





THE OLD VIC ANNUAL 2012/13

1 September 2012 – 31 August 2013

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CREATIVITY, SPIRIT & GOODWILL

I'm delighted to be introducing the first Old Vic Annual. It celebrates a gloriously happy and successful ninth season of work programmed by our remarkable Artistic Director, Kevin Spacey. It also shines a light on the depth of work we do off-stage and highlights our plans for the longer term.

Programming a season in which every show is creatively rewarding, critically acclaimed and commercially successful, in a 1,000 seat theatre with no subsidy, can be challenging. And even when all those forces combine, we still need to fundraise another third of our income in order to break even. That we've done so again this year, and maintained a strong box office in the current financial climate, is better than we could have hoped for.

While some theatres are able to supplement a good deal of their fundraising requirement with

a regular public subsidy, we aren't so fortunate. Which is why the generosity and support we've received from individuals, companies, trusts and foundations has been transformational.

We believe that it's this support that led Arts Council England to recognise our entrepreneurship with a one-off grant of £5 million from their Catalyst Endowment programme. The grant effectively sets us a challenge – raise funds for an Endowment and we'll match it 3:1. So we're setting our sights on raising £15 million by 2015.

There have been so many glorious moments on stage this year, but I'd like to highlight two occasions that are so vital to the Theatre's existence. The Old Vic Lunch at the Savoy is always a complete treat and this year, with Graham Norton, Henry Goodman and Kim Cattrall in attendance, was no exception. We're indebted to our magnificent Chairman of Trustees, Nicholas Cooper, and his company Sterling Insurance, for supporting the event and helping us raise a record £186,000. And The 24 Hour Musicals Celebrity Gala was another thrilling night to

remember. In just 24 hours, four brand new musicals were conceived, written, composed and staged by luminaries of our profession, donating their time to help us raise a remarkable £182,000.

It was a spectacular night, full of creativity, can-do spirit, and goodwill; a list of attributes that could also be used to describe our incredible staff. Their energy and dedication helps The Old Vic to maintain its position as one of the most illustrious theatres in the world.

I look forward with tremendous excitement to leading The Old Vic forward into a new year. There's so much to accomplish, and so much to share with you all.



Sally Greene
Chief Executive



A YEAR OF FIRSTS

2012/13 was a fantastic year for The Old Vic, with a number of firsts: first musical, first regional tour, first time for the 24 Hour Musicals and some extraordinary actors performing on our stage for the first time.

Actors making their Old Vic debuts included Sheridan Smith as a stylish and distinctive *Hedda Gabler*, Henry Goodman in a moving portrayal of the proud patriarch in *The Winslow Boy*, and Kim Cattrall and Seth Numrich who were unforgettable as Alexandra del Lago and Chance Wayne in *Sweet Bird of Youth*.

We were delighted to welcome the enormously talented Marianne Elliott to direct *Sweet Bird of Youth* – her first production at The Old Vic. And we welcomed back our good friend Trevor Nunn, who dazzled us with his brilliant production of *Kiss Me, Kate*; Anna Mackmin whose atmospheric production of *Hedda Gabler* took my breath away; and Lindsay Posner who directed both *The Winslow Boy* in London and our first regional tour – a sparkling production of Michael Frayn's comic masterpiece, *Noises Off*.

This year, our annual fundraiser, The 24 Hour Plays® went musical for the first time. It was an exhilarating challenge for the 30 actors, directors, writers and composers, hugely entertaining for everyone in the audience and, most importantly, raised vital funds to support the work of Old Vic New Voices (OVNV).

OVNV Talent supported five fledgling theatre companies at the Edinburgh Fringe 2012; the OVNV Education programme went from strength to strength; and OVNV Community announced the formation of The Old Vic Community Company through which we'll engage with many more people who might not usually come to the theatre. Our community work and schools programme has proved that taking part, a collaborative way of working and sharing the experience with others from different backgrounds can be life enhancing.

None of this could have been achieved without our loyal audiences and the generous individuals, companies, trusts and foundations who give us financial support for a broad range of our work. Nor could it happen without my dedicated, hard-working colleagues at The Old Vic, who don't know the meaning of 'impossible'. Thank you all for everything we've achieved together.



Kevin Spacey
Artistic Director



GREAT THEATRE

To us, great theatre is about great plays, great performances and great nights out from the moment you step through the door.

We believe in...

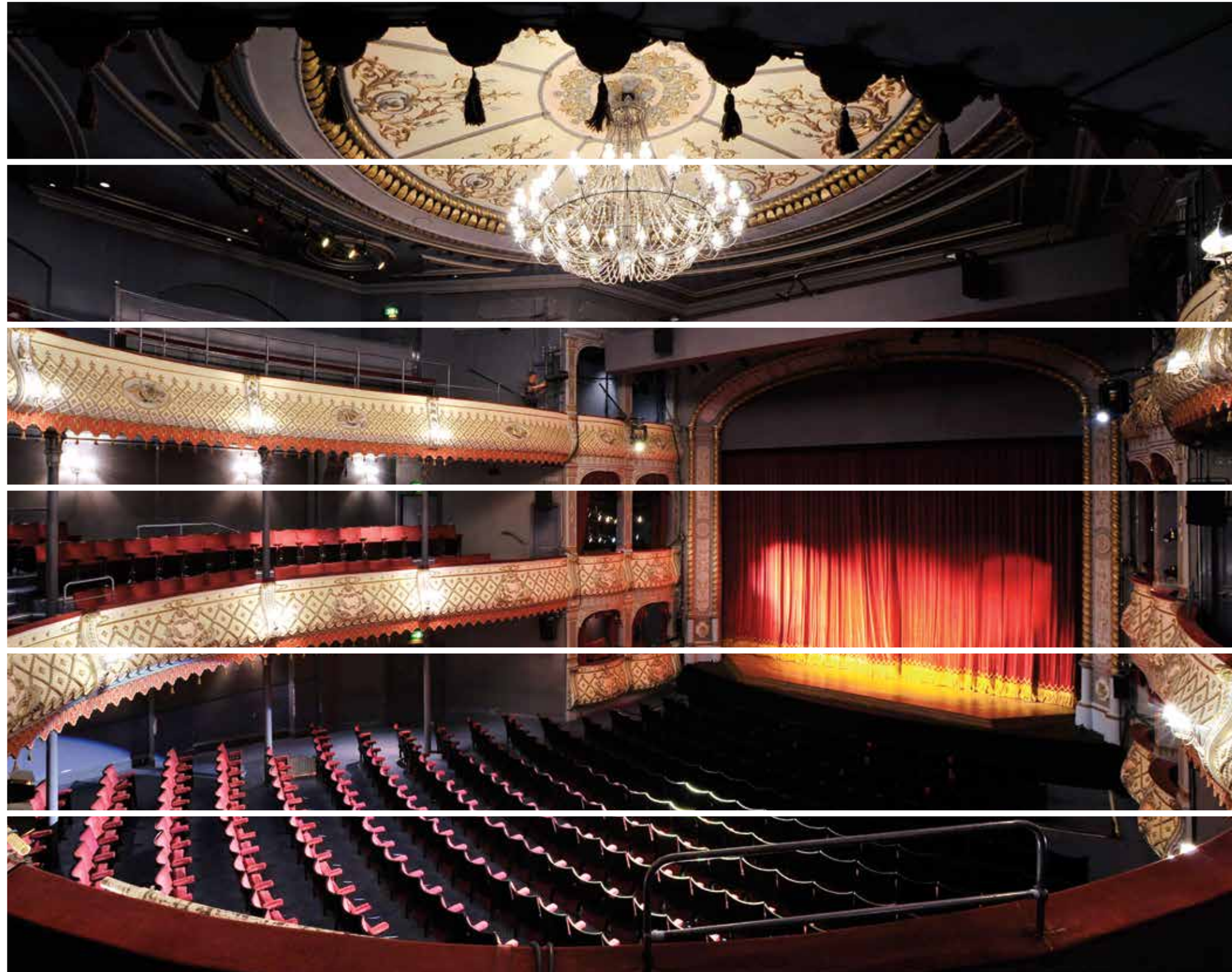
Creating a memorable and inspiring theatre experience for all ages and walks of life. We want to reach out to a broad range of people and capture the imagination.

We aspire to...

Securing the future of The Old Vic as a producing house, where the quality of our productions reflects the glory of our past and sets a standard for the future. We'll build on a tradition of great performances, social engagement and nurturing creative talent.

We stand for...

Creativity, passion, excellence, resilience and inclusiveness. These qualities define the character of our organisation, describe how we work, inform the decisions we make, and sit at the heart of how we behave.



HEDDA GABLER

Henrik Ibsen
In a version by Brian Friel

5 September – 10 November 2012

‘A riveting and revelatory production’
Financial Times

‘Sheridan Smith is one of the stage stars
of her generation... simply thrilling’
Evening Standard

‘Anna Mackmin’s superb production’
The Times

75
performances

53,321
audience

495
tickets sold at the discounted community rate



KISS ME, KATE

Music and lyrics by Cole Porter
Book by Sam & Bella Spewack

A co-production with Chichester Festival Theatre

20 November 2012 – 2 March 2013

‘Nights at the theatre don’t come much more enjoyable’

The Daily Telegraph

‘The razzle dazzle is turned up to 11’

Metro

‘Trevor Nunn’s slick and sassy musical is too darn hot’

Evening Standard

118

performances

82,824

audience

1,200

school children attended for free

THE WINSLOW BOY

Terrence Rattigan

8 March – 25 May 2013

‘The play feels as fresh as today’s newspaper’

Wall Street Journal

‘Henry Goodman is tremendous’

Independent on Sunday

‘Lindsay Posner’s beautifully judged, elegantly designed and splendidly acted production’

The Daily Telegraph

89

performances

47,456

audience

768

tickets sold at the discounted access rate

SWEET BIRD OF YOUTH

Tennessee Williams

Presented by The Old Vic, Nica Burns, Max Weitzenhoffer

1 June – 31 August 2013

‘A performance of incendiary power from
Kim Cattrall’

The Daily Telegraph

‘Seth Numrich is a revelation’

Evening Standard

‘Marianne Elliott’s atmospheric, superbly
staged revival’

The Mail on Sunday

103

performances

75,253

audience

5,654

tickets sold at the discounted rate to under 25s

Seth Numrich

Evening Standard Award for Outstanding Newcomer

From left Danielle Flett, Neil Pearson, Sasha Waddell, Thomasin Rand, Chris Larkin, Geoffrey Freshwater, David Bark-Jones, Maureen Beattie, Simon Bubb

NOISES OFF UK TOUR

Michael Frayn

27 March – 27 July 2013

‘Comic bliss’

Mail on Sunday

‘Do whatever you must to get a ticket’

Bath Chronicle

‘Lindsay Posner’s sparkling production’

Evening Standard

136

performances

74,961

audience

17

venues

Theatre Royal Bath
Cambridge Arts Theatre
Eastbourne Congress Theatre
Theatre Royal,
Newcastle-upon-Tyne
Theatre Royal, Nottingham
His Majesty’s Theatre,
Aberdeen
Sheffield Lyceum
Norwich Theatre Royal
King’s Theatre, Glasgow
King’s Theatre, Edinburgh

Wales Millennium Centre,
Cardiff
The Lowry, Salford
New Alexandra Theatre,
Birmingham
Grand Opera House, Belfast
Bord Gáis Energy Theatre,
Dublin
Wycombe Swan,
High Wycombe
Leeds Grand Theatre

THE 24 HOUR MUSICALS CELEBRITY GALA

The 24 Hour Plays® Annual Gala raises vital funds to support the work of Old Vic New Voices. This time, the ninth year, it was time for a twist – we went musical.

This glamorous, adrenaline-fuelled event brought together more than 30 celebrated actors, directors, writers and composers to create four short musicals in just 24 hours. Everyone gathered on Saturday evening to prepare for an exhilarating, collaborative process, culminating in four world premieres presented to an audience of more than 1,000 on Sunday 9 December 2012.

A glittering post-show party, The 25th Hour, saw guests mingle with participants in this unique theatrical feat, including Tracie Bennett, Freddie Fox, Haydn Gwynne, Anthony Head, Celia Imrie, Nigel Planer, Meera Syal and host, Matt Lucas.

The evening raised a remarkable £182,000 towards the work we do with emerging talent, schools and the community.

‘It was a cacophony of nerves, excitement, friendship and forgetfulness. There really was a sense of magic on stage. Disaster and miracles were an inch away from each other’

Freddie Fox, The 24 Hour Musicals Celebrity Gala



THE 24 HOUR PLAYS® OLD VIC NEW VOICES

In its seventh year, The 24 Hour Plays®: Old Vic New Voices challenged a company of emerging actors, writers, directors and producers to create and perform six new plays in one adrenaline-fuelled day.

An audience of more than 1,000 creative industry VIPs and members of the public enjoyed six remarkable plays at The Old Vic on 28 October 2012. From the playwrights’ first ideas, to casting, rehearsals, prop sourcing, lighting design and sound effects... everything was created for performance within 24 hours.

This year we increased the upper age limit of applicants from 25 to 30, in response to a clear demand for more opportunities for that age group. This, in turn, saw the total number of applications rise by 46% to over 2,500. We also saw an increase in the diversity of applicants, with 41% coming from outside the capital and 21% from non-white British backgrounds.

The 39 people who made it through the extensive audition and interview process were given an unparalleled opportunity to show their work in front of leading industry professionals and, crucially, the chance to develop invaluable peer-to-peer networks.

To date the project has helped to launch over 250 careers, with alumni including Olivier Award-winning playwright Nick Payne (*Constellations*, Royal Court); director Michael Longhurst (*If There Is I Haven’t Found It Yet* with Jake Gyllenhaal, Roundabout New York); producer James Quaife (*Barking in Essex*, West End) and actor Iris Roberts (*Charlie and the Chocolate Factory*, West End).

‘The whole process from the first audition has been the most exhilarating, exciting, exhausting and humbling experience of my life.’

Old Vic New Voices actor



AUDIENCES

In addition to staging shows at our home in London and on tour around the UK, our online presence is a vital means of sharing our work with a wider audience.

136
performances around the UK

74,961
audience around the UK



382
performances at The Old Vic

262,854
audience at The Old Vic

47,231
free or discounted tickets to schools, under 25s, local community, patrons with access requirements and senior citizens

36,500
Twitter followers

23,500
Facebook likes

102,546
YouTube views

OLD VIC NEW VOICES

Old Vic New Voices nurtures emerging talent, runs educational activities for all ages and makes participation in theatre available to the wider community.

5
new plays created

40
school partners

130
US based workshop practitioners

200
UK based playwrights discovered and developed



260
emerging actors, writers, directors and producers took part in professional development programmes

2,990
reduced price Community tickets

4,800
free tickets to 40 London state schools

9,000
Edinburgh Fringe audience members

18,026
PwC tickets for under 25s at £12

21,757
website views



OVNV TALENT

OVNV Talent offers emerging theatre makers support for creative projects, ongoing professional development and invaluable networking opportunities with peers and industry mentors.

We support emerging artists through the OVNV Lab, a free rehearsal and development space, while OVNV Start Up Awards of up to £500 provide financial assistance to move work from page to stage.

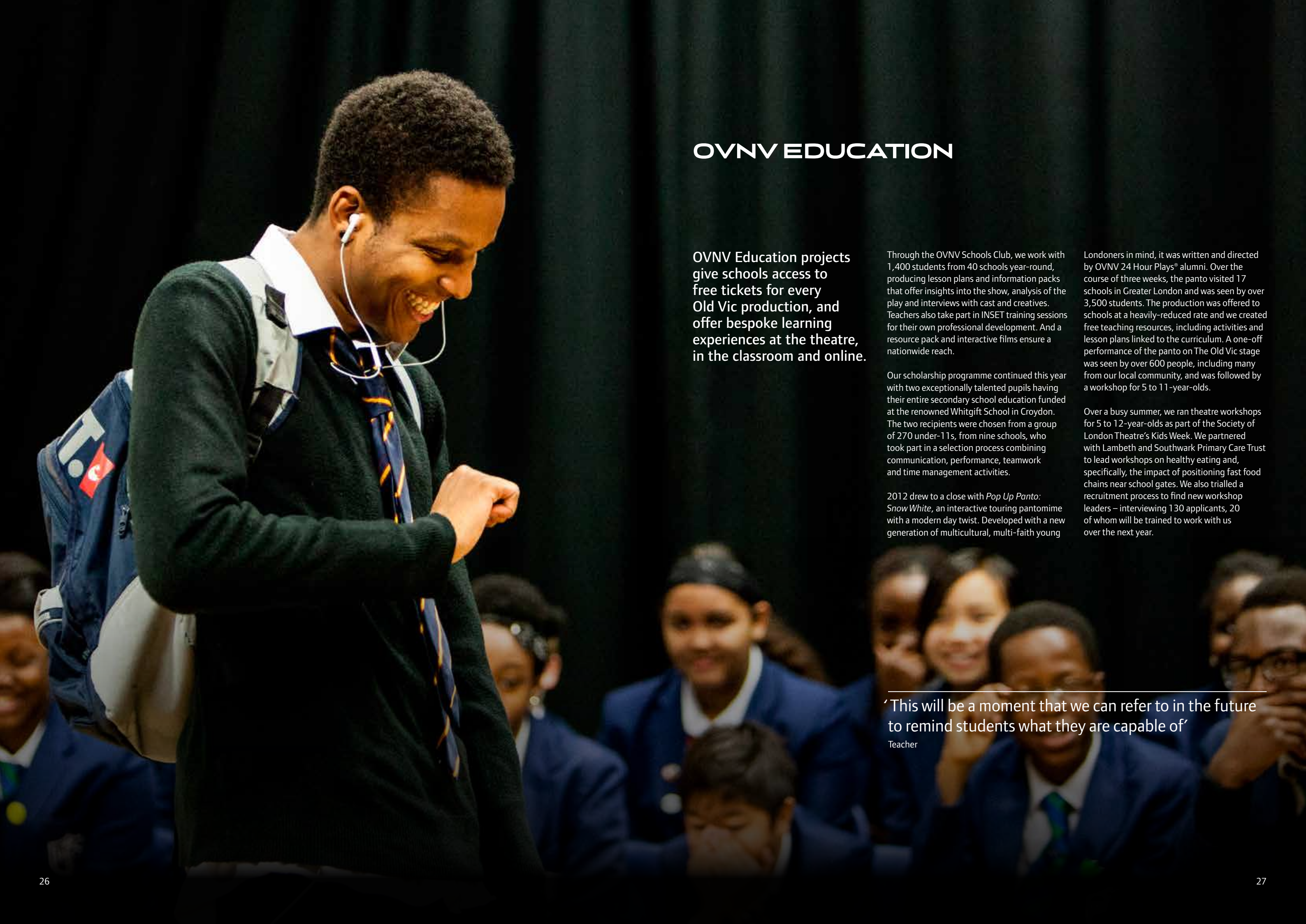
The OVNV Edinburgh Season perhaps epitomises our approach. In 2012, five emerging theatre companies made their way to the Fringe Festival as part of a season of work at Underbelly seen by more than 9,000 people. As a result, Second Shot's *Glory Dazed* won the Holden Street Theatres Award; Scrawl's *Chapel Street* won the Brighton Fringe Festival Emerging Company Award and had a successful run at The Bush; and Snuff Box Theatre's *Bitch Boxer* went on to success at Soho Theatre.

