

# National Theatre

Annual Report  
2010–2011



‘...the National Theatre must... bulk large in the social and intellectual life of London... It must not even have the air of appealing to a specially literary and cultured class. It must be visibly and unmistakably a popular institution, making a large appeal to the whole community.

It will be seen that the Theatre we propose would be a National Theatre in this sense, that it would be from the first conditionally – and, in the event of success, would become absolutely – the property of the nation.’

Preface (1904) to *A National Theatre: Scheme and Estimates*  
by William Archer and Harley Granville Barker, London 1907

‘It’s a great time to be a national theatre, and to rise to the challenge of living up to our name. We want to tell the stories that chart the way the nation is changing. We want to bring front-line reports from new communities and generations, and we want to see the present redefined in the context of the past.’

Nicholas Hytner, Director of the National Theatre, 2010

# Annual Report

For the 52 weeks ended 27 March 2011

03	Board and Advisers
05	Purpose, Vision and Objectives
06	John Makinson, Chairman
09	Nicholas Hytner, Director
10	Introduction
12	National Theatre Future
16	Artistic Review
19	National Theatre Productions 2010–11
23	Awards
24	NT Studio
26	Audiences
29	National Theatre Live
30	Public Engagement
34	NT Learning
38	Digital Innovation
41	Leadership
42	Sustainability
44	Development and Fundraising
46	Supporters 2010-11
56	Performers 2010-11
59	NT Associates and Committee Membership
60	NT Heads of Department; photograph captions

In this document, The Royal National Theatre is referred to as “the NT”, “the National”, and “the National Theatre”.

The Financial Statements are printed as a separate document from the Annual Report. The Trustees’ Report comprises those items on pages 1, 3, 5 and 10–60 of the Annual Report and the inside front cover and pages 1–10 of the Financial Statements.

The Annual Report and Financial Statements are both available to download at [www.nationaltheatre.org.uk/annualreport](http://www.nationaltheatre.org.uk/annualreport)

If you would like to receive it in large print, or you are visually impaired and would like a member of staff to talk through the publication with you, please contact the Board Secretary at the National Theatre.



## Board and Advisers

### Board Members

*Chairman* John Makinson

Peter Bennett-Jones

Ursula Brennan

Susan Chinn

Tim Clark

Howard Davies

Lloyd Dorfman CBE

Glenn Earle

Farah Ramzan Golant CBE

Ros Haigh

Rachel Lomax

Neil MacGregor

Kate Mosse

James Purnell

Clive Sherling

### Executive

*Director\**

Nicholas Hytner

*Executive Director*

Nick Starr

*Chief Operating Officer*

Lisa Burger

### Associate Directors

Sebastian Born

Howard Davies

Marianne Elliott

Katie Mitchell

Rufus Norris

Ben Power

Bijan Sheibani

### Bankers

Coutts & Co

440 Strand, London

WC2R 0QS

### Auditors

PricewaterhouseCoopers LLP

7 More London Riverside

London SE1 2RT

\*The term "Director" is a traditional title used at the National. Neither the Director, the Associate Directors, nor other members of the Executive are directors under the Companies Act, 2006



## The National Theatre of Great Britain

### Our Purpose

The National Theatre is dedicated to the constant revitalisation of the great traditions of the British stage and to expanding the horizons of audiences and artists alike. In its three theatres on the South Bank in London, it presents an eclectic mix of new plays and classics from the world repertoire with seven or eight productions in repertory at any one time. The National Theatre aspires to reflect in its repertoire the diversity of the nation's culture.

With a commitment to openness, wide-reaching engagement and access for everyone, the National shares its resources, energy and creativity with audiences and theatre-makers around the globe; using its Studio for research and development of new work, offering extensive learning and public engagement programmes, touring and broadcasting in the UK and internationally, and creating innovative digital and content.

### Our Vision

The National Theatre of Great Britain strives to be a national centre of theatrical arts, central to the creative life of the country and unmatched in the world for scale, range of repertoire and audience reach. It aspires to produce to the highest standards by attracting the best artists and staff and by providing an environment which stimulates them to realise the fullest extent of their talents. Education and public engagement are founding principles for the NT and are central to our vision of the future.

### Our Objectives

- The National's core aim is to present a balanced artistic programme, staging around 20 productions a year from the whole of world drama.
- Through our repertoire, the NT seeks to represent the widest range of voices and is tireless in trying to reach more people.
- We aim to be an inspirational, internationally recognised resource for lifelong learning about and through theatre, opening up the theatre, its repertoire, skills, resources and artistry to people of all ages.
- The NT operates in a financially and environmentally responsible manner, whilst being open to ideas and innovation and to all the possibilities that a thriving creative environment can imagine and achieve.
- As a *national* theatre, the NT takes responsibility for fostering the health of the wider British theatre.

## John Makinson Chairman

The National Theatre has never been busier or, I suspect, more confident in its prospects and purpose. In the year covered by this review the NT staged 1,500 performances in front of 1.6m people, filling nine out of every ten available seats, and generated just over £70million in income. It was a record year by any measure.

These figures, impressive as they are, scarcely do justice to the achievements of a team of people – roughly a thousand individuals at any one time – led with extraordinary clarity and energy by Nicholas Hytner, the NT's Director, Nick Starr, its Executive Director, and Lisa Burger, its Chief Operating Officer. This team has now been steering the National Theatre for a decade and over that time has shaped a performing arts organisation that has no parallel anywhere in the world.

We are not of course immune from the effects of public sector austerity – we have absorbed a £1.4million reduction in our Arts Council funding this year and there is more to come – and we recognise that our success will always be measured by the daily quality of the work presented on our three stages on the South Bank. So there is no room for complacency, commercially or creatively.

Yet the board and management of the NT share a genuine optimism, and enthusiasm, about the organisation's future. The reach of our repertoire and reputation already extends well beyond the boundaries of the UK and looks set to grow.

*War Horse*, which began its life on the Olivier stage, is playing to packed houses in the West End of London and in New York, while new productions will open in Toronto and begin touring in the US in 2012. Further productions are already at an advanced stage of planning and it looks likely that box office receipts from *War Horse* will exceed the total income from the three theatres on the South Bank combined in this financial year. We are being careful not to mortgage our future to a single show with a limited life but for now *War Horse* provides a cushion against financial risk and a platform from which to take creative risk.

National Theatre Live, meanwhile, is projecting the work performed on our South Bank stages to huge live cinema audiences in 400 venues around the world. *Frankenstein* alone was seen by an audience of 100,000 people in 22 countries.

None of this global success pulls focus from the NT's primary purpose, which is to present a wide variety of theatre of the highest quality to as broad an audience as possible on our London stages. We are concerned that our home on the Thames, built in a different era which couldn't have imagined the popularity and productivity of the current NT, is no longer fit for that purpose.

So we have embarked during the past year on NT Future, a £70million transformation of our building that will, we believe, make the National the most inviting, accessible and technically advanced theatre in the world. The NT Future project is set out in detail in this report. None of us underestimates the challenge of raising a sum of this order in the current climate. But we are off to a flying start. An extraordinarily generous £10million donation by Lloyd Dorfman, a long-standing member of our Board, has acted as the cornerstone of a fund-raising campaign that is already nearly half way to its target. We have received remarkable support from a broad spectrum of individual and institutional donors, and I thank them all.

This is my first report as the National Theatre's Chairman and I know that my Board colleagues would wish to join me in paying tribute to my predecessor, Sir Hayden Phillips, who for six years led the National with wisdom, distinction and a mischievous twinkle. He will be missed, as will Caro Newling, an outstanding director whose term of office also came to an end last year. We were, however, delighted to welcome four new directors: Ursula Brennan, Howard Davies, Kate Mosse and James Purnell. All of them are already making a valuable contribution to a Board that feels privileged to be the steward of such a remarkable institution.





## Nicholas Hytner Director of the National Theatre

Even in the wake of substantial cuts to public investment in the arts, it is no exaggeration to state that the country's creative economy is a world-beater.

In the days following the Tony Awards ceremony in New York (where *War Horse* won five awards), I was able to discuss the intricate web of activity made possible by public arts subsidy with American colleagues who are universally envious of what we are able to achieve. At the National, large-scale commercial successes like *War Horse* (and our more recent *One Man, Two Guvnors*) are made possible through the kind of commissioning and development processes for which subsidy is essential. But they are merely part of a repertoire that embraces cutting-edge work that allows experimental artists to thrive, and serious investigations of the classical canon that provide what seem to me to be a living link to the past. We are able to insist that our own culture is fully meaningful only in the context of our past, and if that insistence sometimes seems like a rear-guard action, it is no less essential or exciting.

At the same time, artists who learn and develop their crafts in the subsidised sector go on to make vast contributions in the commercial world, and most of them return to us to break new ground and continue the mutually enriching dialogue between us. It was a pleasure to welcome Oscar-winning director Danny Boyle to the National for the first time, and to welcome him back to the subsidised theatre where he spent his early years (chiefly at the Royal Court). Together with the actors Benedict Cumberbatch and Jonny Lee Miller, he created a sensationally popular *Frankenstein*. All three will undoubtedly go on to generate the kind of activity in the wider creative economy that makes it so admired internationally. Danny is meanwhile directing the Olympic opening ceremony. That's quite some return for what has always been – in the bigger picture – a very modest investment for the tax-payer.

The full impact of the cuts is yet to be felt, and I have serious worries about the ability of many truly exceptional regional and national theatre companies and arts organisations to withstand them without badly compromising their ambitions for the future.

The National's response must be to continue doing what we do best, and to redouble our efforts to make that financially possible. We must take the long view, focusing on the development of new work and new ways of working, of young directors and emergent theatre-makers. While it may seem a quick solution to cut back, that would only lead to a narrowing artistic – and audience – range, which would not only shirk our responsibility as a national theatre, but would surely prove self-defeating in the medium and long term.

And when I speak of 'what we do best,' I speak of imaginative theatre-making at the highest standard and the process that it takes to develop an idea into something exceptional. For example: in 2007 the NT Studio held a Writers and Composers week, where playwright Alecky Blythe met composer Adam Cork. In this environment, spurred on by the NT's belief that artists flourish best when given space, time, and a freeing atmosphere, *London Road* was developed. Last year, director Rufus Norris brought his immense talents to the creative team, and an extraordinary new piece of musical theatre was created. *London Road* has been critically lauded, and audiences have found it a moving, daring, unexpected and original theatrical experience. It would have been impossible to imagine a production like it before it actually existed.

The National must continue to produce this kind of work and to nurture the kind of process which gave birth to it. It must continue to produce the great canonical works like *Hamlet* (probably at least once every ten years – our current average) – and continue to identify and nurture the kind of actor who can define the role for his generation. Rory Kinnear did exactly that in 2010, as Simon Russell Beale did ten years earlier. It must find nearly forgotten gems like *After the Dance* (beautifully realised by Thea Sharrock) and genre-busting theatrical celebrations like *Fela!* – Bill T. Jones' tribute to the great Nigerian musician and activist Fela Kuti.

This year has been full of creative excitement and we are determined that there will be no let up.

*Nicholas Hytner*

# The Year in Review National Theatre 2010–11

Over a century since the original plans were formulated, and almost fifty years since the National Theatre company gave its first ever performance, the National Theatre of Great Britain continues to be driven by the founding vision of a theatre for the entire nation. We annually account for around a third of all play-going in London, and through our programmes of Touring, Learning, Public Engagement and National Theatre Live, we are re-defining the concepts of audience access.

In 2010-11, we set our sights firmly on the next fifty years and beyond. Buoyed by the strong artistic and financial success of recent years, our strategy has been to seize every available opportunity to achieve greater scale and impact, to be clearer about the National's leadership role in British theatre and, alongside Britain's other flagship cultural institutions, to present the most confident assertion of Britain's unique role in world culture.

To address this, we had five specific objectives for the year, which will be reviewed throughout this Annual Report:

- Securing planning permission for National Theatre Future Plans
- Fundraising for National Theatre Future
- The worldwide roll-out of *War Horse*
- The development of National Theatre Live
- Collaborative initiatives to help sustain theatre-making in difficult times

In 2011-12, alongside our constant organisational objectives, we have again set five specific objectives:

- Continued fundraising, design development and planning for National Theatre Future, whilst readying the organisation for building works to begin
- Further evolution of the NT's Learning and Public Engagement programme, building towards the opening of the Clore Learning Centre in 2013, while maintaining our reach and partnerships beyond London and the NT
- Successful opening of international *War Horse* productions (Toronto, US tour), planning for further international productions, and ensuring continued success of the New London and Lincoln Center productions (in order to offset the cut in the NT's Arts Council grant)
- Growth and expansion of our digital media and broadcast content and distribution
- Implementing a new audience experience strategy.

