

A dramatic, low-key photograph of a man and a woman embracing in a dark room. The man is wearing a white shirt and a dark vest, and the woman is wearing a light-colored, patterned dress. They are silhouetted against a dark background. Numerous sheets of paper are falling through the air around them, some catching the light and appearing as bright white shapes against the dark backdrop. The overall mood is romantic and celebratory.

Orange Tree Theatre

Annual Review 2015/16



Whatever is in the water at Orange Tree Theatre, they really need to bottle it and sell it by the lorry-load. Every month a new show, and each show an absolute gem.

Victoria Sadler after *Jess and Joe Forever*

Welcome

Not just a local theatre, or a London theatre, but a national theatre – Paul Miller talks to Maddy Costa about the evolution of the Orange Tree over the last two years and what the future holds.

For a quick indication of how the Orange Tree has changed since Paul Miller became Artistic Director in 2014, look no further than *Jess and Joe Forever*, the first show in his 2016-17 season. The difference isn't in Zoe Cooper's play itself, but the business behind-the-scenes: *Jess and Joe Forever* has been co-produced with Farnham Maltings, and when it finishes its run in Richmond, it heads out on a national tour to Newcastle, Norfolk, Colchester and more. There are some in the industry who question the merit of co-producing, as though it were somehow terrible that theatre should be made collaboratively, or seen by a few more people. Miller is not one of these people. As he puts it: "I want to get more of the world into the Orange Tree, and I want the Orange Tree to get out into the world."

So far, it's working: 2014's surprise hit *Pomona* transferred to the Manchester Royal Exchange and the National in London; Miller's own staging of *French Without Tears* is now travelling the country; and – something Miller is particularly proud of – **the number of first-time ticket buyers at home base keeps on rising**. He cheerfully quotes *Pomona*'s playwright, Alistair McDowall, appraising the Orange Tree audience as his "most diverse", because it didn't solely comprise new-writing aficionados.

But the wastefulness of British theatre bothers Miller. "There's a whole load of living writers who had plays that were done once, 20, 30, 40 years ago. Let's have a look at those: let's see the work of Sharman Macdonald, Doris Lessing, Mustapha Matura." Plus there's a keen ear for contemporary voices: "Not necessarily completely fresh voices, but emerging writers whose voice is beginning to find itself."

This careful balance of old and new isn't, Miller suggests, so very different from that struck by Sam Walters, the Orange Tree's founder and sole artistic director for 43 years. "Inevitably the question arises of, is everything going to change? But there's a thing about change

"I want to get more of the world into the Orange Tree, and I want the Orange Tree to get out into the world"

and continuity – which is reflected in the kind of programme we do, that symbiotic relationship between looking to the past but heading towards the future. **What we've been about in the past two years is thinking of Sam's legacy as a baton that we've picked up and run with**, rather than dropping it and haring off in our own direction." What there has been is a shift in emphasis "towards the contemporary, so that the rediscoveries sit within that context, rather than new plays sitting in the context of a lot of rediscoveries".

In order to do that, first he has to make money. In the unlikely event that anyone missed this one, Miller in 2014 experienced what he calls "a nuclear fission moment": his very first day in the job coincided with the announcement from Arts Council England that in the 2015-2018 period the Orange Tree would not receive funding as a National Portfolio Organisation. That was 25% of its overall income gone, with only eight months' notice. "To some people it looks like a miracle that we're still standing," Miller admits. The truth is: "We are still in transition. We were in the fortunate situation that we do have a small amount of reserves, which we decided to use strategically for a couple of years while we changed the way we were doing things. That process is still continuing."

Part of that process involved initiating a fundraising drive – "We need a certain amount of regular funding as a bedrock, in order that we're not one production away from disaster. Because we had this tiny bit of reserves, we could take a risk like *The Rolling Stone* or *Pomona*. Without some regular funding, deciding to do that in the future will not be possible, because the risk would be too great."

With this in mind, the challenge Miller has set himself is to ensure that the key characteristic of the Orange Tree isn't just its auditorium's architecture – "unlike any other theatre in London" – but its expansiveness: so that it's not just a local theatre, or a London theatre, but a national theatre. "We're trying to develop conversations between plays, between writers and between audiences," he says – and looking well beyond his own doorstep to do it.

Maddy Costa writes for Exeunt and The Guardian, blogs at Deliq, edits the blog New Theatre in Your Neighbourhood in association with Fuel, co-curates Something Other with Mary Paterson, and is resident critic with Chris Goode & Company.



This is what immersive small theatres should do, and where the Orange Tree continues to be some way ahead of most of its rivals.

WhatsOnStage

Artistic highlights

Collaboration was at the heart of the OT's second season under Paul Miller as Artistic Director and Sarah Nicholson as Executive Director. The team introduced co-producing as part of the new business model: not only does this reduce costs for the companies involved, but importantly it creates opportunities to work with a broader group of theatre-makers, to share expertise and ideas, and to extend productions' reach: co-productions in 2015-16 enabled the OT to perform to audiences nationally at seven venues.



The first production of the 2015-16 Season, Sharman MacDonald's **When We Were Women**, was the first of these co-productions. Produced with Snapdragon, an emerging company established by director Eleanor Rhode and producer Sarah Loader, the play featured the professional stage debut of Abigail Lawrie.

“a quietly haunting play that reveals a lot about the oppressiveness of family life and inherited sexual attitudes in wartime Scotland.”

Michael Billington, *The Guardian*

Nominated for 3 Off West End Awards:
Best Director | Best Designer |
Best Lighting Designer



PHOTO © BEN BROOMFIELD



October brought Rattigan's **French Without Tears**. Directed by OT Artistic Director Paul Miller, the production was hugely popular, attracting an audience of 8,875 and reaching 100% capacity.

“Paul Miller’s enjoyable production bustles with youthful insouciance”

Fiona Mountford, *Evening Standard*



PHOTO © RICHARD DAVENPORT



★★★★★

Ellen McDougall's production has a scorching, sweat-drenched intensity

Sam Marlowe, *The Times* on *The Rolling Stone*



The final weeks of 2015 saw the return of Deborah Bruce's ***The Distance***, remounted in a co-production with Sheffield Theatres that enabled the OT to present this new play – produced for the first time in the OT's autumn 2014 programme – to a new audience both at home in Richmond, and in Sheffield. The production was seen by a total of 3,390 people.

“An excellent play... premiered in Charlotte Gwinner's pitch-perfect production... Highly recommended.”
Paul Taylor, *The Independent*



Over Christmas, the OT played host to Wizard Presents' heart-warming adaptation of Michael Morpurgo's ***I Believe in Unicorns***. Another first for the OT as the Theatre experimented with a main programme production for younger audiences (aged 6+). A move that proved hugely successful: the production was seen by 2,579 people, of which 1,136 (42.5%) visited for the first time.

“Forget the panto – if you only get the chance to see one show this holiday season – you MUST go and see this... [it] will have you both laughing and shedding a tear in a very short space of time.” *Ealing Today*



The new year brought with it a new play: ***The Rolling Stone*** by Bruntwood Prize winner Chris Urch, was directed by Ellen McDougall (now Artistic Director of The Gate) and co-produced with the Royal Exchange Theatre, Manchester.

“Chris Urch's second play – about homophobia in Uganda – is a proper stunner. *The Rolling Stone* is packed with lines that sing, slaps that sting and scenes that will break your heart.”
Miriam Gillinson, *Time Out*

Nominated for 6 Offies: Best New Play | Best Production | Best Director | Best Male Performance | Best Male Performance in a Supporting Role | Best Sound Designer. Nominated for Best New Play at the Manchester Theatre Awards. *Guardian* Top 10 Theatre of 2015 – Alfred Hickling.

THE ROLLING STONE PHOTO © MANUEL HARLAN



THE DISTANCE PHOTO © JOHAN PERSSON



I BELIEVE IN UNICORNS PHOTO © RICHARD DAVENPORT



THE ROLLING STONE PHOTO © MANUEL HARLAN



Spring saw the production of a rediscovered play: **German Skerries** by Robert Holman. Co-produced with the award-winning Up In Arms, in association with Reading Rep, this was the first major revival of the play since it was first performed in 1977. Following its run at the OT, the production embarked on a tour – another first for the OT – to four venues in England.

“Time has lent an extra layer of poignancy to Robert Holman’s 1977 play since it is set in a vanished era, when Teesside was ‘a mass of industry’ and British Steel was a major force in Redcar... At a time when much new drama offers a sensory assault, Holman seizes your attention through stealth.”

Michael Billington, *Guardian*



GERMAN SKERRIES PHOTO © MANUEL HARLAN



In April, J.P. Morgan Emerging Director Award winner Mel Hillyard directed a new play by Brad Birch, **The Brink**.

“a taut psychological thriller and a searingly astute parable about life in Generation Y... Birch’s script is howl-inducingly funny”

Lucinda Everett, *The Telegraph*



THE BRINK PHOTO © HELEN WARNER



The season was rounded off with a production directed by Artistic Director Paul Miller, Bernard Shaw’s **The Philanderer**. Not seen in London in a generation, the play attracted 3,149 people, 1,467 of whom were visiting the OT for the first time.

“a prescient play... Despite the title, this is actually a play about women. About the tough times and triumphs we faced in finding a way to be in charge of our lives.”

Susannah Clapp, *The Observer*



THE PHILANDERER PHOTO © RICHARD DAVENPORT

OT Elsewhere

OT Elsewhere is the Theatre’s new strand that takes productions to theatres across the UK. OT Elsewhere launched in September 2015 with Alistair McDowall’s **Pomona**. Remounted in collaboration with Manchester’s Royal Exchange and the National Theatre, the play was performed at the NT’s Temporary Space and the Royal Exchange Theatre over ten weeks.

Also as part of OT Elsewhere, Deborah Bruce’s **The Distance** was performed at Sheffield Theatres for two weeks in the autumn. In total, 21,000 people saw the two productions.


“Pomona, which has transferred to the National’s experimental space after a rapturously received run at the Orange Tree in Richmond last year, is a striking vision of a dystopian Manchester.”

Dominic Maxwell, *The Times*



POMONA PHOTO © RICHARD DAVENPORT

Education & Participation



Some of the students were a bit reluctant beforehand... However, every one of them loved it. We had two performances: there were cheers and whoops at the end of the first one, and actual tears at the end of the second. It was a storming success for us in that even our least able students seemed totally engrossed. I think the physicality of the production is a big help – the dance, the fighting and the general acrobatics is all quite spell-binding.

The Green School

The Orange Tree aims to provide young people with a wealth of opportunities to discover more about themselves and the world around them through its Education & Participation Programme.

Although much of our work invites young people into our theatre and encourages them to think of us as home, we are not solely focussed on working locally. **Last year we worked with schools, colleges, youth theatres and young people from 12 different boroughs in London and Surrey.** We open our doors to them and introduce them to our unique space; we offer productions made especially with them in mind, as well as helping them to find a way into productions they might not immediately feel they can relate to; we support emerging theatre makers, we help them discover what it's like to work in the industry; and we provide opportunities for them to gain skills, make friends and improve their confidence.

With over 30 years' experience, we are trusted by teachers, parents and participants to deliver work of the highest quality. We are constantly responding to the changing needs of schools and individuals, enabling us to continually update what we offer and improve standards year on year.

EDUCATION

Within formal education we work with every age group from Primary School pupils to students studying at degree level.

In 2015 – 2016 we offered four major projects for schools to take part in, two for Primary, and two for Secondary schools.

In addition to these projects we work with schools and colleges year round to offer work experience opportunities and advice on working in the arts, encouraging young people to look beyond performing and think about the vast range of careers opportunities the industry has to offer.

We partner with St Mary's University, Twickenham and Roehampton University to help to train future Theatre in Education practitioners and English and Drama teachers. Through our long-standing partnership with St Mary's University, we run core modules on the Applied Theatre BA Hons, where students benefit from working alongside our experienced practitioners and create workshops for Primary School children.

PRIMARY SHAKESPEARE Our longest running Education project aims to introduce children aged 5 – 10 years to Shakespeare in a lively and accessible way. In 2016, 4,368 pupils took part in the project. This year the play was ***The Comedy of Errors***, which delighted its young audience with the farcical adventures of two sets of twins.

Each class takes part in a workshop in their school, led by one of the four professional actors in the company. The workshop is a series of drama games which enables them to step into the story and think about the situations in which the characters find themselves, introducing Shakespeare's language through active participation.

A few days after the workshop, pupils come to the OT to watch an abridged performance of the play, which includes a variety of interactive elements that encourage active participation in the production, rather than audience passivity. Children enjoy seeing again the actor they have already worked with; this connection allows them to quickly settle into the new environment, and encourages them to take part in the interactive elements of the performance with confidence. Often this will be the audience's first experience of Shakespeare, so the traditional theatregoing conventions are relaxed and children are encouraged to join in and enjoy the excitement of live performance.

If a volcano could watch it, it would erupt in laughter! Watch this play and you will you scream with laughter, cry with sadness, but most importantly, make memories that will last forever.

Young audience member from Ibstock Place School.

After the spectacular workshop I was so excited for the show. As soon as we arrived we were greeted warmly by a member of staff. We had an amazing view. I could see perfectly. The performance blew my mind! Thank you for putting on an amazing play. I would like to come to the theatre again.

Young audience member from King Athelstan Primary School

Y5 really enjoyed the whole project! The performance itself was amazing! Me – a person who isn't really attracted to Shakespeare, loved it. It was interactive and enjoyable – I very much preferred it to most plays I've been to!

Young audience member from Sheen Mount Primary

SHAKESPEARE RESIDENCY In up to three London Boroughs each year, we offer four Primary schools at which pupils have little or no other opportunities for cultural engagement, the chance to take part in a week long Residency project on *Macbeth*.

120 children took part in Richmond, Kingston and Hounslow boroughs – completely free of charge – with 100% of the schools reporting that they were ‘very satisfied’ with the project.

Pupils are first introduced to the story and characters, before working on their own devised performance of a section of the play. At the end of the week, the four classes come together to put their devised pieces together and perform their own take on one of Shakespeare’s most famous plays.

The project encourages young children to respond creatively to Shakespeare’s plays and language, it offers them an opportunity to improve their speaking and listening, and builds their confidence.

Brilliantly led, engaged all children and by the end I was confident all children could accurately retell *Macbeth*, in detail. A fantastic experience which was well introduced and inclusive of all pupils and their ideas. Thanks for an amazing experience.

Bishop Perrin Primary school

The children thoroughly enjoyed this week. Would definitely want to do this again. So impressed with what can be achieved in such a short amount of time; and love the collaboration of the different schools.

Chase Bridge School

SHAKESPEARE UP CLOSE In 2015-2016 we amalgamated two projects aimed at Secondary schools into one more flexible project that offers teachers the opportunity to either bring their students to the OT, or for us to perform in-the-round in their school hall. All students experienced a high quality, fast-paced performance of *Romeo and Juliet*, which gave them and their teachers plenty of points for discussion and brought the play bang up to date. The six actors played multiple roles in a highly physical production which whipped up the emotions of the audience – many of whom have never experienced Shakespeare so thrillingly close up before.

All students have access to digital resources which offer them an insight into the rehearsal process, including interviews with the cast and Director about the ways in which Shakespeare’s writing is relevant now.

Romeo and Juliet directed by Gemma Fairlie was seen by 3,457 young people. Schools who booked were ‘very satisfied’ with the quality of the performance: 95% of teachers reported that it would be ‘extremely useful’ for their students’ study of the play.

We aim to provide high quality performances at affordable prices, so that projects are

DISCOVER MORE Another new project for 2015 – 2016, *Discover More* offers Secondary school and college students a soft landing into seeing a main season production at the OT, the chance to find out more about our unique theatre space, and the impact working in-the-round has on our audiences and actors.

This year 1,245 young people came to the OT to Discover More about the way we work and take part in active pre-show workshops in our rehearsal rooms. These workshops are particularly useful for enabling students to

accessible to all. Tickets to come to the OT are just £7 when booked as part of a school group, however in 2015 – 2016 we also offered over 700 free tickets to students who have little opportunity for cultural engagement.

Thank you for the free tickets. We chose children that have financial difficulty or who are good at drama but have never seen a production live. The results were amazing – a year 10 student who can be challenging was adamant we can do Shakespeare at school, and there was a fracas over who should play Mercutio! This is the type of comment that can't be measured by data but makes a real difference. Twickenham Academy

WOW! What a wonderful performance our Year 8 boys loved the show and are now really looking forward to studying the play. Thank you so much for sharing this fantastic piece with us! Thank you SO much for coming to our school – it makes a huge impact on the students and is so much easier to organize for the teachers. Your work yesterday was outstanding and I would thoroughly recommend you to any other school.

Wallington County Grammar School

find ways into unfamiliar texts so that they get the most out of their experience of watching the play.

A fascinating insight into the world of the play, and got our students fantastically engaged in its issues. I particularly appreciated the way in which you encouraged them to consider their own lives and choices, in light of the play. Teacher, Kings College School, who brought a group of A Level students to *The Rolling Stone*.

PARTICIPATION

We offer around 5,000 young people each year the chance to take part in projects away from formal education, all of which are aimed at improving confidence, building skills, making friends, having fun and enable participants to feel part of a community of like-minded people.

Many of the participants in our Youth Theatre stay with us over a number of years, meaning we see them really benefitting from the projects as they grow up and move on to each new phase of their lives.

YOUTH THEATRE We run 5 Youth Theatre sessions a week – with 100 participants aged between 7 and 16 years. The groups work with professional theatre directors and actors who specialise in working with young people, and each group works towards performing for friends and family in the OT at the end of the summer term.

YOUNG COMPANY This group for 20 young people aged 16 – 19, is the only participation project to be selected by audition. The group meets each Monday evening for 20 weeks, producing a public performance at the OT at the end of the project. The aim of the Young Company is to stretch this particular group of theatre makers; to test their ideas of what theatre is or could be, to offer them an opportunity to experiment. It’s a place to ask questions about the world and our place in it, away from formal education and the need to always get the answer right. They make friends, have fun, build skills, develop communication and work as a team, all the time co-crafting a piece of theatre to be proud of. In 2015 – 2016 the group worked with director Rob Watt and actor Charlie Clements to create *The Joy of Normal* about the difficulties of finding your place in the world.

NT CONNECTIONS FESTIVAL Each year the National Theatre commissions 10 new plays written specifically for 13 – 19 year olds to perform. Schools and Youth Theatres across the country take part in this project which offers them the chance to perform one of these new plays at their home venue and at a partner theatre, before one production of each play transfers to the National Theatre for the culmination of the project. Having taken part with a company of young actors for the last 4 years, this year we also hosted a Partner Theatre Festival: **10 companies came to perform at our theatre over one exciting week in which young performers entirely took over the OT.** Across the week over 200 young actors played on our stage, with young spoken word artists and musicians performing in the bar and foyer spaces in between shows in a joyful celebration of the talent and commitment of all the young people involved.

YOUNG TECHNICIANS It’s important that we are able to introduce young people to other areas of working in theatre, not just performing, and this year we offered four young people the chance to learn from our highly skilled Theatre Technicians. Participants were introduced to theatre lighting, sound, stage management, prop making and design. In their final term they linked up with Youth Theatre groups to stage manage their end of term performances. Each Young Technician rose to the challenge putting their newly gained skills into practice.



BASSETT PHOTO © CORINNE MEREDITH. INSET: COMEDY OF ERRORS PHOTO © ROBERT DAY





The Orange Tree has it all: a hugely rich theatrical history, filled with more important names than you could list, and a thrillingly adventurous approach to programming new work. Having my play staged in Paul Miller's first season there will always be a career highlight for me.

Alistair McDowall (writer of *Pomona*)

Literary

One of our key missions at the Orange Tree is to present new plays by some of the most exciting playwrights in contemporary theatre.

This year new plays by Brad Birch and Chris Urch have sat alongside our programme of revivals of work take – from Rattigan to Robert Holman. We also saw our new work reaching beyond Richmond, with Deborah Bruce's *The Distance* being seen at Sheffield Theatres, and Alistair McDowall's *Pomona* at Manchester's Royal Exchange and the National Theatre.

Finding peers who you can trust to read your work and offer thoughtful and articulate feedback is one of the most valuable things any writer can have. The Writers Collective offered me a safe and supportive space to develop my work, and find my confidence.
Natalie Mitchell

ORANGE TREE NEW ARTISTS

We are committed to discovering and nurturing the next generation of theatre artists through our Writers Collective, and attachments, readings and workshops.

WRITERS COLLECTIVE 2015-16

Run by Guy Jones (OT Literary Associate), and Mel Hillyard (Resident Director at the National Theatre Studio and J.P. Morgan Award-winner), the Collective is a year-long programme of writer development which runs in tandem with our main season of work.

Nine emerging playwrights met monthly throughout the year, to share work, provocations and obsessions, and meet artists making work at the theatre. They received dramaturgical support on new plays, and created a network of peer support.

The work culminated in a residency at the National Theatre Studio: a week of workshops and rehearsed readings with actors from the NT's rep company.

OTWC 2015–16 writers were: Ben Cooper, Chris Adams, Emma Jowett, Ian Bonar, Natalie Mitchell, Paula B Stanic, Philip Correia, Sharon Kanolik and Tim Foley.

I found the collective had the effect of focusing and sharpening my desire and drive. It felt very safe and really pleasing to be able to be 'serious' about writing. Any future writer will appreciate that kindness and time offered.

Philip Correia, OTWC member

CHANNEL 4 PLAYWRIGHT

We have been proud to have Melissa Bubnic as our writer on attachment for the past year under Channel 4's Playwright Scheme. Melissa has been a part of the artistic team here, alongside writing a brand new full-length play with our support.

OF SPICE AND MEN

"Now our pepper is burning through pockets"

As part of our partnership with St Mary's University, we commissioned Writers Collective alumni Afsaneh Gray, Daniel York and Matthew Parvin to write short plays in response to Kew Gardens' Spice Festival. The plays were performed by undergraduates studying Applied Theatre at the university. Directed by Guy Jones, these pop-up plays were bound together by an inventive audio tour taking audiences on an imaginative journey through the history of the spice trade – with stories tackling colonisation, multiculturalism and culinary innovation.

Looking back at the past year, I am hugely proud of the work we have achieved here at the Orange Tree: from sitting amongst an intrepid audience at a play's first outing in our space, to planting seeds for new work in conversation with the Writers Collective. I have the privilege of working with such a diverse range of playwrights – all of them channelling their experience of the world in their own unique style – always surprising, always enchanting.

Guy Jones, Literary Associate



A still, beautiful forgotten classic from the underrated Robert Holman

Tom Wicker, *Time Out on German Skerries*



Into 2016–17

ARTISTIC PROGRAMME

The OT's 2015 production *French Without Tears* was remounted at the OT in July 2016 in co-production with English Touring Theatre, and then toured from September to November, to a total of nine venues across the country.

In September a new play by Zoe Cooper, *Jess & Joe Forever*, opened at the OT in co-production with Farnham Maltings. It charmed audiences in Richmond for four weeks, before embarking on a tour to 11 venues in partnership with house theatre. October brought another co-production, this time with Bristol's Tobacco Factory Theatres. Caryl Churchill's *Blue Heart*, not produced since its premiere at the Royal Court in 1997, opened at the Tobacco Factory in September.

This programming ensured that the OT, with a capacity of 180 seats at its Richmond home, was able to perform to an audience of 900 people in one day across three venues.



GERMAN SKERRIES PHOTO © MANUEL HARLAN
JESS AND JOE FOREVER PHOTO © THE OTHER RICHARD

EDUCATION & PARTICIPATION

MA THEATRE DIRECTING

In the coming year we will increase the reach of our Education & Participation Programme to MA level with the introduction of an MA in Theatre Directing, run in partnership with St Mary's University, Twickenham.

This unique course has been designed to explore the art and techniques of theatre directing within the context of contemporary theatre making. **Housed predominantly at the Orange Tree Theatre, it is the only course of its kind in the country**, and enables students to embed their practice in the working life of one of London's most prestigious producing theatres.

Modules are taught by both academics and theatre directors with the assistance of professional actors in practical classes. The programme is both academic and vocational. It aims to provide an advanced understanding of theatre production processes within a context of both contemporary theatre making and the dramatic tradition. It further aims to develop students' craft skills and technical abilities in order to prepare them for a career in theatre directing.

AMBASSADORS

In September 2016 the OT announced its Ambassadors: a group of high profile individuals who have each publically pledged their support for the Theatre, and will help to achieve its ambitions over the years to come. The OT Ambassadors are: Michael Attenborough, Samantha Bond and Alex Hanson, Gyles and Michele Brandreth, Judith Coke, Peter Davison and Elizabeth Heery, Philip Glenister and Beth Goddard, Baroness Susan Kramer, Sally Phillips, Paulette Randall, and Fionn Whitehead.

Having personal experience through our children, we believe the Orange Tree Youth Theatre is paramount in nurturing talent and giving young people the opportunity to build their confidence, work collaboratively, and challenge themselves and their view of the world. The gold standard of the ground-breaking work in the theatre naturally pays dividends in the youth theatre. With plays like *Pomona* and *Jess and Joe Forever*, and performances that are consistently of such high quality, youngsters cannot fail to aspire to give the very best of themselves, in whatever field that might be.

Peter Davison and Elizabeth Heery

FUNDRAISING

In July 2016 Arts Council England announced investment in the Orange Tree's fundraising capacity through its Catalyst: Evolve strand. As a result, the OT launched in November a new annual campaign – :DISCOVER – to run from 2016 to June 2019, donations to which would be doubled by the Arts Council.