Writers were given particular focus this year through the TS Eliot Commissions scheme, which gave new playwrights the space and time to create 10 new plays.

Across the Atlantic, relationships were nurtured through Bloomingdale's Masterclasses in New York. Consequently, we commissioned two new plays and offered 130 exceptional American artists the opportunity to take part in free intensive sessions that encouraged them to think more openly about cross continental collaboration.

'The most significant development has been raising the quality of our work, which has come through expert advice, funding and support during the creative process'

Director



OVNV EDUCATION

OVNV Education projects give schools access to free tickets for every Old Vic production, and offer bespoke learning experiences at the theatre, in the classroom and online.

Through the OVNV Schools Club, we work with 1,400 students from 40 schools year-round, producing lesson plans and information packs that offer insights into the show, analysis of the play and interviews with cast and creatives. Teachers also take part in INSET training sessions for their own professional development. And a resource pack and interactive films ensure a nationwide reach.

Our scholarship programme continued this year with two exceptionally talented pupils having their entire secondary school education funded at the renowned Whitgift School in Croydon. The two recipients were chosen from a group of 270 under-11s, from nine schools, who took part in a selection process combining communication, performance, teamwork and time management activities.

2012 drew to a close with *Pop Up Panto: Snow White*, an interactive touring pantomime with a modern day twist. Developed with a new generation of multicultural, multi-faith young

Londoners in mind, it was written and directed by OVNV 24 Hour Plays® alumni. Over the course of three weeks, the panto visited 17 schools in Greater London and was seen by over 3,500 students. The production was offered to schools at a heavily-reduced rate and we created free teaching resources, including activities and lesson plans linked to the curriculum. A one-off performance of the panto on The Old Vic stage was seen by over 600 people, including many from our local community, and was followed by a workshop for 5 to 11-year-olds.

Over a busy summer, we ran theatre workshops for 5 to 12-year-olds as part of the Society of London Theatre's Kids Week. We partnered with Lambeth and Southwark Primary Care Trust to lead workshops on healthy eating and, specifically, the impact of positioning fast food chains near school gates. We also trialled a recruitment process to find new workshop leaders – interviewing 130 applicants, 20 of whom will be trained to work with us over the next year.

‘This will be a moment that we can refer to in the future to remind students what they are capable of’

Teacher



OVNV COMMUNITY

Our award winning community plays are innovative, ambitious and engage with locals of all ages – offering them the opportunity to perform or get involved behind-the-scenes.

This year we formed The Old Vic Community Company – a diverse group of 30 Londoners, aged 16–80, selected from 2,000 applicants. The Company will work with us year-round to create thought-provoking theatre around issues that are important to them. Their first production will be *Housed*, written by David Watson.

It builds on the success of our previous community productions, in particular *Epidemic* – winner of the Royal Society of Public Health's Arts and Health Award, in recognition of the show highlighting the challenges of mental illness and obesity – and *Health Wealth* which was seen by 8,000 young people across London.

Since 2004, more than 11,000 local residents have taken advantage of free or heavily-reduced tickets to Old Vic main stage shows. This year we expanded that reach further with the Community Access programme, which offers a range of opportunities for people to make the most of The Old Vic through special community performances, backstage tours and the chance to meet actors and creative teams. Participants have included members of the London Ambulance Service, Tube workers, local market stall holders and young parents.

More than 80% of OVNV work in 2012/13 took place in our local borough, Lambeth.

Two major projects for emerging talent – the OVNV Lab and TS Eliot Commissions – were based in Lambeth.

1,500 artists used the OVNV Lab space in Clapham, giving rise to 20 productions.

We hosted five workshops at The Old Vic as part of our Eversheds 20 actor training programme.

Our partnership with The Mono Box, who support emerging actors and directors, saw 150 artists work with us in our Waterloo office.

Four of the 40 schools we work with are in Lambeth. Students from London Nautical,

St Martin-in-the-Fields, Lambeth Academy and Bishop Thomas Grant have been members of our Schools' Club for the past two years. This has led to regular workshops in each school and 1,200 students attending every production at The Old Vic for free.

2,000 students at six Lambeth schools saw a production for free and took part in a workshop with professional actors exploring healthy eating through our *Health Wealth* project. Its success led the public health team at NHS Lambeth to commission a research project with two Lambeth schools.

60% of our community activity takes place in Lambeth. This year we offered free theatre tickets and a pre-show talk or workshop to staff from NHS Lambeth and London Ambulance Services (Waterloo Headquarters), Lower Marsh market stall holders, young people from SE1 United and young parents from St Michael's Fellowship in Streatham.

Nearly 275 people took part in Lambeth-based drop-in workshops and bootcamps as part of our Community Company and Access schemes.

More than 100 people have signed up for the research phase of our next community project and will take part in workshops in Vauxhall, Waterloo, Streatham and Brixton.

'After two and a half years living in London, it's the first time I've been 100%. I've found what I was missing'

Participant

THE OLD VIC TUNNELS 2009-13

In 2009, The Old Vic acquired the lease to five former railway tunnels covering 30,000 square feet under Waterloo station. For more than three exciting years they were home to The Old Vic Tunnels – an atmospheric venue for an eclectic programme of performances, installations, workshops and exhibitions.

The inaugural show, *Tunnel 228*, showcased the unclassifiable territory between theatre and contemporary art. Its collaborative nature – with Punchdrunk, one of the UK’s most innovative performance companies – and experimental mix of art forms set the tone for the remarkable range of events that followed.

The new and daring approach to programming, aimed at engaging a younger audience, was much celebrated and received critical acclaim. But, no matter how innovative, balancing creative and commercial requirements without core funding ultimately led to the decision to bring the adventure to an end after three fabulous years.

‘This is an incredibly exciting project, bringing together young people from diverse backgrounds and offering them the chance to be part of a creative and engaging venture’

Prime Minister David Cameron, presenting a Big Society Award to The Old Vic Tunnels for the volunteer scheme that gave more than 300 16 to 25-year-olds theatre experience



Tunnel 228
Art met live performance in a remarkable show inspired by Fritz Lang’s silent masterpiece, *Metropolis*.



Exit Through the Gift Shop
The Tunnels were transformed into a 150-seat pop-up cinema for the premiere of Banksy’s internationally acclaimed film.



Cart Macabre
Part theatre, part installation, this co-production with Living Structures led audiences on a nightmare fairground ride through a dreamlike landscape.



The Rime of the Ancient Mariner
Phyllida Lloyd directed the Young Vic’s production of Coleridge’s epic poem, performed by Fiona Shaw with dancer Daniel Hay Gordon.



Tunnels summer fundraiser
Tom Jones in concert and an art auction including works by Banksy, Tracey Emin, Peter Blake, Frank Auerbach, Ronnie Wood, Jake and Dinos Chapman.



Silent Night Unholy Night
Time Out Live hosted a Northern Lights themed Christmas party of silent entertainment and surprises, in a magical indoor alpine forest.

BEYOND THE STAGE

We’ve always been committed to sharing The Old Vic with as many people as possible and 2012/13 was no exception.

Tickets for all
As well as the usual discounts offered by theatres elsewhere, we give away 4,800 free tickets to 40 London schools each year (at a cost to us of £60,000) and run pioneering schemes for young people and our neighbours.

Through PwC tickets for under 25s we make 100 seats available at every performance to under-25s for just £12. And by joining the PwC Under 25s Club, young theatre-goers have the opportunity to attend Q&As, take a backstage tour and win free tickets. While every week we offer up to 160 community tickets for just £5 or £10 to our neighbours in Lambeth and Southwark.

18,026 PwC tickets for under 25s at £12
2,990 Community tickets at £5/£10
4,800 free tickets to 40 London schools
4,527 discounted tickets to schools
3,808 tickets at the discounted access rate
17,880 discounted tickets to senior citizens

Access
The Old Vic is known for delivering an excellent service to all of our visitors, and we pride ourselves on the care and attention we give when responding to access requirements. The building is nearly 200 years old, and some areas aren’t as accessible as we hope they’ll become, but our staff receive regular training and understand the importance of ensuring that everyone who comes through our doors has the best possible experience.

We programme regular assisted performances, including captioned and audio described performances and touch tours for every production, and produce braille and large print programmes.

History tours
Our tours provide a unique opportunity for the local and wider community to follow in the footsteps of some of Britain’s greatest acting talent on to The Old Vic stage, experience the curtain going up to reveal our magnificent auditorium, gain a greater understanding of what it takes to bring our productions to the stage, and learn about the Theatre’s remarkable history. Monthly public tours are increasingly popular, and private tours continue to attract a diverse range of groups including schools, the University of the Third Age and LGBT community groups. A series of Old Vic 195th Birthday Tours in May 2013 were extremely well received and sold out.

Overall, this year nearly 800 people took a tour. Next year we’ll respond to demand by increasing their regularity, opening up The Old Vic for more people to enjoy.

Post-show talks
We’re also keen to give audiences a behind-the-scenes insight into each production. This year, events included an interview with director Trevor Nunn on his production of *Kiss Me, Kate* and *Sweet Bird of Youth* cast members, Kim Cattrall and Seth Numrich, in conversation with theatre critic Matt Wolf.

‘I can’t thank PwC enough for supporting The Old Vic’s Under 25s Club. The fact that it allows people to afford tickets and gets a whole new generation coming to the theatre... well that’s just incredible!’
Sheridan Smith, actor *Hedda Gabler*



From top Post-show talk with Kim Cattrall, Seth Numrich and James Graham; The Tootsie Rollers perform at The Pit Sessions; Old Vic programmes.

The Pit Sessions
Launched in 2010, The Pit Sessions – downstairs in The Pit Bar every Friday – offer theatre-goers and the local community the opportunity to see fresh talent. This year saw performances by an eclectic mix of 35 artists – ranging from solo singer-songwriters to five-piece bands and larger vocal harmony groups, covering all musical styles.

Exhibitions
We have a long-term loan agreement with the Victoria and Albert Museum, allowing us to display beautiful prints of The Old Vic in our foyers, giving a glimpse back in time.

We also programme ad hoc exhibitions. For example, as part of London Design Festival’s celebrations of the miniature art of Royal Mail stamp design, we hosted an exhibition marking the 50th anniversary of the Royal Shakespeare Company. ‘Art in Miniature’ captivated theatre-goers and drew design fans following a trail of mini-masterpieces at locations across the city.

Programmes
Programmes add to the experience of seeing a play, provide information about The Old Vic’s range of activities that theatre-goers might otherwise not be aware of, and are a long-lasting memento of a great night out. We also provide them in large print and braille.

As well as giving audiences essential information about the cast and creative team, they include specially commissioned articles that provide context and background to the production. For example, for *The Winslow Boy*, writer and broadcaster Mark Lawson revealed how Terence Rattigan’s personal experiences informed the dynamics between male characters in some of his most moving dramas; and Tennessee Williams expert, Annette J Saddick, wrote about the great American writer for the *Sweet Bird of Youth* programme.

DRAMATIC BUSINESS

This year we formalised our corporate training with bespoke programmes for leading businesses. In doing so, we created unique ways for organisations to inspire change and increase aspiration among their staff.

We are experienced communicators. Through previous work with organisations such as Dow Wolff Cellulosics, Marks & Spencer, Whiterock Securities, 3i, HSBC and Morgan Stanley we understand the growing demand within businesses for innovative ways to teach staff communication and presentation skills.

Highlights of 2012/13 include our work with PwC, one of the world's largest professional services firms. We created two day-long conferences at The Old Vic, led by theatre industry professionals including voice and movement coaches, offering a new perspective in an inspiring setting for 450 employees to debate, celebrate and learn. And we followed up with a condensed version for business owners and entrepreneurs sponsored by PwC.

At the other end of the spectrum, we ran a series of smaller, targeted training workshops for Booz & Company, a leading global management consulting firm, that served to shape their senior management agenda. They wanted to work intensively with selected staff to increase their personal impact and presence through effective communication, so we designed a six month programme that offered participants new strategies and techniques in voice, personal space, gesture and body language to lend weight to their presentations.

Every client has a different reason for approaching us. Devising an innovative, creative and unforgettable experience, in response to their needs, is what we do best.

'The Old Vic is a theatrical institution and it's hard not to be inspired by it. The facilitators were great and it was a really enjoyable day that you learned from, networked from, were fed well! It had a celebratory feel too'

Participant, PwC



HOW WE BEGAN

The Old Vic has been a landmark for nearly 200 years. It's one of London's oldest working theatres and has provided a dramatic home for an extraordinary roll call of actors.

1818

The Theatre starts life as the Royal Coburg, promising the nobility and gentry 'entirely new entertainment... on a scale of magnitude and great expense'.

1830–70s

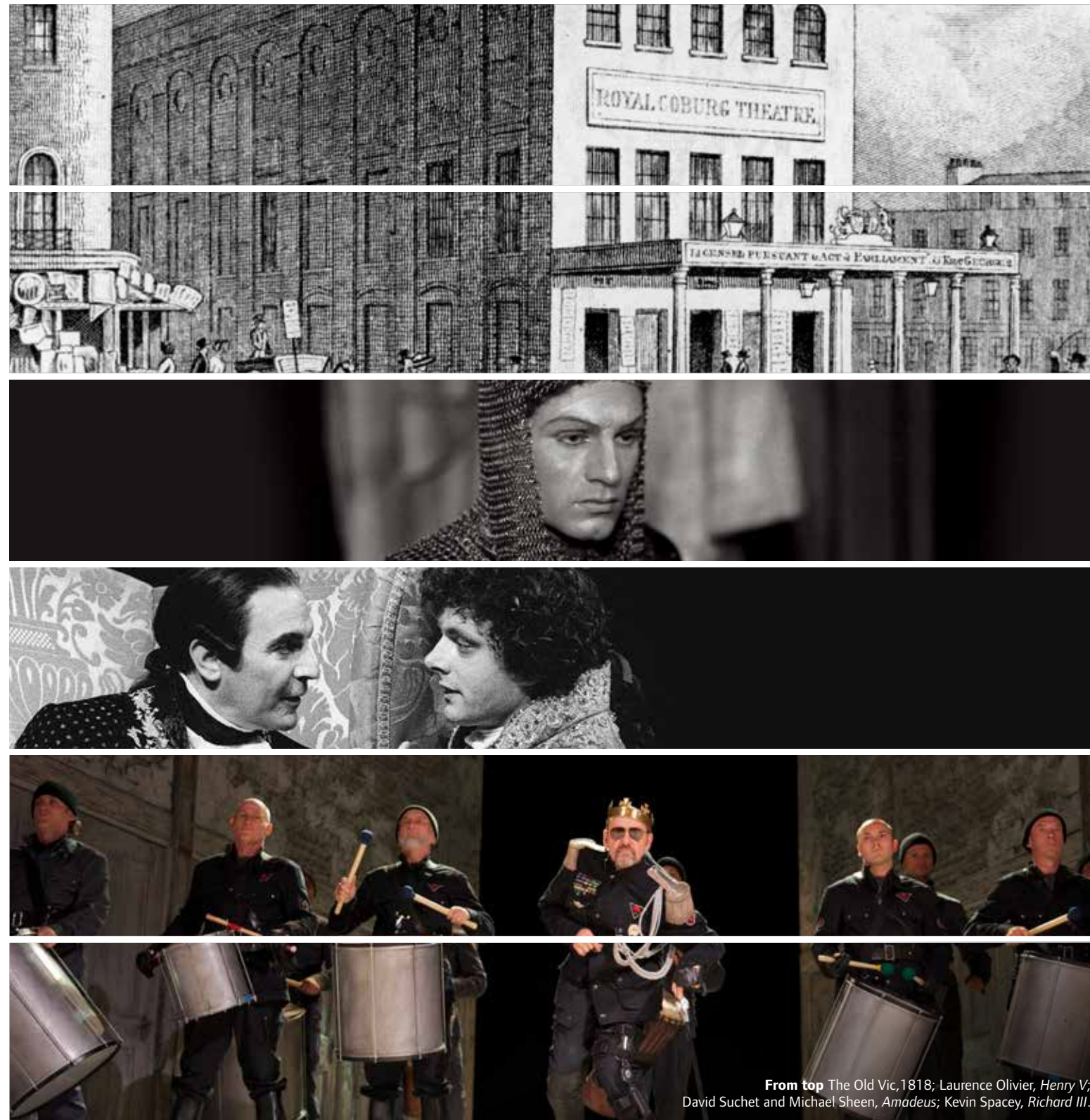
The Theatre is renamed The Royal Victoria, in honour of Princess (later Queen) Victoria. It undergoes a number of changes of management. Dickens writes, 'Whatever changes of fashion the drama knows elsewhere, it is always fashionable in the New Cut'. The Theatre's twice put up for sale in the 1870s, before closing down.

1880–1900s

Emma Cons, a leading social reformer, re-opens The Old Vic as 'a cheap and decent place of amusement on strict temperance lines'. Philanthropist Samuel Morley offers evening classes for working men and women backstage.

1910–30s

Under the management of Lilian Baylis, the Theatre flourishes and she adopts 'The Old Vic', a popular local nickname, as its official title. She opens a second theatre, Sadler's Wells, and the two venues alternate drama, opera and ballet until 1934 when opera and ballet move to Sadler's Wells. Sybil Thorndike leads the company during the war years, with performances continuing during air raids. Edith Evans becomes the first West End star to join the company. John Gielgud's Hamlet and Richard II establish him as an exciting new Shakespearean star. Ralph Richardson, Peggy Ashcroft and Charles Laughton join the company. Followed by Michael Redgrave, Alec Guinness and Laurence Olivier a couple of years before the Theatre closes at the outbreak of war.



From top The Old Vic, 1818; Laurence Olivier, *Henry V*; David Suchet and Michael Sheen, *Amadeus*; Kevin Spacey, *Richard III*.

1940–50s

The building re-opens in 1940 but is badly hit by bombs. While the company move to a temporary home, the damaged auditorium is used by the newly established Old Vic School. The Theatre re-opens in 1950 and the decade sees Richard Burton as Hamlet and Judi Dench in Zeffirelli's *Romeo and Juliet*.

1960–76

Laurence Olivier is appointed the first director of the National Theatre in 1963 and The Old Vic becomes its temporary home, initially for five years. The first production is *Hamlet* with Peter O'Toole. Company regulars include Albert Finney, Anthony Hopkins, Joan Plowright and Maggie Smith. In 1973, following his last stage performance, *The Party*, Olivier resigns as director of the National and is succeeded by Peter Hall. The National finally moves to the South Bank in 1976.

1977–97

The Old Vic is leased to visiting companies. Canadian businessman Ed Mirvish buys the Theatre in 1982 and restores it to its former glory. Work during this period includes seasons by Jonathan Miller and Peter Hall.

1998–2003

The Theatre's up for sale again. Suggestions for changing it into a themed pub, bingo hall or lap-dancing club provoke outrage and protests. It's acquired by The Old Vic Theatre Trust, set up by Sally Greene. *The Iceman Cometh*, with Kevin Spacey, is a huge success.

2004–13

The Theatre returns to its roots as a producing house, with Spacey as the first Artistic Director of The Old Vic Theatre Company. Four or five shows are staged each season, including Ian McKellen in *Aladdin*, Robert Lindsay in *The Entertainer*, Anne-Marie Duff in *Cause Célèbre*, Eve Best in *The Duchess of Malfi*, *A Moon for the Misbegotten* and *The Norman Conquests* (both transfer to Broadway), Spacey in *Richard II* and *Richard III*, and the three-year The Bridge Project directed by Sam Mendes and tours worldwide. Continuing a long tradition, education and community projects are a vital part of The Old Vic's work.

ILLUMINATING THE FUTURE

'The historical significance of The Old Vic as a leading centre of opera, ballet and serious theatre in the 20th century is exceptional in English theatre, though it is in recognition of its architectural quality and rarity that it is listed in a high grade'

English Heritage on The Old Vic's status as a Grade II* listed building

We have two bold plans to secure the long-term future of The Old Vic as a producing house.

A financial model of self-reliance

The Old Vic is a charity and doesn't receive a public subsidy. We rely on box office income and support from individuals, companies, trusts and foundations. No matter how successful we've been, this doesn't ensure the long-term viability of the Theatre across the broad range of our work.

Our aim is to pioneer a financial model of self-reliance in the arts, in the form of an endowment fund – our own subsidy. It will provide long-term financial security and, for the first time, ensure the Theatre's future by making grants to:

- Bring exceptional productions to the stage
- Sustain the quality of our education and community programme
- Maintain our famous building for future generations

An award of £5 million matched funding from Arts Council England in May 2012 was a huge endorsement of our entrepreneurial approach and success in standing on our own two feet. In order to access these funds we need to raise an additional £15 million by 2015 or forfeit this once in a lifetime opportunity.

A building fit for purpose

The challenges of operating an 1818 theatre in 2013 are many and varied.

The limitations of our Grade II* listed building create significant demands and could jeopardise The Old Vic's long-term survival. The auditorium is magnificent, but other parts of the Theatre are in urgent need of transformation. The roof leaks and requires continual repairs. We lack basic, accessible front-of-house facilities, and backstage it's cramped, confusing, hot and dark for the creative teams and staff who work there.

It's a grand building, but it can also be intimidating. There's no daytime life, there are woefully inadequate facilities for disabled visitors and we don't have a home for our award-winning emerging talent, community and education work (Old Vic New Voices).

In 2012, we asked renowned architects Bennetts Associates to carry out a feasibility study of the entire building to address these issues. A separate property study led to the acquisition of an adjacent site which extends the limited footprint of the Theatre. The design

team are currently working towards a planning application and, if it's granted, a fundraising campaign will follow.

While respecting and preserving the Theatre's architectural history, our ultimate aim is to make sure The Old Vic continues as a working theatre and plays a vital role in the lives of future generations.

We look forward to sharing more with you as the project progresses.

SUSTAINABILITY

Sustainability is at the heart of our organisation. In April we appointed a Sustainability Manager to undertake an audit into our current commitments.

Environment
We're committed to reducing our carbon footprint and being an environmentally responsible theatre. In July 2013 we carried out an eco audit, generously funded by City Bridge Trust, which has shaped our environmental policy and action plan for the years ahead.

Long term goals include 100% recycled paper use and zero waste to landfill/incinerator, as well as dramatically reducing our energy consumption. We've already replaced most of the front-of-house light bulbs with LEDs and are continuing to replace others where possible. From next year we'll produce an annual environmental report to assess progress with key statistics on electricity, gas, water, paper, waste production and recycling.

Homegrown
Our policy is to work, wherever possible, with local independent suppliers. Our ice cream is organic and produced by Roskilly's, an independent family-run farm in Cornwall. Belu provide our bottled water – they use recycled packaging, are carbon neutral and give 100% of their profits to Water Aid. Fairfield Farm Crisps are a small family-run farm on the Essex/Suffolk border that produces quality potatoes and crisps. We take pride in investing in small British sustainable businesses who share our values.

Community
We're committed to playing an active role in the community. In addition to our extensive work through Old Vic New Voices, we engage with many residents' groups, local businesses and community organisations. Next year we plan to consolidate and prioritise our activity based on what our staff tell us they care about.

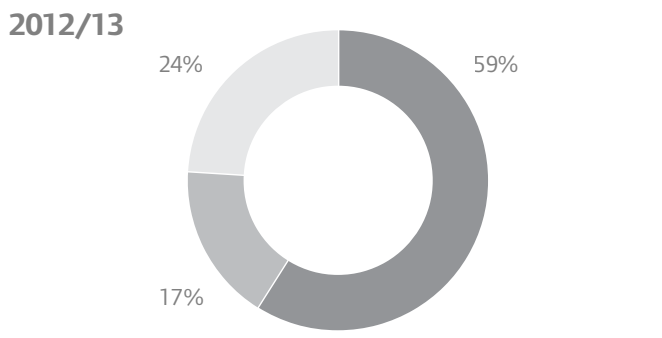
People
We're committed to being an equal opportunities employer and developing work experience, internship and apprenticeship opportunities in association with local schools and colleges. We offer on-going training and development to all staff. But we go one stage beyond by providing opportunities for staff to socialise together, play sport and take part in causes that are important to them – for example, Comic Relief Red Nose Day and Macmillan Coffee Morning.



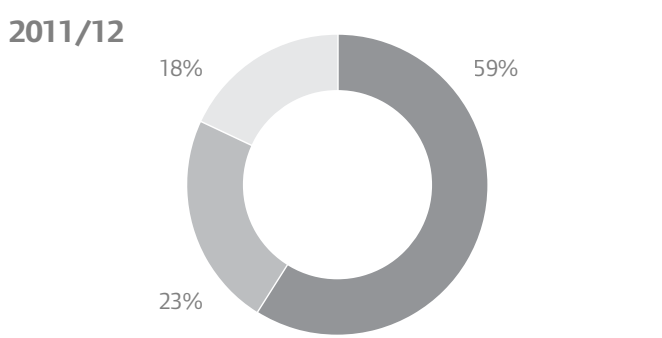
INCOME

The Old Vic is a charity and doesn't receive a public subsidy. All income goes towards...

- Bringing exceptional productions to the stage
- Sustaining the quality of our education and community programme
- Maintaining our famous building for future generations



Box office	£7.376m
Trading & other income	£2.168m
Fundraising & campaigns	£3.078m
Total	£12.622m



Box office	£7.928m
Trading & other income	£3.050m
Fundraising & campaigns	£2.396m
Total	£13.374m

FUNDRAISING

Thanks to the generosity of our supporters, in 2012/13 we raised £3.078 million towards our work on and off stage, the upkeep of the Theatre and campaigns. Income came from:

- 13% Individuals
- 32% Corporates
- 19% Trusts and foundations
- 10% Events
- 26% Campaigns

Individuals

People support The Old Vic for a variety of reasons. Some are philanthropists who love theatre, some have special memories of coming to The Old Vic and want to give something back, while others support our education, community and emerging talent programme (Old Vic New Voices). What they have in common is a respect for The Old Vic’s work and a desire to see that work flourish and grow.

Supporters enjoy a range of benefits designed to welcome supporters behind-the-scenes and provide a genuine insight into how we work. This year we held a dinner on stage to celebrate *Kiss Me, Kate*, and there were two special external events – an exclusive lunch at the Norwegian Embassy to celebrate our production of *Hedda Gabler* and the world premiere screening of Netflix’s *House of Cards*, starring Kevin Spacey. Supporters were also invited to observe our creative learning and emerging talent workshops and masterclasses.

Despite the economic climate and increasing competition for supporters among cultural institutions, we saw a three-fold increase from individual support over the past three years.

Corporates

Companies, their staff and clients engage with The Old Vic through sponsorship, corporate membership or by supporting an aspect of our education, community and emerging talent programme. Benefits include private entertaining around our productions, complimentary tickets, invitations to Old Vic events, staff engagement, high level brand exposure and bespoke packages.

Overall income from the corporate sector grew by 45% this year, making it our most successful year ever.

Dynamic, multi-year partnerships are critical to our future. So we were thrilled to secure the renewal of our partnership with PwC, enabling us to offer 100 £12 tickets at every performance to under 25s, and extremely grateful for the continued support of American Airlines, and Bank of America Merrill Lynch as our Season Sponsor.

We were also delighted to be working with new partners – American Express, Coutts, Aqua Financial Ltd and Sterling Insurance who all generously supported our work.

‘The Old Vic is extraordinarily good at making its funders feel valued, which makes it easy for us to continue our support’

Rena DeSisto, Bank of America Merrill Lynch



From top: behind-the-scenes with director Trevor Nunn; drinks on stage; corporate training event.



Kevin Spacey and Jeff Goldblum, The 24 Hour Musicals Gala

Trusts and foundations

In 2012/13 trusts and foundations supported a wide range of projects, and we received significant pledges for the next two years. Highlights include...

OVNV Schools Club

The Dr Mortimer & Theresa Sackler Foundation support our work with 40 secondary schools. Each year we offer more than 1,000 14–18 year olds bespoke workshops, free tickets and teachers' packs promoting cultural understanding, creativity and self-confidence in school.

The Old Vic Community Company

Building on our award-winning community plays, this year we formed The Old Vic Community Company – London's largest, inter-generation community theatre – who'll create thought-provoking theatre around issues that are important to them. The Company is supported by The Andor Charitable Trust, The Behrens Foundation, CHK Charities Ltd, Sandra Charitable Trust, Schroder Charity Trust, Stavros Niarchos Foundation and Unity Theatre Trust.

OVNV Talent

OVNV Talent supports emerging theatre makers by offering them free rehearsal space, access to industry professionals, networking opportunities and OVNV Start Up Awards to develop creative projects. The programme is supported by The TS Eliot Estate, Golsoncott Foundation, Guildford Academic Associates, The Marina Kleinwort Charitable Trust, Andrew Lloyd Webber Foundation, Stanley Picker Trust and Sylvia Waddilove Foundation UK.

Events

Old Vic supporters enjoy pre-show drinks, post-performance suppers, special events and talks from the casts, directors and writers who create our shows. We also hold two annual fundraisers: The Old Vic Lunch and The 24 Hour Plays® Celebrity Gala.

A highlight was our annual 24 Hour Plays® fundraiser, this year transformed into a 24 Hour Musicals Celebrity Gala. It was a night to remember with a glittering cast on stage, Jeff Goldblum and Kevin Spacey providing additional entertainment and the auditorium full to bursting.

Incredibly, in just 24 hours, four brand new musicals were conceived, written, composed and staged, surely a memorable first. We're so grateful to the artists for donating their time to help raise valuable funds towards the work we do with schools, community and emerging talent.

American Associates of The Old Vic

The American Associates of The Old Vic is a group of dedicated and influential theatre lovers who support our programming and act as cultural ambassadors, championing our work at home and abroad.

'In addition to producing world-class theatre, The Old Vic identifies, nurtures and spotlights new and emerging talent on two continents. It's truly an international gem, and we're delighted to be a partner'

Dan Osheyack, Time Warner

SUPPORTERS

We’re extremely grateful to the many people and organisations who generously supported The Old Vic in 2012/13.

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The TS Eliot Estate
The Dr Mortimer and Theresa Sackler Foundation
Time Warner*

*The American Associates of The Old Vic

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