## £70.6m

income

## 1,503

performances

## 48%

of NT income from  
box office receipts





## National Theatre Future

The National believes in marrying high ambition with the widest possible audience. By 2014, we expect to double our global reach, sharing the work we create on and off our stages with a significant national and international audience of three million.

We cannot continue to operate at such high levels of productivity and artistic standards nor deliver the range and quality of experiences that audiences expect without addressing the restrictions of our ageing iconic home, which, with a level of output beyond any other theatre in the world, needs urgent renewal.

Therefore in 2010, we moved forward with plans for National Theatre Future, an ambitious redevelopment project that will take our building apart and put it back together again, enabling us to meet and deliver our artistic and strategic aims of lifelong learning, nurturing the future of theatre, sustainability, continuous innovation and unparalleled experiences for audiences.

Key aspects of the NT Future project include: creating the Clore Learning Centre with two dedicated learning spaces; creating a high-level viewing gallery into the backstage areas of the theatre, offering the public an unprecedented view into the NT's unique production workshops; refurbishing the Cottesloe Theatre – to be renamed the Dorfman Theatre; building a new Production Centre with new design studios, workspaces for artists and modernised spaces for our existing theatre-crafts workshops and technical departments; creating in-house digital facilities, allowing for growth in our innovations; carrying out vital works to the Lyttelton and Olivier Theatres that are key to our productions; creating a new main entrance pavilion with improved visibility from all points and easier navigation throughout the building for all visitors; creating a new riverside Café and Bar; greening our terraces with a new public garden which will welcome the local community and passers-by, inviting them to come and enjoy.

Unlike other major redevelopment projects, which can lead to significant operational costs, we have made a commitment not to increase the net running costs of the building through this project. Alongside our plans to increase income by opening the building to greater numbers of people, and providing more entertainment and catering spaces, NT Future will bring about a marked improvement in the environmental and financial sustainability of the National, increasing net income by £1,000,000 per year.

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NT Future has evolved at a time when the NT has enjoyed critical and popular success and stable finances, and has the strength and capacity to envision and address today's challenges for the future. It is important to note that NT Future is not just about bricks and mortar – it's really about what we do. We are already envisioning how the National Theatre will need to operate in the future, and throughout this review have outlined some of the work that is happening to implement new programmes and ways of working.

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This year we secured planning permission for NT Future and, using pledged funds already secured, moved into the detailed design phase. Crucially, we have also seen a generous show of support for this project with lead gifts from some large trusts and benefactors, and we thank them for enabling us to move forward.

Combined with a contribution of £5m from the National Theatre itself, we have raised more than £30m towards our target of £70m. This is a palpable and confident show of support, but more is essential. We welcome the task of fundraising as an opportunity to share our vision in the future of theatre – and for all our theatre-goers to feel part of securing this future.

# 90%

capacity houses

# 97%

capacity houses for *War Horse* at New London Theatre

### NT Future supporters

The Dorfman Foundation

The Monument Trust

The Garfield Weston Foundation

Bruce & Suzie Kovner

The Clore Duffield Foundation

Royal National Theatre Foundation

Clive & Sally Sherling

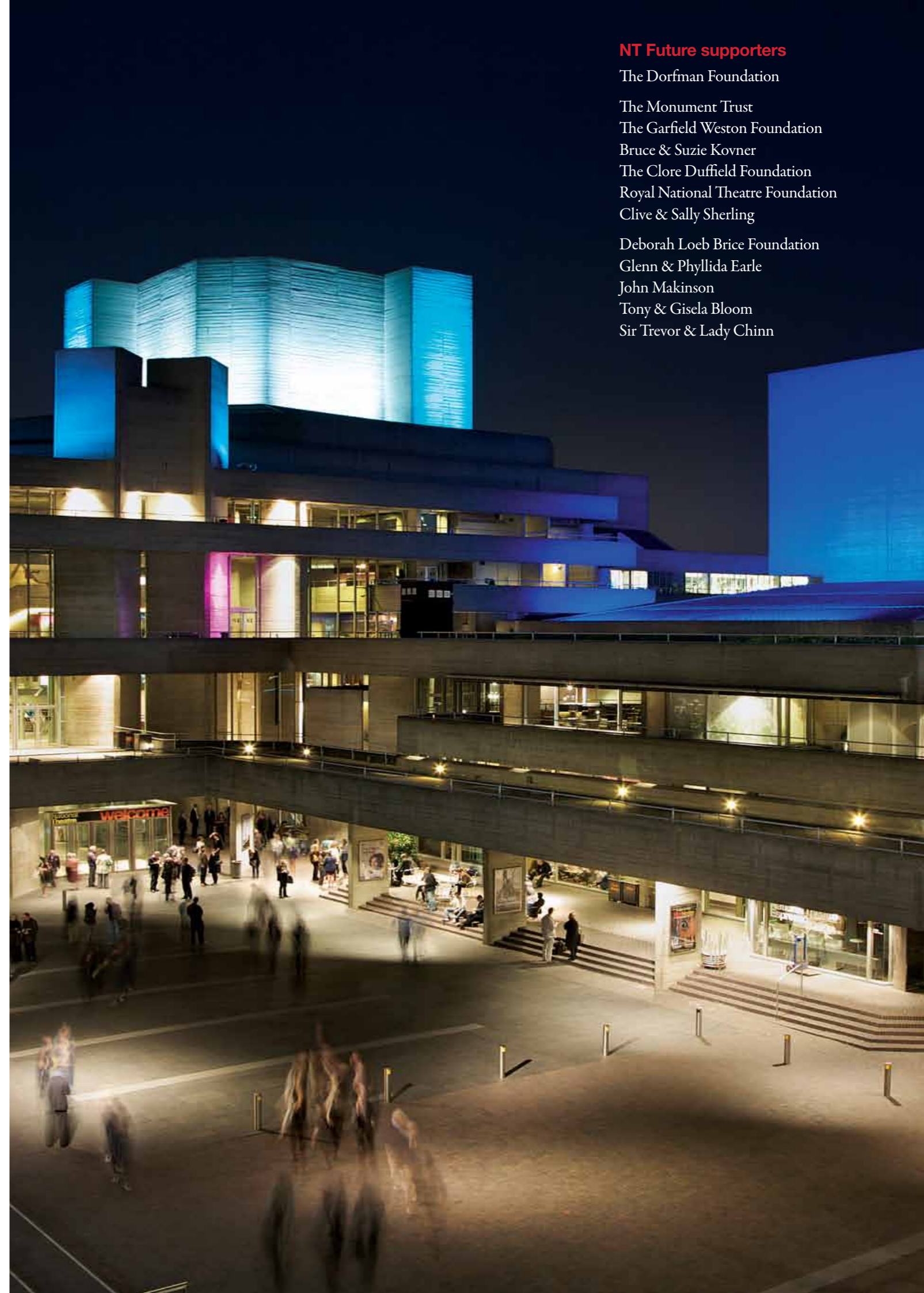
Deborah Loeb Brice Foundation

Glenn & Phyllida Earle

John Makinson

Tony & Gisela Bloom

Sir Trevor & Lady Chinn

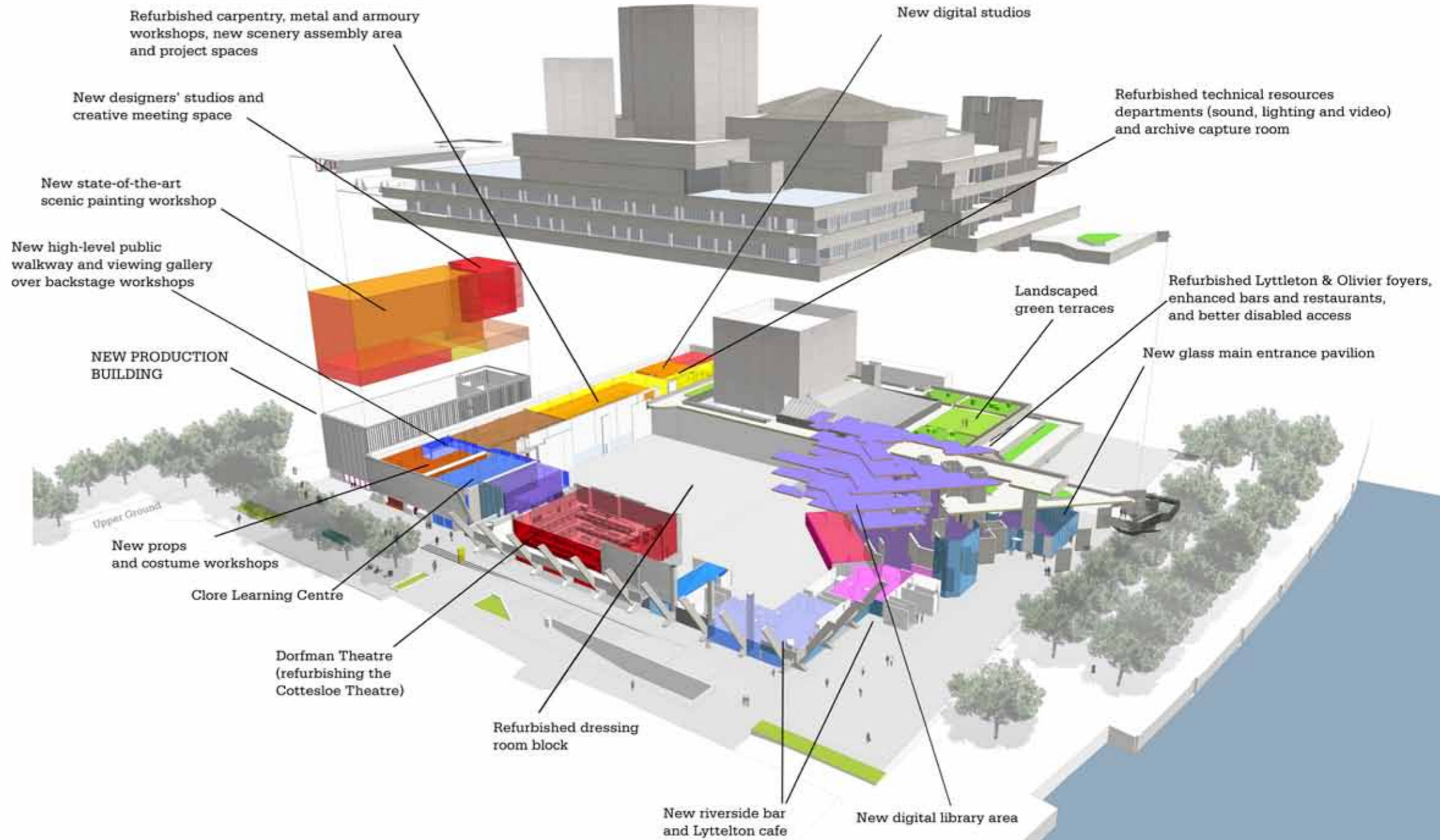


# National Theatre Future

Much has changed on the South Bank in the years since the National Theatre building opened on the South Bank in 1976. The riverside walkway brings 12 million people past the National Theatre's door each year, offering the potential to engage and welcome this wider public.

Linking every aspect of the National Theatre Future project is our vision of openness and transparency – making the theatre, its history, its productions and crafts, and its artists and staff, visible and accessible to a wider public; and being porous – creating new opportunities for public participation and enjoyment.

National Theatre Future will open up the building, bringing audiences closer to the theatre and all that goes into it – both on the stage and behind the scenes – and will meet the changing needs of theatre artists and audiences alike.



## Artistic Review

While the backbone of the National's repertoire is literary, the NT is increasingly open to the challenges of new forms of theatre as well as new subject matter. And with our artistic staff, technicians and craftspeople under one roof, we are uniquely equipped to innovate as well as maintain traditional practices.

The range of productions presented this year, as always, sought to provoke debate as much about the future of our society as about the future of the theatre in work that was challenging, politically engaged, theatrically ground-breaking, intellectually stimulating, shamelessly entertaining, and popular.

