storage shed, allowing us to store more bar stock on-site which helps to reduce the amount of deliveries each week.
- replaced 4 upright fridges with 1 walk-in fridge in the restaurant kitchen, saving on maintenance and power consumption.
- replaced single-use plastic glasses with reusable plastic glasses for audience members to use in the theatre.
- made arrangements for our restaurant cooking oil to be collected and recycled.

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## BUILDING

Our buildings are unique and at the centre of our creative activities. We are committed to ensuring that our facilities remain well cared for and fit for purpose and during each financial year we carry out an improvement review of our IT infrastructure, as well as repairs and maintenance to the theatre and its grounds, the restaurant and bar and our actor accommodation. In 2018-19 we spent £61k on repairs and improvements. We have also commissioned an architectural review of the whole site to identify ways to potentially develop the site in the future.

## ARTISTS & SUPPORT

Our Associate Artist Programme continued a focussed approach to talent development and excellence in the areas of choreography, orchestration, and set design. We have also given opportunities to 26 recent actor graduates and a total of 22% of actors were invited to auditions from BAME backgrounds. Moreover, 4 Assistant Director positions were created for emerging directors during this year. We continue to prioritise gender equality casting throughout our programme. Thanks to dedicated funding we were able to provide an opportunity for a Trainee Stage Management and Production Assistant to work alongside our professional team once again.

## LOOKING FORWARD

As we celebrate another successful year at The Watermill, we remain ambitious for our future. Our planned productions next year include: the UK premiere of *Amélie The Musical*, starring Audrey Brisson, which will go on a major UK tour following its run at the theatre, a new version of Oscar Wilde's classic comedy *The Importance of Being Earnest*, and our summer musical *Kiss Me, Kate*, which will include choreography by Oti Mabuse, with Rebecca Trehearn and David Ricardo-Pearce taking the lead roles. We will also co-produce Sondheim's multi award-winning *Assassins* in association with Nottingham Playhouse.

Our commitment to providing opportunities for emerging talent will continue, alongside new engagement programmes for those in our community who are at risk, or hard to reach. We will continue to deliver a strong and varied cultural offering to people of all ages and abilities in our community. In essence, our work will be: **Creative, Ambitious and Inclusive.**



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# ACHIEVEMENTS AT A GLANCE



average capacity on main house shows



self generated income



ticket income



1,346

Friends of The Watermill Theatre



31,507  
YouTube views



14,200  
Twitter followers



people saw a Watermill show on tour



30

recent actor graduates and emerging directors employed



1,769  
Instagram followers



5,284  
Facebook page likes



67,740

people saw a show or one-off event at The Watermill Theatre



9,161

discounted tickets issued to School and Youth Groups



tickets sold online



cream teas were enjoyed in our restaurant



listens to The Watermill Theatre podcast



Sign Integrated performances



Arts Council Funding



full-time staff employed



videos were produced including behind the scenes insights, production trailers and access information



# THANK YOU!

We are grateful to the following individuals for their ongoing guidance, support and advice:

The Watermill Board: Andrew Tuckey (Chairman), Andrew McKenzie (Vice Chairman), Colin Farrant, Susan Foster, Patrick Griffin, David Grindrod, Simon Parsonage, Tom Rossiter, Margaret Whitlum-Cooper, Ian Widdowson

The Friends of The Watermill Committee: Lady Howard de Walden (President), Ian Widdowson (Chair)  
Liz Barnett, Alison Collington, Terri Costain, Judy Cuthbertson, Julian Dickins, Claire Dyson, Mary Fitzpatrick, Lorraine Hillier-Brook, Graham Holbrook, Janienne Meadmore, Alexandra Picton, Nicky Wilkins

Watermill Associates: Tom Attenborough, Rosalie Craig, Anthony Drewe, Johnny Flynn, Tom Jackson Greaves, Katie Lias, Tarek Merchant, Barney Norris, Caroline Sheen, George Stiles, Sophie Stone, Sarah Travis

Photo credits: Philip Tull, Scott Rylander, Pamela Raith, Jim Creighton, Eden HARRY, Matt Crossick



## The Watermill Theatre & Restaurant

Bagnor, Newbury, Berkshire RG20 8AE

Administration 01635 45834

Email [admin@watermill.org.uk](mailto:admin@watermill.org.uk)

[watermill.org.uk](http://watermill.org.uk)  
**BOX OFFICE 01635 46044**



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The Watermill Theatre Ltd. reserves the right to make alterations where necessary.  
The Watermill Theatre is a registered charity no. 261430 and receives core funding from:

