

**Stichting Orange Theatre Company**  
Founded on 07-12-2017 in Amsterdam



**Annual Report 2020**

## Content

	Page
<b>Annual Report Stichting Orange Theatre Company 2019-2020</b>	<b>2</b>
Introduction	2
Mission	4
Vision	4
Goals	<b>Error! Bookmark not defined.</b>
Strategy	5
Board in 2020	5
Activities organised in 2020	6
Finances	11
<b>Financial Report</b>	<b>12</b>
Balance sheet as per March 31st 2020	12
Income statement	13
Notes on the financial report	14

## Annual Report of Stichting Orange Theatre Company (OTC) for 2020

### Introduction

OTC was launched in January 2018 to inspire and connect the Dutch and Internationals through English language theatre in Amsterdam. In 2018, OTC organised a crowdfunding campaign which raised €26.000 on platform Voordekunst. Thereafter we launched OTC's first season with three productions: *Art* written by Yasmina Reza, *The Pillowman* written by Martin McDonagh and *The B Word – A comedy Drama about Brexit*, an OTC original production, written by OTC playwrights Kristine Johanson and John Mabey.

In 2019 OTC staged three plays: *Tribes* written by Nina Raine, *Noises Off* written by Michael Frayn and *Dutchman* written by Amiri Baraka. The latter received a professional grant (OTC's first) from het Amsterdams Fonds voor de Kunst (AFK).

Due to Covid-19 and its impact, 2020 turned out very differently than we had originally planned. OTC intended to produce a full season of three productions, starting with OTC's first musical *The Last Five Years* in March, followed by *Metamorphoses* in June, and an OTC original production called *LUX* in November. Because of the pandemic, all productions were moved multiple times. In the end, OTC couldn't stage any production that year.

Despite these setbacks, however, we were able to launch our Youth Theatre Program; launch *The Monologue Podcast*; produce a short film *Fever Dreams* (written during and inspired by the lockdown by our ensemble member Kristine Johanson); and host a fundraiser for Het Amsterdams Theaterhuis and OTC in July. *Fever Dreams* was featured in the Amsterdams Buurt Film Festival in December 2020 and won the award for Best Short Film.

In addition, we have continued to cultivate relationships with news publications such as the Theaterkrant (which wrote a feature article about OTC), and continued to maintain our relationships with OTC's audience, donors, season ticket holders, and sponsors such as Orange Rental and WDM Motorsports.

Last but not least, we were able to continue our corporate partnerships with Mister Mortgage (Silver package) and UNGA (Gold package).

## Highlights Orange Theatre Company 2020

- Launched OTC Youth Theatre Program
- Created weekly live online monologue performances during lockdown
- Produced our first short Film *Fever dreams*
- Launched *The Monologue Podcast*
- Gained new foundation board members and advisory board members

## Mission

To create an annual season of contemporary English language theatre that inspires and connects our Dutch and international audience.

## Vision

To present theatre that encourages our audiences to reflect on society and envision a world we aspire to.

## Goals

1. Produce three English language productions per season.
2. Create an inclusive community through inspiring theatre.
3. Grow our audience from 0 to 1000 per production.
4. The costs for our productions and the execution of other activities should be covered by ticket sales, donations, grants, and sponsorships in kind.
5. “Comply or explain:” Work towards becoming a professional theatre company and comply with the Governance Code Culture (GCC) and apply the Fair Practice Code; meaning the work done by cast, crews and employees is compensated fairly. When OTC is not being able to compensate because of insufficient funds, OTC will explain.

## Strategy

1. OTC's productions will be executed by professional (or semi-professional) actors, directors and technicians in order to guarantee a high level of quality even when working on shoe-string budgets.
2. By using our artistic excellence, business savviness, and by focusing on strong community management, we aim to provide our cast, crews and our audiences with a first-class theatrical experience.
3. OTC provides its Dutch and International community regular opportunities to connect in a culturally relevant way.
4. How will we grow our audience?
  - Target marketing
  - Networking
  - Strategic partnerships
  - Funding
  - Experienced advisory board with high-profile board members from cultural institutions such as Dutch National Opera and Ballet as well as experienced people in the field of business and theatre.

### Strategy concerning funding by Dutch grants

OTC continuously keeps grants, like het Amsterdams Fonds voor de Kunst, up to date with its developments and we keep the conversation going on how to professionalise OTC. After more than three years of running OTC, we generated a lot of knowledge and experience. We now know what we're capable of and tested the waters concerning different production genres and the creative talent (actors and crews) that we are able to work with. That's why we believe we're at a point where we can shift our focus of producing three brand new productions a year, to bringing back shows and extending runs. Charles Dicken's *A Christmas Carol*, which OTC will stage in December 2021 and will be brought back annually, is an example of that assertion. By launching two new OTC branches, the Youth Theatre and The Monologue Podcast, we were able to provide more opportunities for creative talent (actors and writers) and the audience to engage with English language theatre activities in Amsterdam and beyond. In addition, we attract new Foundation and Advisory Board Members with relevant knowledge and skill sets to help OTC evolve. In 2020, we added two new Foundation Board members: Jan Hoekema (Secretary) and Sezer Yilmaz (Treasurer - replacing Patrick Abbott). Norman Vladimir and Aram Balian were added to the Advisory Board. In these ways, we believe, we show our ambition and growth - in audience numbers and in artistic ability.

## **Board in 2020**

In 2020 the Board consisted of the following people:

- Sairah Erens - Chairman
- Jan Hoekema - Secretary
- Sezer Yilmaz - Treasurer
- Elyse Pieri-O'Shaughnessey - Board Member

## **Activities organised in 2020**

1. Launched the OTC Youth Theatre Program
2. Presented *Fever Dreams* in July
3. Launched *The Monologue Podcast* in September

## 1. OTC Youth Theatre



### **Programs**

Acting Workshop (Ages 5 - 18)  
Online Acting Classes (Ages 11 - 18)  
Summer Camp (Ages 5 - 10)  
Summer Intensive (Ages 11 - 18)  
Scene Study Workshop (Ages 5 - 18)  
Movement Workshop (Ages 5 - 18)  
Vocal Techniques Workshop (Ages 5 - 18)

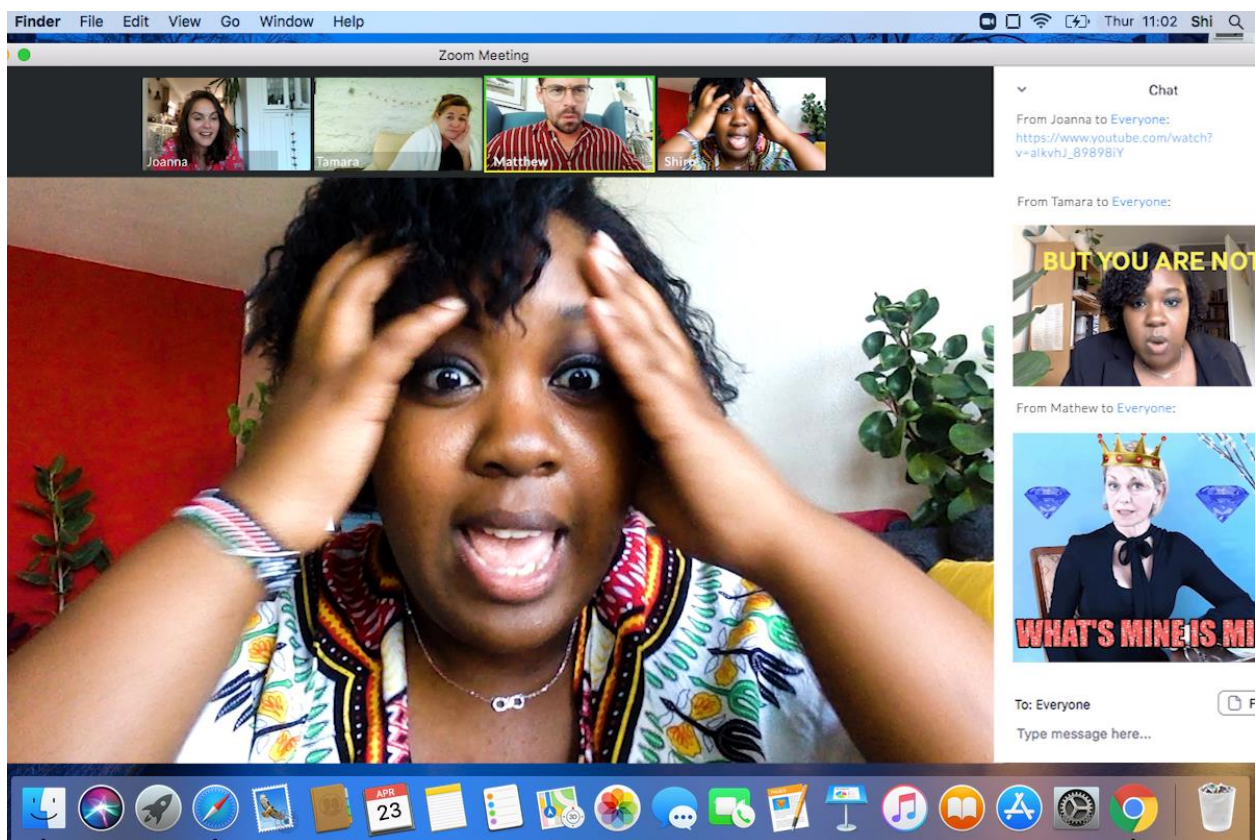
### **Location**

Theater De Cameleon  
Derde Kostverlorenkade 35, 1054 TS Amsterdam

### **About**

OTC's theatre program is carefully designed to build self-esteem, team building skills, and help children and teens learn the fantastic craft of acting while providing them with tools to excel in many aspects of life. All workshops are led by professional actors.

## 2. Short Film: *Fever Dreams*



### Dates

Friday July 10 at 20:00 (Live Viewing)

Saturday July 11 at 20:00 (Live Viewing)

Friday July 17 til Tuesday September 1st (Available Online)

Saturday December 12 at 18:30 (Live Viewing at Amsterdams Buurt Film Festival)

### Location

Amsterdams Theaterhuis & Online

### About

*Fever Dreams* is a short film written during and inspired by the lockdown. Set in Amsterdam, in April 2020, it tells the story of a theatre company trying to survive the pandemic. The COVID-19 lockdown has taken the jobs of Shiro, a former lawyer and the director of Fever Theatre Company, her friend's and put their production of *King Lear*—their escape away from those jobs—on the rocks. This production was a dream for them all: a chance to be seen, to establish themselves here. But when Shiro, the play's director, starts lying to her friends as she struggles to stay afloat financially, as tensions build in the characters' individual lives, and when Shiro's own safety net evaporates, the dream looks dead. Abandoned by the powerful investor who had promised to help her, Shiro rages against the gig economy in an accidental video that goes viral. Her friends, confronted with her struggle, return to support her. When their efforts to fund the production fail again, they unite behind their dream. Their production of *Lear*—a play set out of time, a play about an apocalypse, a play about need—is a fight for their own worth, a



rebellion against everyone who questions their added value. In order to make that fight their own, they discover that they have to adapt the play for themselves.

**Number of Viewers**

1,300

**Writer & Co-Director**

Kristine Johanson

**Co-Director & Editor**

Daniel Hillel-Tuch

**Director of Photography**

Michelia Kramer Photography

**CAST**

Shiro Mungai (Shiro Moye)

Joanna Lucas (Joanna Lennox)

Matthew Carney (Matthew Kingston)

Tamara Richards (Tamara Golding)

Grant Brown (Scott Holland)

Loveday Smith (Patricia Hoogendijk)

James Johnston (Kees de Vrieze)

Sairah Erens (Saskia Bloom)

### 3. *The Monologue Podcast*



#### **Dates**

Episode 1: *Crisis, what crisis?* - September 29

Episode 2: *Spooked* - October 29

Episode 3: *Truth* - November 30

Episode 4: *The Most Wonderful Time of the Year?* - December 24

#### **Location**

Spotify, Apple Podcast, Anchor

#### **About**

The Monologue Podcast is an audio platform for new writing with the goal to bring the theatre experience to people's homes (from the comfort of their earphones). Each episode is centred on a theme and offers writers the chance to have their new fictional monologues be read on the podcast by actors.

#### **Number of Listeners so far**

800

#### **Organiser and host**

Daniella Downs

#### **Co-host**

Sairah Erens

## **Finances**

The result for the year is different than projected, mainly due to Covid-19. Because of the pandemic, OTC was not able to continue its normal programming of staging a season of three productions per year. However, because of our fundraising efforts, the continued corporate partnerships with Mister Mortgage (Silver package) and UNGA (Gold package), and the income generated through the OTC Youth Theatre Program, OTC's balance account resulted in zero.