### The Repertoire

The Travelex £10 season in the Olivier presented four productions – and offered almost half the seats in the house for just £10. The season began with *Women Beware Women* by Thomas Middleton, directed by Associate Director Marianne Elliott with Harriet Walter leading the cast. Former NT Director Richard Eyre returned to direct a new play by Moira Buffini, *Welcome to Thebes*. Michael Grandage directed *Danton's Death* by Georg Büchner in a new version by Howard Brenton, with Toby Stephens as the protagonist. Nicholas Hytner brought the season to a close with *Hamlet* by William Shakespeare, with Rory Kinnear in the title role.

In November, the Olivier was transformed into Lagos' 'The Shrine' as the world of Afrobeat legend Fela Anikulapo-Kuti took over for *FELA!* – direct from New York – with book by Jim Lewis and Bill T. Jones, music and lyrics by Fela Anikulapo-Kuti and conceived by Bill T. Jones, Jim Lewis and Steven Hendel. Another transformation was heralded by *Frankenstein*, a new play by Nick Dear based on the novel by Mary Shelley. The production was directed by Danny Boyle, with Benedict Cumberbatch and Jonny Lee Miller alternating the roles of Victor Frankenstein and the Creature. Both these productions brought new audiences to the National, with 49% and 30% of tickets for *FELA!* and *Frankenstein* respectively purchased by first-time bookers.

The year of productions in the Cottesloe featured premieres of new plays: *Love the Sinner* by Drew Pautz and directed by Matthew Dunster; *Earthquakes in London* by Mike Bartlett, directed by Rupert Goold in a co-production with Headlong; and *Or You Could Kiss Me*, a collaboration between Neil Bartlett and Basil Jones and Adrian Kohler of Handspring Puppet Company. In December, Associate Director Katie Mitchell created a follow-up to last year's *The Cat in the Hat with Beauty and the Beast* for children over 8 years old, with text by Lucy Kirkwood.

Laurie Sansom directed The Royal & Derngate Northampton productions of Eugene O'Neill's *Beyond the Horizon* and Tennessee Williams' *Spring Storm*, and he returned to close the year with another new play, *The Holy Rosenbergs* by Ryan Craig, with Henry Goodman leading the cast.

In January, to celebrate his eightieth birthday, former NT Director Peter Hall directed *Twelfth Night* by William Shakespeare, with his daughter Rebecca Hall playing Viola.

The Lyttelton year began with a revival of Terence Rattigan's *After the Dance* directed by Thea Sharrock. The first of two new plays in the Lyttelton was *Blood and Gifs* by JT Rogers, directed by Associate Director Howard Davies. Ena Lamont Stewart's 1947 play *Men Should Weep*, set in Glasgow's tenement blocks in the 1930s, was directed by Josie Rourke.

In December, *Season's Greetings* by Alan Ayckbourn was revived in a production directed by Marianne Elliott. The second new play was *Greenland*, a piece of documentary theatre created by four playwrights: Moira Buffini, Matt Charman, Penelope Skinner and Jack Thorne, directed by Associate Director Bijan Sheibani with Associate Director Ben Power as dramaturg. The final production of the Lyttelton's year was the 1938 classic *Rocket to the Moon* by Clifford Odets, directed by Angus Jackson.



14  
weeks of UK touring,  
plus 1 week of  
international touring



9  
new plays

21  
new productions built  
and staged at the NT



## National Theatre Productions 2010–11

The Royal & Derngate Northampton production

### **BEYOND THE HORIZON**

by Eugene O'Neill

*Director* Laurie Sansom

*Designer* Sara Perks

*Lighting Designer* Chris Davey

*Music* Jon Nicholls

*Sound Designer* Christopher Shutt

*Dialect Coach* Rebecca Carey

**Cottesloe, 7 April** (matinee)

The Royal & Derngate Northampton production

### **SPRING STORM**

by Tennessee Williams

*Director* Laurie Sansom

*Designer* Sara Perks

*Lighting Designer* Chris Davey

*Music* Jon Nicholls

*Sound Designer* Christopher Shutt

*Dialect Coach* Rebecca Carey

**Cottesloe, 7 April** (evening)

### **WOMEN BEWARE WOMEN**

by Thomas Middleton

*Director* Marianne Elliott

*Designer* Lez Brotherston

*Lighting Designer* Neil Austin

*Music* Olly Fox

*Choreographer* Arthur Pita

*Sound Designer* Ian Dickinson

*Company Voice Work* Jeannette Nelson

**Olivier, 27 April**

Sponsored by Travelex

### **LOVE THE SINNER**

a new play by Drew Pautz

*Director* Matthew Dunster

*Designer* Anna Fleischle

*Lighting Designer* Philip Gladwell

*Music* Jules Maxwell

*Sound Designer* Paul Arditti

*Company Voice & Dialect Work* Kate Godfrey

**Cottesloe, 11 May**

### **AFTER THE DANCE**

by Terence Rattigan

*Director* Thea Sharrock

*Designer* Hildegard Bechtler

*Lighting Designer* Mark Henderson

*Music* Adrian Johnston

*Sound Designer* Ian Dickinson

*Choreographer* Fin Walker

*Company Voice Work* Kate Godfrey

*Dialect Coach* Jeannette Nelson

**Lyttelton, 8 June**

### **WELCOME TO THEBES**

a new play by Moira Buffini

*Director* Richard Eyre

*Designer* Tim Hatley

*Lighting Designer* Neil Austin

*Music* Stephen Warbeck

*Choreographer* Scarlett Mackmin

*Sound Designer* Rich Walsh

*Company Voice Work* Jeannette Nelson

**Olivier, 22 June**

Sponsored by Travelex

### **DANTON'S DEATH**

by Georg Büchner

in a new version by Howard Brenton

*Director* Michael Grandage

*Designer* Christopher Oram

*Lighting Designer* Paule Constable

*Music and Sound* Adam Cork

*Company Voice Work* Jeannette Nelson

**Olivier, 22 July**

Sponsored by Travelex

Supported by The Laura Pels International Foundation for Theater

A co-production with Headlong

### **EARTHQUAKES IN LONDON**

a new play by Mike Bartlett

*Director* Rupert Goold

*Set Designer* Miriam Buether

*Costume Designer* Katrina Lindsay

*Lighting Designer* Howard Harrison

*Music* Alex Baranowski

*Choreographer* Scott Ambler

*Projection Designer* Jon Driscoll

*Sound Designer* Gregory Clarke

*Company Voice Work* Jeannette Nelson

*Associate Director* Caroline Steinbeis

*Dramaturg* Ben Power

**Cottesloe, 4 August**

### **BLOOD AND GIFTS**

a new play by JT Rogers

*Director* Howard Davies

*Designer* Ultz

*Lighting Designer* Paul Anderson

*Music* Marc Teitler

*Sound Designer* Paul Arditti

*Company Voice Work* Kate Godfrey

& Jeannette Nelson

**Lyttelton, 14 September**

*Blood and Gifts* was commissioned by Lincoln Center Theater, New York City. A short version of the play was presented at the Tricycle Theatre in 2009 as part of *The Great Game*.

### **OR YOU COULD KISS ME**

a new play by Neil Bartlett and Handspring Puppet Company

*Director* Neil Bartlett

*Designer* Rae Smith

*Puppet Design & Fabrication* Adrian Kohler

*Lighting Designer* Chris Davey

*Music* Marcus Tilt

*Sound Designer* Christopher Shutt

*Company Voice Work* Kate Godfrey

**Cottesloe, 5 October**

NT's Cottesloe Partner  
Neptune Investment Management

### **HAMLET**

by William Shakespeare

*Director* Nicholas Hytner

*Designer* Vicki Mortimer

*Lighting Designer* Jon Clark

*Fight Director* Kate Waters

*Music* Alex Baranowski

*Sound Designer* Paul Groothuis

*Choreographer* Fin Walker

*Company Voice Work* Jeannette Nelson

**Olivier, 7 October**

Sponsored by Travelex

NT Learning production

### **PRINCE OF DENMARK**

a new play by Michael Lesslie, inspired by *Hamlet*, performed by a company from the National Youth Theatre

*Director* Anthony Banks

*Costume Designer* Susan Kulkarni

*Music* Tom Mills

*Fight Director* Alison de Burgh

*Assistant Director* David Aula

*Company Voice Work* Kate Godfrey

**Cottesloe, 14 October**

### **MEN SHOULD WEEP**

by Ena Lamont Stewart

*Director* Josie Rourke

*Designer* Bunny Christie

*Lighting Designer*

James Farncombe

*Music* Michael Bruce

*Sound Designer* Emma Laxton

*Fight Director* Bret Yount

*Movement Director* Jack Murphy

*Company Voice Work* Jeannette Nelson

*Dialect Consultant* Carol Ann Crawford

**Lyttelton, 26 October**



## National Theatre Productions 2010–11

### **FELA!**

Book by Jim Lewis & Bill T. Jones  
Music and Lyrics by Fela Anikulapo-Kuti  
Additional lyrics by Jim Lewis  
Additional music Aaron Johnson  
& Jordan McLean

Based on the life of Fela Anikulapo-Kuti  
Conceived by Bill T. Jones,  
Jim Lewis & Stephen Hendel