:DISCOVER will fund an ambitious programme of activities to discover and share new work, new artists and rediscoveries that would otherwise be overlooked. Through :DISCOVER, the OT aims to raise £100,000 over three years.



With thanks to the following for their support of the Orange Tree in 2015-16:



Supported using public funding by
ARTS COUNCIL ENGLAND
 LOTTERY FUNDED

RPLC, Hampton Fuel Allotment Charity, OT Development Committee, David & Selina Marks, The Devey Family, Haskel Family Foundation, Baroness van Dedem, Annie Rushton, J Paul Getty Jnr Charitable Trust, Kew Fete Committee, The Audience Club, Nick Hern Books, OT Board of Trustees, volunteers, our dedicated Members, all those who have donated at the Box Office, and to the generous individuals whose legacies have helped us trail-blaze this year.



Orange Tree Theatre, 1 Clarence Street, Richmond-upon-Thames TW9 2SA. Registered Charity Number 266128.



BIGGEST.EVER.AUDIENCE

68,657

TICKETS SOLD COUNTRY-WIDE

12,539

VISITED THE ORANGE TREE FOR THE 1ST TIME

... & ... **2,748** UNDER 30



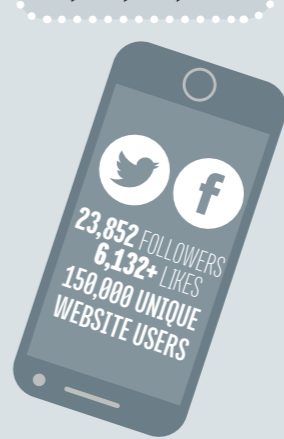
30,256 SAW 4 NEW PLAYS

AUDIENCE FOR THE ROLLING STONE

43% **19%**

★ NEW TO THE ORANGE TREE ★ UNDER 30

139 APPLICATIONS to join WRITERS COLLECTIVE



CO-PRODUCERS



VENUES OUTSIDE RICHMOND **6**

EDUCATION & PARTICIPATION

Beneficiaries PARTICIPATION PERFORMANCES

4,806 NEW AUDIENCES

47% INSIDE RICHMOND **56%** FOR OT YOUNG CO THE JOY OF NORMAL

5,401 **74%** FOR NT CONNECTIONS FESTIVAL

53% BEYOND RICHMOND

Every week 7-19 YEAR OLDS ATTEND

120 YOUTH THEATRE

FROM 2014 TO 2016 WINNER OF **11 MAJOR AWARDS**

3 UK THEATRE AWARDS • **5** OFFIE AWARDS
 EMPTY SPACE PETER BROOK AWARD • ALFRED FAGON AUDIENCE AWARD • MANCHESTER THEATRE AWARD

PLUS A FURTHER **17** NOMINATIONS

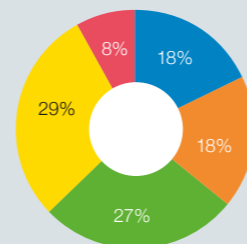
MEMBERSHIP & FUNDRAISING

TOTAL FUNDRAISED **£239,253**

72% INCREASE IN FUNDRAISED INCOME AGAINST 2014-15

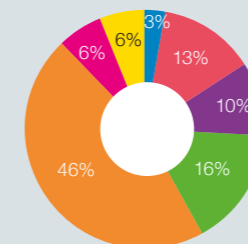
1,113 MEMBERS SUPPORTING OT IN 2015

♥ FOR EVERY £1 SPENT ON FUNDRAISING, WE RAISED **£4.05** ♥



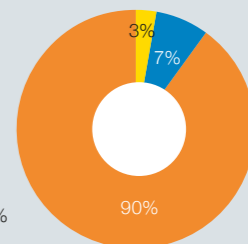
Fundraised income 2015-16

- Individual donations 18%
- Legacies 18%
- Trusts & Foundations 27%
- Memberships 29%
- Events 8%



Incoming resources 2015-16

- Statutory grants 13%
- Other grant support 10%
- Fundraising 16%
- Ticket sales 46%
- Education & Participation income 6%
- Bar & merchandise sales 6%
- Theatre Tax Relief 3%



Resources expended 2015-16

- Charitable activities 90%
- Cost of generating funds 7%
- Governance costs 3%