## **In conclusion**

We are grateful to everyone who has contributed and supported OTC in the last year; from all the people who helped voluntarily, to our donors, season tickets holders, advisors, and our corporate partners, UNGA and Mister Mortgage, and sponsors. Without them, there would be no OTC.

For more information, please visit our website:  
[www.orangetheatrecompany.com](http://www.orangetheatrecompany.com)

On behalf of the Board,

Sairah Erens, Chairman

## Financial report

### Balance sheet as per 31-12-2019

(After appropriation of the result)	<b>31.12.2019</b>	<b>31.12.2018*</b>
	€	€
<b>Assets</b>		
Accounts receivable	143	143
Other current assets	1 <u>3.720</u>	1.472
<b>Total current assets</b>	3.863	1.615
Cash	53	53
Bank account	600	2.957
<b>Total liquid assets</b>	653	3.010
	<u><b>4.516</b></u>	<u><b>4.625</b></u>
<b>Equity and liabilities</b>		
<b>Equity</b>		
Reserves	2 <u>(5.185)</u>	3.303
		3.303
Accounts payable	9.585	1.320
Other current liabilities	116	0
<b>Total current liabilities</b>	9.701	2.792
	<u><b>4.516</b></u>	<u><b>4.625</b></u>

## Income statement

		<b>Result 2019 €</b>	<b>Budget 2019 €</b>	<b>Result 2018* €</b>
<b>Revenues and other income</b>	3	51.251	167.500	57.847
<b>Direct costs</b>	4	40.208	102.250	36.048
<b>Contribution margin</b>		<b>11.313</b>	<b>65.250</b>	<b>21.799</b>
<b>Expenses</b>				
Management fees	4.000	24.000	10.000	
Other personnel expenses	347	250	414	
Travel expenses	0	50	82	
Sales expenses	2.938	2.350	1.421	
Office expenses	932	250	412	
Other expenses	5 2.670	7.175	6.171	
<b>Total expenses</b>		<b>(10.887)</b>	<b>(34.075)</b>	<b>(18.500)</b>
		<b>426</b>	<b>31.175</b>	<b>3.299</b>
<b>EBITDA</b>				
Financial income and expense		(14)	0	3
<b>Result</b>		<b>412</b>	<b>31.175</b>	<b>3.303</b>

## Notes to the financial report

### 1) Other current assets

	<b>31.12.2019</b>	<b>31.12.2018*</b>
	€	€
VAT	3.579	1.472
Other	141	0
<b>Total</b>	<b>3.720</b>	<b>1.472</b>

### 2) Reserves

	<b>31.12.2019</b>	<b>31.12.2018*</b>
	€	€
Beginning of book year	3.303	0
Result for the year	(8.488)	3.303
<b>End of book year</b>	<b>(5.185)</b>	<b>3.303</b>

### 3) Revenues and other income

	<b>31.12.2019</b>	<b>31.12.2018*</b>
	€	€
Revenues from ticket sales	29.777	24.917
Grants	8.900	0
Corporate partners	7.500	0
Donations	5.344	3.912
Crowdfunding "Voor de Kunst"	0	25.911
Revenues from bar consumptions	0	3.107
<b>Total</b>	<b>51.521</b>	<b>57.847</b>

#### 4) Direct costs

	<u>31.12.2019</u>	<u>31.12.2018*</u>
	€	€
Practice rooms	14.279	15.393
Artist and crew fee	11.853	2.158
Marketing	3.405	7.263
Catering	2.500	1.581
Props	1.710	4.040
Travel	1.548	215
Bar supplies	345	80
Other direct costs	4.568	5.318
<b>Total</b>	<b>40.208</b>	<b>36.048</b>

#### 5) Other expenses

	<u>31.12.2019</u>	<u>31.12.2018*</u>
	€	€
Administration expenses	2.400	2.000
Bank expenses	270	163
Expenses crowdfunding "Voor de Kunst"	0	1.814
Legal expenses	0	494
Other expenses	0	1.700
<b>Total</b>	<b>2.670</b>	<b>6.171</b>