*Director & Choreographer* Bill T. Jones

*Designer* Marina Draghici

*Lighting Designer* Robert Wierzel

*Sound Designer* Robert Kaplowitz

*Projection Designer* Peter Nigrini

*Wig, Hair & Make-up Designer* Cookie Jordan

*Associate Director* Niegel Smith

*Associate Choreographer* Maija Garcia

*Vocal Music Director* Michael Henry

*Music Directors* Laurence Corns  
& Robin Hopcraft

*Arrangements* Aaron Johnson  
& Jordan McLean

*Afrobeat Music Consultant* Dele Sosimi

*Executive Producers*

Shawn 'Jay-Z' Carter,  
Will & Jada Pinkett Smith

**Olivier, 16 November**

### **BEAUTY AND THE BEAST**

devised by Katie Mitchell,  
text by Lucy Kirkwood

*Director* Katie Mitchell

*Designer* Vicki Mortimer

*Lighting Designer* Jon Clark

*Music* Paul Clark

*Movement Director* Joseph Alford

*Sound Designer* Gareth Fry

*Puppets* Matthew Robins

*Video* Fifty-Nine Productions

**Cottesloe, 1 December**

NT's Cottesloe Partner  
Neptune Investment Management

### **SEASON'S GREETINGS**

by Alan Ayckbourn

*Director* Marianne Elliott

*Designer* Rae Smith

*Lighting Designer* Bruno Poet

*Music* Stephen Warbeck

*Sound Designer* Ian Dickinson

*Company Voice Work* Jeannette Nelson

**Lyttelton, 8 December**

### **TWELFTH NIGHT**

by William Shakespeare

*Director* Peter Hall

*Designer* Anthony Ward

*Lighting Designer* Peter Mumford

*Music* Mick Sands

*Sound Designer* Gregory Clarke

*Associate Director* Richard Twyman

*Company Voice Work* Kate Godfrey

**Cottesloe, 18 January**

NT's Cottesloe Partner  
Neptune Investment Management

### **GREENLAND**

a new play by Moira Buffini,  
Matt Charman, Penelope Skinner  
and Jack Thorne

*Director* Bijan Sheibani

*Dramaturg* Ben Power

*Designer* Bunny Christie

*Lighting Designer* Jon Clark

*Video Designer* Finn Ross

*Music and Sound* Dan Jones

*Movement Director* Aline David

*Company Voice Work*

Jeannette Nelson & Kate Godfrey

*Puppetry* Mark Down

**Lyttelton, 1 February**

Sponsored by Accenture

### **FRANKENSTEIN**

a new play by Nick Dear  
based on the novel by Mary Shelley

*Director* Danny Boyle

*Set Designer* Mark Tildesley

*Costume Designer* Suttirat Anne Larlarb

*Lighting Designer* Bruno Poet

*Music and Sound Score* Underworld

*Director of Movement* Toby Sedgwick

*Fight Director* Kate Waters

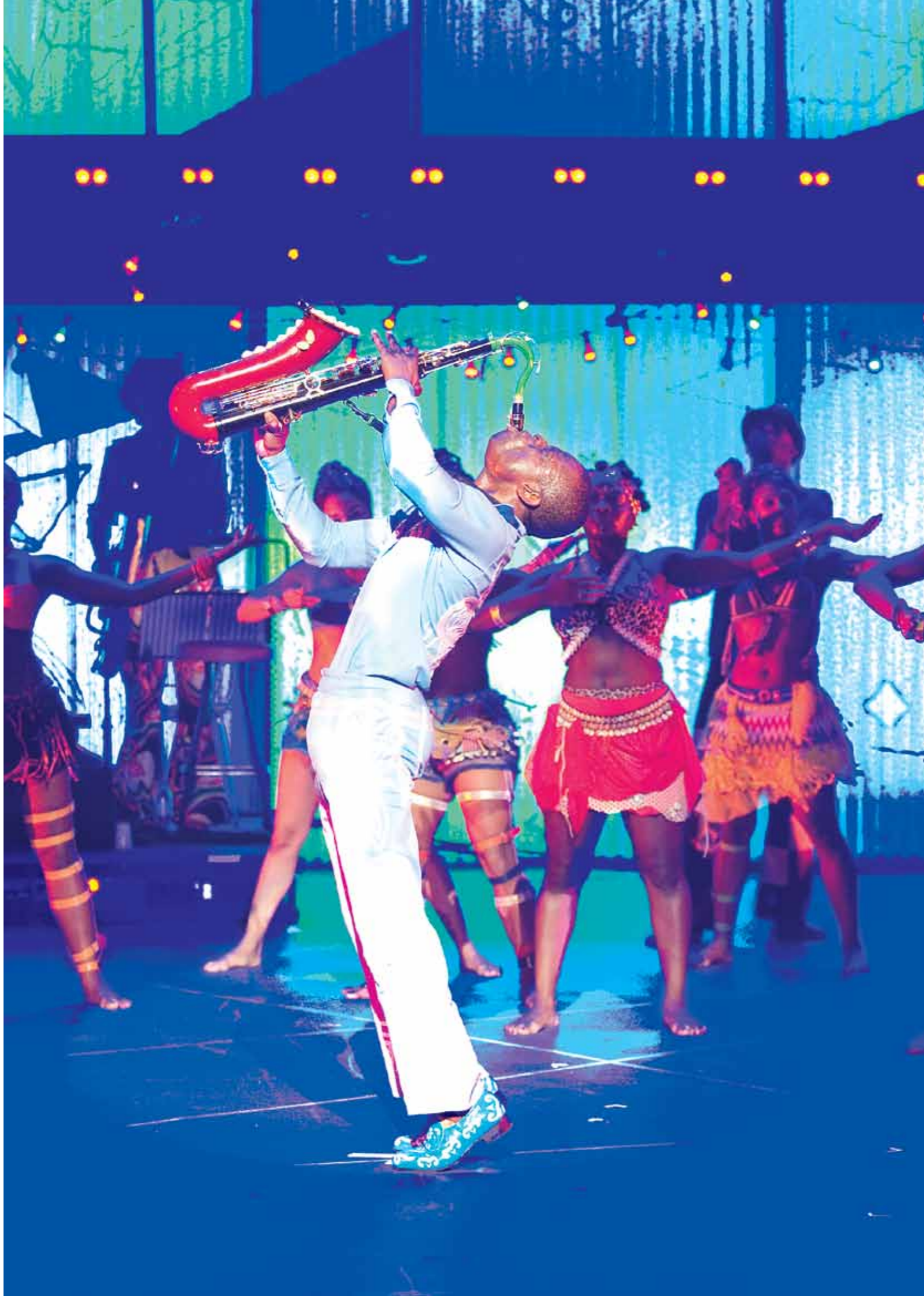
*Music Associate* Alex Baranowski

*Sound Design* Underworld and Ed Clarke

*Company Voice Work* Jeannette Nelson

**Olivier, 22/23 February**

Sponsored by Coutts



### THE HOLY ROSENBERGS

a new play by Ryan Craig

Director Laurie Sansom

Designer Jessica Curtis

Lighting Designer Oliver Fenwick

Music Jon Nicholls

Sound Designer Mike Winship

Company Voice Work Kate Godfrey

Cottesloe, 16 March

### ROCKET TO THE MOON

by Clifford Odets

Director Angus Jackson

Designer Anthony Ward

Lighting Designer Mark Henderson

Music Murray Gold

Sound Designer John Leonard

Movement Director Lizzi Gee

Fight Director Terry King

Dialect Coach Jeannette Nelson

Company Voice Work Kate Godfrey

Lyttelton, 30 March

### National Theatre Touring Productions

#### THE HABIT OF ART

28 September – 27 November 2010

The Rep, Birmingham

Lyric Theatre, Lowry, Salford

North Wales Theatre, Llandudno

Milton Keynes Theatre

Grand Opera House, Belfast

Theatre Royal, Nottingham

Grand Theatre, Leeds

Theatre Royal, Newcastle

Theatre Royal, Glasgow

#### HAMLET

8 February – 18 March 2011

Lyric Theatre, Lowry, Salford

Theatre Royal, Nottingham

New Victoria Theatre, Woking

Milton Keynes Theatre

Theatre Royal, Plymouth

Théâtre de la Ville, Luxembourg

## Awards

### 2010 Evening Standard Theatre Awards

#### Best Director

Howard Davies for  
*The White Guard*  
(and *All My Sons*, Apollo Theatre)

#### Natasha Richardson Award for Best Actress

Nancy Carroll for  
*After the Dance*

#### Best Actor

Rory Kinnear for  
*Hamlet* (and *Measure for Measure*,  
Almeida Theatre)

#### Best Design

Miriam Buether for  
*Earthquakes in London* (and  
*Sucker Punch*, Royal Court)

### 2010 Critics' Circle Theatre Awards

#### Best Director

Thea Sharrock for  
*After the Dance*  
(won jointly with Michael Grandage  
for *King Lear*, Donmar Warehouse)

#### Best Designer

Bunny Christie for  
*The White Guard*

### 2011 Laurence Olivier Awards

#### Best Revival

*After the Dance*

#### Best Actress

Nancy Carroll for  
*After the Dance*

#### Best Actor in a Supporting Role

Adrian Scarborough for  
*After the Dance*

#### Best Costume Design

Hildegard Bechtler for  
*After the Dance*

#### Best Director

Howard Davies for  
*The White Guard*

#### Best Set Design

Bunny Christie for  
*The White Guard*

#### Best Lighting Design

Neil Austin for  
*The White Guard*

### 2011 Whatsonstage.com Awards

#### Best Shakespearean Production

*Hamlet*

## NT Studio

The NT Studio is fundamental to our system of artistic development and support, broadening the work we present on our stages and allowing us to refresh and renew our repertoire. The Studio plays a vital role in promoting the health and renewal of theatre at large by providing an environment in which writers, actors and practitioners of all kinds can explore, experiment and devise work, free from the pressure of public performance.

This year, project development for the National's repertoire has been intensive, with the *The Holy Rosenbergs*, *Greenland*, *Or You Could Kiss Me* and *Emperor and Galilean* all being developed in the Studio. *London Road*, the ground-breaking and critically acclaimed piece of verbatim musical theatre by playwright Alecky Blythe and composer Adam Cork originated in the Studio and opened in 2011.

Our international programme continues to flourish: a three-year collaboration with the Rustaveli Theatre in Georgia was completed this year, culminating in a production of Alecky Blythe's *Do We Look Like Refugees!?* at the Edinburgh Fringe, which won a Fringe First and The Stage Award for Best Ensemble. The Studio's principal international collaboration for the coming year will be a writers' exchange with the Schauspielhaus in Frankfurt.

The Studio now has five affiliated companies with which it works regularly: Ontroerend Goed, Made in China, Tangled Feet, Analogue and Theatre O.

We continue our support for British artists, especially young and developing directors. In addition to 24 artists on attachment, our programmes resulted in two productions: the Quercus Award production of Lorca's *Yerma*, directed by Róisín McBrinn, opened at West Yorkshire Playhouse, while the Leverhulme Bursary production of *Fen* by Caryl Churchill was directed by Ria Parry at the Finborough Theatre. Second Quercus and third Leverhulme productions will follow next year.

Another major project this year was the completion of research and development of the Black British Play Archive. This initiative to collect and store a copy of every play produced or published in the UK by a Black British writer in the last 100 years has resulted in 646 plays (132 playwrights). Work has begun to create a public digital resource which will include recorded visual and audio material to accompany the texts.

# £1.7m

spent on research and development

# 24

attachments offered (17 writers, 3 directors and 4 others)

# 14

play readings

# 53

development workshops for projects outside the NT repertoire



## Audiences

The NT's repertoire aims to not only represent the widest range of voices, but to appeal to the widest possible audience. While occupancy of the NT's 2,300 seats is close to maximum, we are committed to increase audience reach by transfer, touring, co-production and broadcast. By keeping ticket prices low, opening seven days a week, and placing the needs of our visitors at the forefront of what we do, we are achieving the NT's aim to be an institution of real scale and popularity.

### Audience Development

The Travelex £10 season entered its ninth year, and sold its millionth £10 ticket. Since its inception, this groundbreaking ticket scheme has had a transformational effect on the size and make-up of the NT's audiences by enabling a broader range of work to be seen, at low ticket prices. Membership in Entry Pass, our free scheme which provides discount tickets for 16-25-year-olds, has grown to 23,615 members.

*"Staging new writers and fresh ideas... to me the NT is a hub of inspiration."*

Daniel Langley, Entry Pass member since 2010

The NT aims to be accessible and welcoming to all and offers disabled concession tickets for all performances for eligible visitors. In addition, for most productions there are audio-described and captioned performances, as well as free touch-tours where visually-impaired patrons can visit the set, feel the props, and enhance their enjoyment of the show. This year, 18,374 tickets were sold for NT productions at the concessionary rate.

### War Horse

*War Horse* in the West End has continued to see phenomenal demand: this year over 400,000 people enjoyed this production, and it is now booking into Autumn 2012. Over 1.14m people have seen *War Horse* in London since opening in 2007. In April 2011, *War Horse* opened at Lincoln Center Theater in New York City, selling over 240,000 tickets in the first four months.

### Audience Experience at the National

We have committed to ensuring that our visitors' experiences reflect the personality of the National Theatre, mirror the high standards of what they see on stage and deepen their engagement with the National. NT Future will see a radical redesign of the NT's foyer spaces and facilities, and with it, an enhancement of the customer journey. Therefore in 2010 we embarked on a review of our customer service, and are implementing plans to improve our style of service.

### National Theatre Touring

Alan Bennett's *The Habit of Art* performed in nine cities (and all four countries of the United Kingdom) and was seen by nearly 50,000 people. Our production of Shakespeare's *Hamlet* was enjoyed by nearly 31,000 in six cities. NT Learning's production of *Twelfth Night*, adapted for primary school and family audiences, toured to Bristol Old Vic, Northampton Royal & Derngate Theatre, Warwick Arts Centre and to four schools in Liverpool, and was seen by 3,500 people.

# 1.6m

paying audience worldwide

# 47,436

people saw a show on a Sunday

# 196,867

Travelex £10 Tickets sold

# 36%

of audiences were first-time bookers

# 84,500

people saw an NT touring production







109

venues in the UK

400

NT Live venues worldwide

360,000

worldwide audience for  
National Theatre Live

## National Theatre Live

In 2009, the National became the first theatre in the world to film a live performance in high definition and broadcast it via satellite onto cinema screens around the world. This year, in just its second season, National Theatre Live has grown significantly in both output and audiences, allowing us to build a global community by giving audiences an unprecedented opportunity to engage with our work.

This season saw broadcasts of NT productions of *The Habit of Art*, *London Assurance*, an 'encore' screening of *Phèdre*, *Hamlet*, *Fela!* and *Frankenstein*. We widened our season by partnering with other leading theatre companies to present a programme of the best of British theatre: Complicite's *A Disappearing Number* live from Theatre Royal Plymouth, which was also the first regional venue for a broadcast, and in February *King Lear* with Derek Jacobi was broadcast live from the Donmar Warehouse in London's Covent Garden.

As a result of having two lead actors alternate roles in *Frankenstein*, National Theatre Live broadcast two separate performances of a production for the first time, with both performances being recorded on the same day and broadcast to cinemas a week apart.

We continued work this year to grow the international footprint of National Theatre Live, with sell-out screenings at the Megaron in Athens, and the Auditorio Nacional in Mexico City; in July, we began a partnership with the National Centre for the Performing Arts (NCPA) in Mumbai with a special screening of *Frankenstein*. The NCPA sold out four screenings to an audience of 1,200 in Mumbai and we are exploring possibilities for further presentations across India. *Fela!* was screened in Lagos in partnership with British Council and Foreign and Commonwealth Office. An audience of 1,500 Nigerians were able to watch the National Theatre Live recording in the setting where the play actually takes place.

To accompany the broadcast of *London Assurance* a digital programme was launched; they are now being produced for the majority of National Theatre Live broadcasts.

1,500  
digital programmes sold

1m+  
views of *Frankenstein* trailer

22  
countries

## Public Engagement

The National Theatre invites audiences to engage through a wide-ranging programme of free events and public participation activities.

### Watch This Space and Square2

The National's annual outdoor celebration of live performance, spectacle, and international theatre presented another thrilling year of the highest quality street arts. The 14-week festival produced 323 shows and 30 workshops by presenting the work of 342 visiting performers and technicians and 72 different companies (27 international). This year in Square2 we offered a 'Priceless Preview' for the first day of each show, where the audience paid what they liked for performances including Dries Verhoeven's *Life Streaming*, a unique performance in a mobile internet café, which took place simultaneously in London and Asia, the Basque Country's *Carbon Club*, Poland's Teatr Biuro Podróży, Compagnie Carabosse from France, and the UK's metro-boulot-dodo.

The Watch This Space festival commissioned four new pieces work: Circus Space's *Step It Out*, mimbre's *Falling Upwards*, Horatio Blood's *Cut-Outs on Concrete* and the all-juggling Gandini's *Smashed*, which has gone on to become a hit international touring production. Artists performing at Watch this Space can take advantage of the expertise of the NT's professional staff in developing sets and lighting for their performances in Theatre Square.

**Supporters:** The Adam Mickiewicz Institute, The Basque Government, The Spanish Ministry of Culture, Institut Ramon Llull. Programming Partners: British Film Institute, London International Festival of Theatre, The Gate Theatre, London Festival of Architecture, Big Dance 2010, London 2012 Open Weekend.

### Platforms

Our diverse series of Platforms and events provide a deeper insight into the work that's presented on our stages. This year's programme included 91 Platforms, 15 In Conversation events, and four Study Mornings. Highlights included Peter Hall discussing his 80th-birthday production of *Twelfth Night* with Nicholas Hytner; and In Conversation events with cast members from *Season's Greetings*, *Rocket to the Moon* and *The Holy Rosenbergs*. A series of events called *Beyond Frankenstein* explored topics from Mary Shelley, to the creature on film, to Frankenstein's science. *Talking Shakespeare* gave audiences the chance to hear how the casts of *Hamlet* and *Twelfth Night* were preparing for their roles.

A special series of Platforms was produced to complement our production of *Greenland*, with key speakers from the world of climate change (Lord Lawson, Sir David King, Bjørn Lomborg, Michael Jacobs) in discussion; after each performance, the Talkaoke table provided an interactive discussion format to encourage debate about the play and the wider issues; and one of the actors, Michael Gould, interviewed 'himself': the biologist George Divoky, the real-life inspiration for the character he played in *Greenland*.

Other highlights included Josephine Hart's Poetry Evening with Eileen Atkins, Jeremy Irons and Damian Lewis; and *The Cranford Companions*: reuniting cast members Imelda Staunton and Jim Carter with their producer Sue Birtwistle. DV8 Physical Theatre used their Platform debate, which explored multiculturalism and freedom of speech, to directly feed into research and development for their new show, due at the NT in 2012.

# 28,850

attended Platforms

# 53,000

attended Watch This Space





## Public Engagement

### Free Exhibitions and Concerts

A total of 14 free exhibitions were presented during the year, including favourites such as *Dazzle*, and *The Press Photographer's Year*. Another popular exhibition, *Take a View*, returned for the fourth year. *Infinite Variety*, an exhibition curated by Harriet Walter and celebrating the beauty of the aging female face, was published as a book following its successful run; and *A London Bestiary*, a collection of photographs by Ianthe Ruthven cataloguing the extraordinary menagerie of birds and animals that nest almost unnoticed on London buildings, was also commissioned and will appear in book form late in 2011.

*Angelheaded Hipsters*, the first exhibition produced in collaboration with the NT's image partners Corbis, focused on the generation of American poets, novelists and artists known as the Beats, as seen by their most prominent advocate, Allen Ginsberg.

Our popular programme of free foyer music continues to present a wide variety of pre-show concerts for theatre audiences and casual visitors. Over 1,000 performers gave 336 free concerts, with music including jazz, folk, classical and world music. Late night concerts were a feature of the weekend performances of *Greenland*, and for all Exhibition opening nights.

### Backstage Tours

Over 26,000 people from around the globe came to see what happens behind the scenes at the National by taking a backstage tour, gaining insight into the work it takes to bring our productions to the stage. Highlights included: learning just how cramped conditions in a 1930s Glasgow tenement were (visiting the set of *Men Should Weep*); discovering the historical detail of the Turbins' Kiev apartment in *The White Guard*; and re-setting the bar stools for the set of *Earthquakes in London*. Tours are now available seven days a week, and on some selected evenings. This year, the National Theatre was ranked first by Westendtheatre.com in 'Five of the Best – London's top backstage tours.'

### Publications

Programmes and other publications support the National's repertoire and add to the experience of seeing a play. Writers commissioned this year included Paul Allen, Jonathan Bate, Christopher Bigsby, Michael Darlow, Richard Dutton, Jonathan Freedland, Stephen Grey, Peter Holland, Richard Holmes, Russell Jackson, Ahmed Rashid, Dan Rebellato, Amy Rosenthal, Michael Simkins, Michael Veal, and the playwrights Howard Brenton and Moira Buffini. Daniel Rosenthal's complete history of the National Theatre will be published by Oberon Books in 2012.

14  
exhibitions

336  
free concerts

26,000  
people took a backstage tour

## NT Learning

The National Theatre offers extraordinary resources for lifelong learning about and through theatre. Our Learning programme opens up the National's repertoire, artistry, skills, and the building itself, enabling participants of all ages to discover new skills and experience the excitement of theatre-making.

In the past year we have introduced new approaches to work with primary schools, young people, community partners and adult learners. We have deepened the relationship between our work and the productions on the NT's stages; found new ways to involve NT artists and staff in our work; and broadened the focus of our activities to encompass all aspects of theatre-making, from the first draft of a script to the technical skills of lighting a show. We have developed new partnerships locally, while continuing to reach schools and participants beyond London – from Cornwall to the Shetland Islands and New York.

Our primary school programme focused on two productions: *Beauty and the Beast* in the Cottesloe, and a new commission created to tour, *Six Seeds* by Bryony Lavery. Schools were involved in the early stages of *Beauty and the Beast*, with children attending workshops and rehearsals. Classes from eight schools created their own short versions of the play and performed them in the Cottesloe; another four schools designed set models for the play. Each project was supported by in-depth teacher training, with sessions led by the *Beauty and the Beast* creative team. *Six Seeds* was based on Greek myths, its cast of four joined by a chorus of 30 children in each of the 20 schools it toured. The production was directed by Paul Hunter, in association with the theatre company Told By An Idiot, and was supported by in-depth creative learning programmes and teacher training.

*'I was very proud and thrilled to see my work on display for the public to see. I felt like a superstar!'*

Year 5 pupils, St Pauls and All Hallows Primary  
(*Beauty and the Beast* set design project)

The NT's production of *Hamlet* was an important focus for our wide-ranging activities with secondary schools and FE colleges. Michael Lesslie's *Prince of Denmark* was commissioned as a companion piece to Shakespeare's play, for young performers and

audiences. Set in Elsinore and imagining the lives of Shakespeare's characters as teenagers, *Prince of Denmark* was staged in the Cottesloe with a young cast drawn from the National Youth Theatre, its nine performances selling out to family and schools audiences. The production also offered in-depth training to a young technical and stage management team of ten from Lewisham College, who spent a month working alongside NT staff and were responsible for running the show; several have now progressed to further training.

*Prince of Denmark* was also performed by ten schools as part of the NT's partnership with the Shakespeare Schools Festival, for which the NT provides training for 700 teachers across the UK. NT Learning also supported schools' engagement with *Hamlet* through a programme of workshops and teacher training, including on tour, and digital learning resources.

*'All of the Hamlet workshops were brilliantly received. All of the groups had a fantastic time and the teachers were very clear about how it enhanced their teaching in the classroom.'*

Education Manager, Plymouth Theatre Royal

The New Views project invites A-level students from disadvantaged parts of London to engage with and influence the world around them through theatre visits, seminars and debates, and their own new writing. This year 60 young people worked with the NT for a full academic year, exploring themes of climate change – inspired by *Greenland* – and presenting a festival of new writing at the NT Studio, in a set designed by students from Chelsea College of Art.

# 9,850

involved in our primary school programme



# 2,600

visitors to the NT Archive

# 2,300

students took part in workshops for secondary schools

## NT Learning

National Theatre Connections, our nationwide youth theatre festival, was re-launched in summer 2010. 200 youth theatre and school theatre groups, from Cornwall to the Shetland Islands, joined the programme and took on the challenge of staging one of ten new plays commissioned by the NT for young performers.

Connections plays are commissioned to stretch young performers' skills and imaginations; themes this year varied from the aftermath of genocide in Rwanda to a dystopian vision of the beauty industry. The ten plays, now published in an anthology by Methuen Drama, are: *Bassett* by James Graham; *The Beauty Manifesto* by Nell Leyshon; *Children of Killers* by Katori Hall; *Cloud Busting* by Helen Blakeman adapted from the novel by Malorie Blackman; *Frank & Ferdinand* by Samuel Adamson; *Gap* by Alia Bano; *Gargantua* by Carl Grose; *Shooting Truth* by Molly Davies; *Those Legs* by Noel Clarke; and *Too Fast* by Douglas Maxwell.

*Connections is a wonderful opportunity for young people to get their teeth into new writing and explore themes and stories that have been put to paper with them in mind.*

Sarah Chiswell, Wired Youth Theatre Leader

A total of 332 Connections performances took place in schools, theatres and other venues across the country, each attended by an NT director. Each group was then able to transfer their production to one of 19 regional festivals. These took place at: ArtsDepot (North London), Brewery Arts Centre (Kendal), Bristol Old Vic, Chichester Festival Theatre, Grand Opera House (Belfast), The Lowry (Salford), Northern Stage (Newcastle), Norwich Playhouse and The Garage, Oxford Playhouse, Plymouth Theatre Royal, Rose Theatre Kingston, Royal & Derngate

(Northampton), Royal Lyceum Theatre (Edinburgh), Sheffield Theatres, Soho Theatre, Wales Millennium Centre, Warwick Arts Centre, and West Yorkshire Playhouse.

During the year we have introduced several new programmes for adult learners. Two intensive playwriting courses were held in partnership with Birmingham Rep and Tŷ Newydd, the National Writers' Centre for Wales, culminating in rehearsed readings of the participants' plays in Llandudno and Birmingham. In Depth courses offer an insight into NT repertoire, this year focusing on *Beyond the Horizon* and *Spring Storm* and Mary Shelley's *Frankenstein*. We also developed Backstage Insights, evening courses following making a new production with key members of NT staff.

Our vision for NT Future is to open up the breadth of theatre-making at the NT for participation and learning. We continue to try out new approaches: family workshops on theatre design and technical skills; training courses for young people in lighting and sound; a broad theatre-skills workshop programme offered to Entry Pass members aged 16-25. Local communities are involved with the NT through partnership projects, including the launch of an Early Years strand of activity, and a partnership with the Maudesley Hospital and adult mental health service users, who created a performance in response to *War Horse*.



# 5,000+

young people participated in Connections

# 200

world premieres through Connections



# 1,610

teachers and 250 youth theatre directors took part in professional development

# 900

downloads of *Hamlet* interactive whiteboard



### NT Archive

The NT Archive serves as an important resource for learning and public engagement and for theatre practitioners, alongside its vital role in preserving a record of the National's creative output and administrative functions. This year, we incorporated all past video recordings of NT productions into our growing digital archives.

New learning initiatives this year included study days for school groups designed to develop students' research skills and knowledge of performance history and practice from Greek drama to contemporary artists; *Researchers Tales*, a series of lectures based on research at the NT Archive; and a conference with King's College London on Olivier, Shakespeare and the NT.

### Opening up the National Theatre

Generous support from the Clore Duffield Foundation, announced in March 2011, will allow us to create the first dedicated learning spaces inside the National Theatre as part of NT Future. At the heart of the building and sharing the resources of the Dorfman Theatre, the new spaces will weave learning and participation into the daily life of the National, with artists and staff sharing skills with participants of all ages.

Our principle objective for 2011-12 is to develop our programmes and partnerships towards the opening of the Clore Learning Centre. We will also continue to extend our reach beyond the NT, and London; and to explore how digital media can support this aim.

## Digital Innovation

The National Theatre continuously strives to be at the forefront of innovations and we have therefore embraced the opportunities that advancements in digital media bring.

Digital has become interlaced with many aspects of the NT, developing new tools for learning, marketing and theatre-making, and providing tremendous opportunities for access, reach and impact.

### Developments in Digital and Broadcast

The documentary *Alan Bennett and The Habit of Art* was broadcast on More4 to great critical acclaim, was seen by more than 321,000 viewers, and was the recipient of the Royal Television Society award for Best Arts Documentary and nominated for a BAFTA for Best Specialist Factual. The *Making War Horse* documentary, which has been enjoyed by over half a million viewers in the UK, will be aired in the US on PBS in August 2011. *Creating Frankenstein* will premiere in the autumn on Channel 4 – a film which will use the National Theatre production to look at the origins of Mary Shelley's novel and the enduring myth that it has created over time.

The National Theatre's stage production of Dr Seuss's *The Cat in the Hat* was released on DVD. It was filmed at the Young Vic theatre following its successful run, is available exclusively from the NT Bookshop and will shortly be made available on general release in the US.

The NT's Digital Department works closely with the NT Learning programme to deliver creative content for learning and engagement. We launched an iTunesU platform in April 2011 and to date have reached half a million downloads and views of our content. We launched our first interactive whiteboard resource in January and it is being used by over 9,000 UK English students studying *Hamlet* at A-Level. We are shortly to publish a resource on *Twelfth Night*. Our brand new YouTube Channel holds over 91 films about theatre-making, and we have developed a YouTube Channel for young film-makers who create responses to National Theatre productions. We are currently developing a series of digital resources to support *War Horse*, including 'Horse Power', an interactive WWI map that can be used in a classroom on a whiteboard, or online, and an interactive *Making War Horse* documentary for use on tablets.

We are working to develop new e-publishing models for desktop, mobile and tablet platforms, for example an e-book educational "masterclass" on voice work from the National Theatre's Head of Voice, Jeannette Nelson.

To deepen engagement with NT productions, we often create bespoke microsites and/or enhanced content for our website, containing in depth interviews, films, video diaries and more. This year, special sites were created for *Greenland* and *Fela!*, which had over 138,000 views.

## Awards

### Hugo Television Awards

*Making War Horse* (documentary) won the Silver Plaque in the Documentary: Arts/Humanities category at the Chicago International Film Festival

### Royal Television Society Programme Awards 2010

Arts – *Alan Bennett and The Habit of Art* A Lone Star/National Theatre Production in association with Arts Council England and More4

# 6.7m+

visits to [nationaltheatre.org.uk](http://nationaltheatre.org.uk)

# 450,000

unique views of Discover pages on [nationaltheatre.org.uk](http://nationaltheatre.org.uk)

# 662,000+

views of videos on NT YouTube channel



## Leadership

As a *national* company, the NT takes responsibility for fostering the health and renewal of the wider British theatre community by sharing our expertise and resources with emerging talent, freelance artists and other theatre companies and providing appropriate levels of support across artistic and administrative areas of theatre-making.

### Sharing our Resources

With the announcement of funding cuts to Arts Council regularly funded organisations, the need for support and collaboration has become more vital than ever.

The NT Studio is one area where artistic support and resource is shared. The new Production Centre which will materialise as a part of the NT Future project also addresses this aim, by creating new design studios and workspaces for artists.

Members of the NT Development department have begun programmes to offer fundraising advice to two theatres. The programme of support is bespoke to each theatre's needs, and focuses on best practice on raising revenue and ongoing support.

In the spirit of openness, the National has also given ad hoc support and advice on HR issues, diversity training and shared policies with other theatres who seek it. Members of the NT Executive and Senior Management teams serve on a wide range of theatre boards.

We have started providing box office services to theatres who need ticketing support services.

We are also working towards developing NT property to open a purpose-built London home for Handspring Puppet Company.

Throughout the next year we will continue to explore ways to help sustain theatre-making in difficult times.

### Developing People

We strive to develop our staff to their fullest potential, and to foster an environment for ideas and innovation – both for the benefit of the NT, and for the creation of a generation who can take on what they learn to the benefit of theatre at large.

We see the development of talent as central to the continued health of our sector and to tackling some of the challenges of diversity, with a particular focus on creating pathways into theatrical professions for those young people who would not naturally consider theatre as an option. The National hosted a number of Future Job Fund placements in 2010–11, three of which have led to longer term employment.

We have now developed two paid apprenticeships which will start in January 2012 to work across Stage, Lighting, Sound and Automation in the Cottesloe Theatre. The two-year apprenticeships are being run in partnership with Lewisham College, leading to a Level 2 and 3 certificate in Technical Theatre. The apprentices will be recruited from neighbouring London boroughs and will have had no previous training in theatre. The scheme will expand across other areas in 2012.

The National continues to lead and fund the Step Change programme with the Royal Opera House, and with in-kind support from BAC, Nitro and the Young Vic. This programme offers early-mid career professional development for talented individuals in need of additional experience in order to make a 'change' in direction or area of work and aims to encourage a greater diversity in the workforce of arts organisations and build relationships between larger and smaller companies.

# Sustainability

The National Theatre operates in a financially and environmentally responsible manner. In addition to ongoing efforts to increase self-generated income (through box-office, fundraising, sponsorship and commercial services), the NT keeps a constant eye towards efficiency, streamlining operations to achieve the best and fairest use of our resources in terms of both money and people.

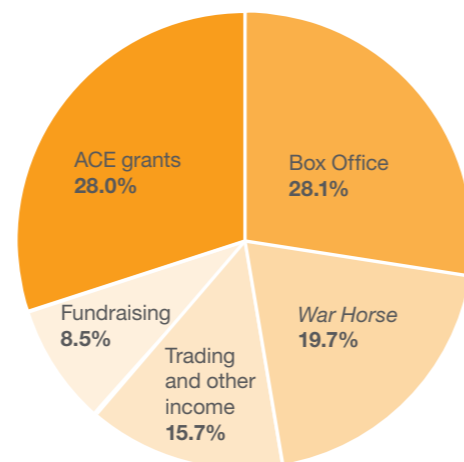
## Financial Sustainability

The combined success of productions at the National, *War Horse* in the West End and fundraising led to a strong financial year. As in the previous financial year, the surplus from *War Horse* was set aside for the NT Future project, bringing the National's own contribution to the project to £5.7million. In addition our annual contribution to building works and maintenance has been increased to £3million. As the back-log of essential works shows, this is an area where there is longer-term pressure on budgets.

After designations there is a surplus of £0.4m on unrestricted funds, bringing the balance on unrestricted reserves to £2.3m.

Over the next two years, in common with other Arts Council regularly funded organisations, the NT will receive a cut in its funding. While the challenges we will face as a result are very real, we are confident that the recent financial performance and level of reserves, combined with our strategic and specific objectives and plans for NT Future, mean that the NT will be able to not only sustain current activity levels, but will continue to innovate, grow and live up to our responsibility as a national theatre.

The National maintains a balance between self-generated income – box office, fundraising, exploitation of National Theatre productions and catering and front of house trading – and public subsidy from Arts Council England (ACE).



National Theatre paid attendances (thousands)	2006-07 000s	2007-08 000s	2008-09 000s	2009-10 000s	2010-11 000s
Olivier	378	391	402	364	355
Lyttelton	248	246	310	322	285
Cottesloe	96	93	105	98	104
<i>War Horse</i>				398	408
<b>Total</b>	<b>722</b>	<b>730</b>	<b>817</b>	<b>1,182</b>	<b>1,152</b>



## Environmental Sustainability

As always, we continue our ongoing commitment to and innovations in achieving further reductions in energy use. Over the last three years, by implementing energy-saving schemes and through a partnership with Philips, savings of some 25% of electricity usage have been achieved on our lighting demand, but there is a need for essential engineering changes to original equipment that is past its workable life span.

Works such as the replacement of boilers, a new combined heating and power plant scheme, new chillers, and rainwater harvesting systems sit within the NT Future project. These are

a priority as they will affect every aspect of energy and resource use and will make the building even more environmentally advanced by reducing energy consumption by 20%.

At the staff level, while recycling has always been encouraged, a new building-wide programme has been put in place, which in its first month achieved a 63% recycling rate. In a few months we have seen total recycling of 155,270 kg and CO2 savings of 83,020 kg.



## Development and Fundraising

It was a strong year for the National Theatre and this is reflected in the funds that were raised: over £6m in annual income, at the same time as raising very significant funds for our ambitious project NT Future (detailed separately). There is always the danger that annual revenue income can be negatively affected by simultaneous fundraising for a capital campaign, but over this period the problem did not arise.

We achieved excellent results for individual giving, reaching a total of £2.92m; an additional £450,000 on the previous year. A steady trend of a 20% increase in funding by individuals has now been gained in each of the past three years. We have seen increases at all levels of giving. Over 1,800 people joined our £65 p.a. entry-level giving scheme, Priority membership, taking the total to 9,000 members and contributing over £620,000. At the top end of the giving spectrum 17 people joined the Olivier Circle at £10,000+ p.a. and we now have 69 members. Other highlights include the group of supporters who together contributed £96,000 towards our production of *Frankenstein* and Annual Fund donations totalling £65,000 in support of our Learning programme with the most frequent gift being £25. Our Young Patrons committee is very active and we now have 201 participants.

The increase in supporter numbers has seen our events grow in popularity. From large-scale post-performance dinners, to smaller groups of supporters meeting actors, writers and directors, our events programme is more packed than ever.

Trusts and Foundations contributed £360,000 in annual revenue in support of a very wide range of projects. Significant grants were received from The Leverhulme Trust towards writers' and directors' bursaries at the NT Studio, and from The John Ellerman Foundation towards core work. Sidney E Frank Foundation gave generously to National Theatre Live, and our work with primary schools was supported by a number of trusts, in particular the Archie Sherman Charitable Trust and the Ingram Trust. The Laura Pels International Foundation for Theater generously supported our production of *Danton's Death*.

Income from the corporate sector came in at £2.1m – slightly below budget – but this does not paint an accurate picture of the successes achieved because we renewed or initiated more corporate relationships than we have ever done in a single year before and this result will have a significant positive impact on revenue each year for the next three years. These key partnerships, both existing and new, enable the NT to achieve identified goals: Traveler continue to help us to offer affordable tickets with what is now, after eight years, the £12 season. Accenture support innovation in theatre both on and off the stage and at the NT Studio, and American Express have become our preferred card partner. Aviva help to support our season of National Theatre Live broadcasts, and Bank of America Merrill Lynch support the Connections programme for 13-19-year-olds that reaches some 200 schools and youth theatre groups throughout the UK. Neptune are our season partner for plays in the Cottesloe theatre and Philips continue to be key to improving our external and internal lighting and reducing our energy consumption. Goldman Sachs support education at the National Theatre. KPMG also continued their long-standing relationship with the NT by sponsoring Alan Ayckbourn's *Season's Greetings*, and Coutts sponsored their second NT production, *Frankenstein*.

Every two years we hold what we call 'Fast Forward' – a gala event in support of education at the National Theatre. Over 600 people attended this extraordinary evening in March, with auction, dinner and performances on the Olivier stage. The event was held close to the end of the financial year and some donations are still being received but the results have exceeded £932,000.

We would like to express our gratitude to the very many people and organisations that have helped us by recognising them in the following pages. Their support is invaluable and we are immensely grateful for their continuing commitment and the ways in which they enable and enrich our work.

## Awards

### 2010 Arts & Business Awards

Lloyd's A&B Business Innovation Award  
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The Schneer Foundation  
The Sobell Foundation  
The Topinambour Trust  
The Vandervell Foundation



# Performers 2010–11

## The Acting Company

Ben Adams  
Lydie Alberto  
Sylla Allassane-Papson  
James Alper  
Nikki Amuka-Bird  
Sherinne Kayra Anderson  
Adjoa Andoh  
Jonathan Andre  
Madeline Appiah  
Philip Arditti  
Mark Arends  
Sebastian Armesto  
Mark Armstrong  
Sally Armstrong  
Danny Ashok  
Tom Attwood  
Rakie Ayola  
Joanna Bacon  
Tobi Bakare  
Nick Barber  
Fiston Berek  
Bobby Barker  
Lucy May Barker  
Matthew Barker  
Samuel Barnett  
Desmond Barrit  
David Beames  
Duncan Bell  
Rolan Bell  
Cindy Belliot  
Max Bennett  
Paul Bentall  
Nandi Bhebhe  
Nick Blood  
Cornelius Booth  
Robin Bowerman  
Stephen Boxer  
Thérèse Bradley  
Stefano Braschi  
Kelsey Brookfield  
Natasha Broomfield  
Omar Brown  
Simon Bubb  
Anna Burnett  
Danny Burns  
Jessie Burton  
Kirsty Bushell  
Selina Cadell  
David Calder  
Finn Caldwell  
Simon Callow  
Kira Caple  
Gary Carr  
Nancy Carroll  
Lisa Caruccio Came  
Faye Castelow  
Robert Cavanah  
Martin Chamberlain

Elizabeth Chan  
Jason Cheater  
Philip Childs  
Oliver Chris  
Morven Christie  
Demosthenes Chrysan  
Sian Clifford  
James Clyde  
Judith Coke  
Ricardo Coke-Thomas  
Emmanuella Cole  
Pandora Colin  
Giles Cooper  
Grace Cooper Milton  
Matthew Cottle  
Raymond Coulthard  
Nancy Crane  
Joseph Creeth  
Kwame Peter Crentsil  
Dan Crow  
Marton Csokas  
Laura Cubitt  
Jonathan Cullen  
Benedict Cumberbatch  
Marcus Cunningham  
Kammy Darweish  
Josie Dexter  
Morgan Deare  
Jacqueline Defferary  
Mark Desebrock  
Scarlette Douglas  
Anne Downie  
Haydon Downing  
Amanda Drew  
Ian Drysdale  
Jacqui Dubois  
Kate Duchêne  
Karen Dunbar  
Charles Edwards  
Steven Elliott  
Craigie Els  
Jake Fairbrother  
Brian Ferguson  
Daniel Fine  
Polly Frame  
Steven France  
Paul Freeman  
Jenny Galloway  
Mark Gatiss  
Robert Gilbert  
Tom Godwin  
Poundo Gomis  
Henry Goodman  
Ilan Goodman  
Tom Goodman-Hill  
Daniel Gosling  
Michael Gould  
Karlina Grace  
Sam Graham  
René Gray

Tamzin Griffin  
Abigail Guiver  
Robert Gwilym  
Colin Haigh  
Rebecca Hall  
Scott Handy  
Bryony Hannah  
Lucas Hare  
David Harewood  
George Harris  
Naomie Harris  
Gavin Harrison  
Richie Hart  
Keeley Hawes  
James Hayes  
Tony Haygarth  
Clive Hayward  
Mark Healy  
John Heffernan  
Rendah Heywood  
Clare Higgins  
Juliet Howland  
Kristin Hutchinson  
Tracy Ifeachor  
Daniel Ings  
Irma Inniss  
Paulette Ivory  
Chuk Iwuji  
Sean Jackson  
Adam James  
Fraser James  
Samuel James  
Taylor James  
Jasmine Jarret Thorpe  
Aisha Jawando  
Michael Jenn  
Karl Johnson  
Alfred Jones  
Basil Jones  
Sioned Jones  
James Jordan  
Phillip Joseph  
Isabelle Joss  
Wanjiru Kamuyu  
Barnaby Kay  
Richard Keightley  
Bryan Kennedy  
Alexia Khadime  
John Killoran  
Jacqueline King  
Ferdinand Kingsley  
Rory Kinnear  
Vanessa Kirby  
Adrian Kohler  
Aïcha Kossoko  
Simon Kunz  
Gerald Kyd  
Anne Lacey  
Alex Lanipekun  
Isabella Laughland

James Laurenson  
Amanda Lawrence  
James le Feuvre  
Gwilym Lee  
Craig Leo  
Elliot Levey  
Nyron Levy  
Katie Lightfoot  
Richard Lintern  
Joss Littler  
Syrus Lowe  
Tunji Lucas  
Nicholas Lumley  
Tommy Luther  
Cornelius Macarthy  
Esther McAuley  
Paul McCleary  
Peter McDonald  
Jayne McKenna  
Janice McKenzie  
Tamara McKoy-Patterson  
Sarah MacRae  
Anna Madeley  
Louis Mahoney  
Patrick Malahide  
Michael Malarkey  
Ira Mandela Siobhan  
Conor Mannion  
Ben Mansfield  
Simon Manyonda  
Simon Markey  
Matthew Marsh  
Lyndsey Marshal  
Melanie Marshall  
Adam Maskell  
Eleanor Matsuura  
Shelley-Ann Maxwell  
Harry Melling  
Daniel Millar  
Mervyn Millar  
Jonny Lee Miller  
Joseph Millson  
Louise Montgomery  
Catia Mota da Cruz  
Elizabeth Muncey  
Bruce Myers  
Ruth Negga  
Elizabeth Nestor  
Alec Newman  
Sahr Ngaijah  
Lachlan Nieboer  
Pamela Nomvete  
Luke Norris  
William Nye  
Pamela Okoroafor  
Chu Omambala  
Rebecca O'Mara  
Lauren O'Neil  
Lloyd Owen  
Andreea Padurariu

Simon Paisley Day  
Katherine Parkinson  
Bill Paterson  
James Pearse  
Michael Peavoy  
Claire Perkins  
Thierry Picaut  
Chloe Pirrie  
Saskia Portway  
Victor Power  
Daniel Poyser  
Leighton Pugh  
Prasanna Puwanarajah  
Jessica Raine  
Charlotte Randle  
Mark Rawlings  
Ian Redford  
Richard Rees  
Jessica Regan  
Pierce Reid  
Jared Richard  
Joy Richardson  
Vinette Robinson  
Jermaine Rowe  
Rhys Rusbath  
Jenna Russell  
David Ryall  
Justin Salinger  
Nick Sampson  
Adrian Scarborough  
Katie Scarfe  
Rebecca Scroggs  
Maggie Service  
Michael Sheldon  
Matthew Shilling  
Malcolm Sinclair  
Sharon Small  
David Smith  
Ella Smith  
Leo Staar  
John Stahl  
Tim Steed  
Craig Stein  
Toby Stephens  
Hannah Stokely  
Geoffrey Streatfeild  
Nabil Stuart  
Neil Stuke  
Peter Sullivan  
Sam Swann  
Ailish Symons  
Catherine Tate  
Giles Taylor  
Zara Tempest-Walters  
Giles Terera  
Richard Teverson  
Natalie Thomas  
Michael Thomson  
Charlotte Thornton  
Joseph Timms

Anna Tolputt  
Sebastien Torkia  
Tilly Tremayne  
David Troughton  
Ellie Turner  
Alex Waldmann  
Nicola Walker  
Harriet Walter  
Jonathan Warde  
Aaron Wetheridge  
Liz White  
Lindy Whiteford  
Jeffrey Wickham  
Deborah Winckles  
Michael Wildman  
Finty Williams  
Lia Williams  
Kedar Williams-Stirling  
Sasha Willoughby  
Lizzie Winkler  
Susannah Wise  
Andrew Woodall  
Nicholas Woodeson  
Marc Wootton  
Ashley Zhangazha

## The Show Musicians

Tayo Akinbode  
Christopher Allan  
Rebekah Allan  
Thomas Allan  
Kevin Amos  
Oroh Angjama  
Laura Anstee  
Alex Baranowski  
Dylan Bates  
Yanna Beattie  
Jean Berthon  
Linus Bewley  
Natalia Bonner  
Mark Bousie  
James Boyd  
Jean-Marie Brichard  
Alan Brown  
Harry Brown  
Richard Brown  
Ian Burdge  
Joby Burgess  
Juldeh Camara  
Neil Charles  
Paul Clark  
Paul Clarvis  
Nick Cooper  
Laurence Corns  
Alun Darbyshire  
Jonny Davies  
Terry Davies  
Fergus Davison  
Phil Dawson

Paloma Deike  
Charlotte Eksteen  
Fabian Baird  
Andy Findon  
Clare Finimore  
Martin France  
Jon Gingell  
George Hadjincophytou  
Stuart Hall  
Adrian Hallowell  
Jerome Harper  
Richard Hart  
Mike Henry  
Richard Henry  
Andrea Hess  
Paul Higgs  
Thomas Hobbs  
Ben Hulett  
Paul Higgs  
David Hilton  
Robin Hopcraft  
Phil Hopkins  
Karl Hyde  
Patrick Illingworth  
Dan Jackson  
Robin Jeffrey  
Neil Johnson  
Adrian Johnston  
Dan Jones  
Alison Kelly  
Toby Kennedy  
Rachael Lander  
Chris Laurence  
Adam Mackenzie  
Paul Maguire  
Calina de la Mare  
Sam Mayne  
Magnus Mehta  
Robert Millett  
Ed Morris  
Natalie Murray  
Wendy Nieper  
Ayo Odia  
Ayu Okakita  
Kunie Olofinjana  
Tamar Osborn  
Emma Owens  
Melanie Pappenheim  
John Parricelli  
Daniel Parsons  
Robgin Pearkes  
Finn Peters  
Marco Piccioni  
Steve Pierce  
William Purefoy  
Idris Rahman  
Nicholas Ramm  
Maurizio Ravalico  
Rose Redgrave  
Adrian Revell

Gareth Roberts  
Joseph Roberts  
Andrew Rupp  
St Olave's Choir  
Clare Salaman  
Mick Sands  
David Shrubsole  
Julian Siegel  
Satin Singh  
Asaf Sirkis  
Tom Skinner  
Dele Sosimi  
Ivo Stankov  
Natasha Sutton-Williams  
Vicky Swann  
Leo Taylor  
Justin Thurgur  
Marcus Tilt  
Matthew Truscott  
James Underwood  
Chris Vatalaro  
Isobel Waller-Bridge  
Paul Willey  
Philip Woods

# NT Associates and Committee Membership

## NT Associates

Alison Chitty  
Bob Crowley  
Declan Donnellan  
Jonathan Dove  
Edward Hall  
Mark Henderson  
Alex Jennings  
Kwame Kwei-Armah  
Adrian Lester  
Phyllida Lloyd  
Patrick Marber  
Helen Mirren  
Tom Morris  
Mark Ravenhill  
Simon Russell Beale  
Zoë Wanamaker

*Associate Producer*  
Pádraig Cusack

*Producer, War Horse*  
Chris Harper

## Committee Membership at 27 March 2011 Development Council

Susan Chinn, *Chair*  
Clive Sherling, *Vice Chair*  
Royce Bell  
Tony Bloom  
Dr Neil Brener  
Sarah Brener  
Russ Carr  
Tim Clark  
Caroline Cormack  
Ian Cormack  
Simon Dingemans  
Natasha Graham  
David Hall  
Rosie Hytner  
Kwame Kwei-Armah  
Celine Lowrey  
Oliver Pawle  
Rita Skinner  
Charlotte Warshaw  
Charlotte Weston

## Finance & Audit Committee

Tim Clark  
Lloyd Dorfman CBE  
Ros Haigh  
Rachel Lomax, *Chair*  
John Makinson

## NT Future Fundraising Committee

Lisa Burger  
Susan Chinn  
Tim Clark  
Ian Cormack  
David Hall  
John Makinson  
Kathryn Marten  
Martin Prendergast  
John Rodgers  
Clive Sherling, *Chair*  
Rita Skinner  
Nick Starr  
Anna Vaughan

## NT Future Project Committee

Anna Anderson  
Lisa Burger  
Tim Clark  
Lloyd Dorman CBE  
Glenn Earle  
Ros Haigh  
Simon Harper  
Nicholas Hytner  
Paul Jozefowski  
Alan Leibowitz  
Rachel Lomax  
John Makinson, *Chair*  
John Rodgers  
Clive Sherling  
Nick Starr

## Nominations Committee

Tim Clark, *Chair*  
Peter Bennett-Jones  
Rachel Lomax

## Remuneration Committee

Tim Clark  
Lloyd Dorfman CBE  
Ros Haigh  
Rachel Lomax, *Chair*  
John Makinson

## National Theatre Productions Limited

*Directors*  
Peter Bennett-Jones, *Chair*  
Lisa Burger  
Tim Clark  
Chris Harper  
André Ptaszynski  
David Sabel  
Nick Starr

## Royal National Theatre Enterprises Limited

*Directors*  
Lisa Burger  
Farah Ramzan Golant CBE  
Ros Haigh, *Chair*  
Patrick Harrison  
Mark Hix  
Sarah Hunt  
Karen Jones  
John Langley  
Geoffrey Matthews  
Nick Starr

## Honorary Council

Sir David Bell  
Dr David Cohen CBE  
Iain Davidson  
Justin Dowley  
David Dutton  
Michael Gee  
Michael Grade CBE  
Sir Christopher Hogg  
Robert Norbury  
Oliver Prenn  
Lois Sieff OBE  
Max Ulfane  
Edgar Wallner

## Board and Committees Secretary

Donna Parker





## NT Heads of Department

### Casting

Wendy Spon

### Commercial Operations

Patrick Harrison

### Development

John Rodgers

### Engineering

Kieron Lillis

### External Relationships

& Partnerships

John Langley

### Finance

Fern Stoner

### General Counsel

Peter Taylor

### Human Resources

Tony Peers

### Information Technology

Joe McFadden

### Learning

Alice King-Farlow

### Marketing

Sarah Hunt

### Music

Matthew Scott

### NT Future Project

Simon Harper

### NT Live

David Sabel

### Planning

Daisy Heath

### Platforms/WTS Festival

Angus MacKechnie

### Press

Lucinda Morrison

### Print & Publications

Lyn Haill

### Production

Mark Dakin

### Stages Operations

Gary Sparkes

### Strategic Initiatives

Heather Clark Charrington

### Studio

Purni Morell

### Technical Producer

Katrina Gilroy

### Technical Resources

Rob Barnard

### Voice

Jeannette Nelson

## Photo Captions

### 2

The South Bank of the Thames, from the National Theatre to the London Eye

Photo Paul Greenleaf

### 4

*Women Beware Women*

Photo Simon Annand

### 7

Nancy Carroll and Benedict Cumberbatch in *After the Dance*

Photo Johan Persson

### 8

Rory Kinnear in *Hamlet*

Photo Johan Persson

### 11

Jonny Lee Miller and Benedict Cumberbatch in *Frankenstein*

Photo Catherine Ashmore

### 13

The National Theatre

Photo Paul Greenleaf

### 14-15

Images courtesy of Haworth Tompkins

### 17

Top: Fiston Barek and Jonathan Cullen in *Love the Sinner*

Photo Keith Pattison

Bottom: Sian Clifford and Mark Arends in *Beauty and the Beast*

Photo Stephen Cummiskey

### 18

Eleanor Matsuura and Toby Stephens in *Danton's Death*

Photo Johan Persson

### 20

Rebecca Hall in *Twelfth Night*

Photo Nobby Clark

### 22

Sahr Ngaujah in *FELA!*

Photo Tristram Kenton

### 25

Clockwise: Craig Leo, Mervyn Millar, Finn Caldwell and Basil Jones in rehearsal at the NT Studio for *Or You Could Kiss Me*

Photo Simon Annand

### 27

Catherine Tate in *Season's Greetings*

Photo Catherine Ashmore

### 28

Camera rehearsal for NT Live broadcast of *Hamlet*

Photo Michael Wharley

### 31

Watch This Space festival

Photo Ludovic des Cognets

### 32

Above: Backstage tour

Photo Clare Parker

Below: Neist Point Lighthouse, Isle of Skye, from *Take a View – Landscape Photographer of the Year* exhibition

Photo Fortunato Gatto

### 35

*Beauty and the Beast* primary schools project

Photo Clare Park

### 37

Above: Members of National Youth Theatre in *Prince of Denmark*

Photo Simon Annand

Below: Winstanley Youth Theatre in *Gargantua* for Connections

Photo Simon Annand

### 39

Angus Wright in *The Cat in the Hat*

Photo Stephen Cummiskey

### 40

Pierce Reid and Morven Christie in *Men Should Weep*

Photo Manuel Harlan

### 43

Sam Swann and Michael Gould in *Greenland*

Photo Helen Warner

### 45

Fast Forward fund-raising gala in the Olivier, 9 March 2011

Photo Cameron Slater

### 46

Nikki Amukah-Bird and David Harewood in *Welcome to Thebes*

Photo Nobby Clark

### 48

Topthorn and Joey in *War Horse*

Photo Simon Annand

### 51

Above: Jacqueline King, Michael Malarkey and James Jordan in *Beyond the Horizon*

Photo Robert Day

Below: Lloyd Owen and Demosthenes Chrysan in *Blood and Gifts*

Photo Richard Hubert Smith

### 52

Joseph Millson and Keeley Hawes in *Rocket to the Moon*

Photo Catherine Ashmore

### 54

Left: Henry Goodman in *The Holy Rosenbergs*

Photo Johan Persson

Right: Basil Jones and Adrian Kohler in *Or You Could Kiss Me*

Photo Simon Annand

### 55

Liz White and Michael Thomson in *Spring Storm*

Photo Robert Day

### 58

Jessica Raine and Tom Godwin in *Earthquakes in London*

Photo Helen Maybanks

The Royal National Theatre,  
Upper Ground,  
London.  
SE1 9PX  
+ 44 (0)20 7452 3333

Company registration number 749504.  
Registered charity number 224223.  
Registered in England.

Design Cosima Dinkel



# **Financial Statements 2010–2011**

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**National  
Theatre**

The Royal National Theatre is a company limited by guarantee and a registered charity. It was established in 1963 for the advancement of education and, in particular, to procure and increase the appreciation and understanding of the dramatic art in all its forms as a memorial to William Shakespeare. These objects are set out in the governing document, which is its Memorandum and Articles of Association, and have been developed into a set of aims and objectives as described in the Annual Report document on pages 5 and 10.

### Public Benefit Statement

In developing the objectives for the year, and in planning activities, the Trustees have considered the Charity Commission's general guidance on public benefit including the guidance on public benefit and fee charging. The repertoire is planned so that across a full year it will cover a wide range of theatre, appealing to a broad audience. Particular regard is given to ticket-pricing, affordability, access and audience development, both through the Travelex £12 season and more generally in the provision of £12 tickets for all performances. Careful consideration is given to the accessibility of the National to those on low incomes, through concessions, free exhibitions, foyer music and performances of Watch This Space. Geographical reach is achieved through touring and NT Live broadcasts to cinemas in the UK and overseas. The NT also seeks to develop new audiences and deepen engagement through its NT Learning programme and other activities, both on-site and via the website.

For the 52 weeks ended 27 March 2011

<b>Inside front cover:</b>	Public Benefit Statement
<b>2</b>	Financial Review
<b>8</b>	Structure, Governance and Management
<b>11</b>	Independent Auditors' Report
<b>12</b>	Financial Statements
<b>15</b>	Notes to the Financial Statements

In this document, The Royal National Theatre is referred to as "the NT", "the National", and "the National Theatre"

The Annual Report is a separate document from these Financial Statements. The Trustees' Report comprises those items on inside front cover and pages 1 – 10 of these Financial Statements and pages 1, 3, 5 and 10 – 60 of the Annual Report.

The Annual Report and Financial Statements are both available to download at [www.nationaltheatre.org.uk/annualreport](http://www.nationaltheatre.org.uk/annualreport)

If you would like to receive it in large print, or you are visually impaired and would like a member of staff to talk through the publication with you, please contact the Board Secretary at the National Theatre.

The Royal National Theatre,  
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London.  
SE1 9PX

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# Financial Review

The National had a strong financial year benefiting from the continued success of both *War Horse* at the New London Theatre, productions at the National and fund-raising. As in the previous financial year the surplus from *War Horse* has been designated to the NT Future project, bringing the National's own contribution to the project to £5.7m. In addition the regular contribution to capital and maintenance has been increased to £3m as the back-log of essential works shows this is an area where there is longer-term pressure on budgets.

After designations there is a surplus of £0.4m on unrestricted funds bringing the balance on unrestricted reserves to £2.3m. In common with other Arts Council regularly funded organisations, the NT will receive a cut of 6.9% in its funding in 2011–12 and a further 4.5% in 2012–13. The Trustees have reviewed the financial outlook and whilst acknowledging the risk surrounding box office, consider the recent financial performance and level of reserves to indicate that the National will be able to sustain current activity levels.

Set out here is a summary statement of income and expenditure. It combines the National's unrestricted income and expenditure with short-term project expenditure funded by earmarked donations (restricted funds). It excludes NT Future which is treated as long-term project spend.

	2011		2010	
	£'000		£'000	
<b>Income</b>				
Box office	19,875	28%	17,496	27%
<i>War Horse</i> West End	13,905	20%	13,162	20%
Trading and other income	11,087	15%	8,957	14%
Fundraising	6,019	9%	5,546	9%
ACE grants	19,754	28%	19,347	30%
<b>Total</b>	<b>70,640</b>	<b>100%</b>	<b>64,508</b>	<b>100%</b>
<b>Expenditure</b>				
Production costs	35,327	55%	33,703	56%
<i>War Horse</i> West End & Overseas	11,900	19%	10,695	18%
Impact of cultural exemption	1,089	2%	1,251	2%
NT Learning & Public Engagement	4,543	7%	3,812	7%
Research	1,702	3%	1,755	3%
Trading	7,826	12%	7,093	12%
Fundraising	1,545	2%	1,254	2%
Governance	158	0%	202	0%
<b>Total</b>	<b>64,090</b>	<b>100%</b>	<b>59,765</b>	<b>100%</b>
<b>Transfers</b>				
Use of restricted project funds	45		252	
Designated funds: regular capital	(3,391)		(2,500)	
NT Future	(2,817)		(2,000)	
<b>Net surplus on unrestricted funds</b>	<b>387</b>		<b>495</b>	

In addition to the sums shown here a repayment of £5m was received from HMRC in respect of the final settlement of the NT's negotiations regarding the application of partial exemption. This sum has been set aside to offset the irrecoverable VAT which will arise on the NT Future project.

## Principal Funding Sources

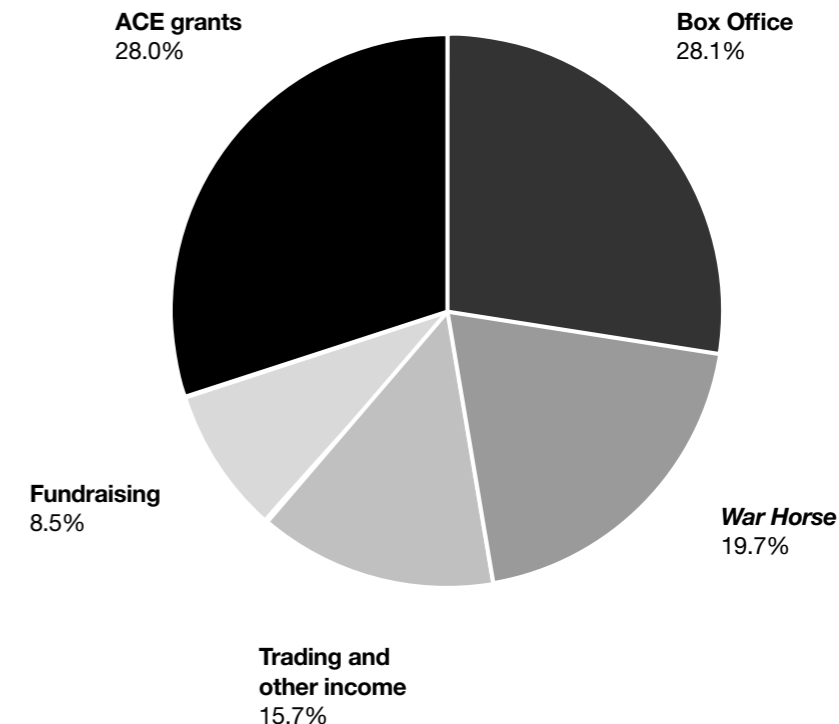
The National maintains a balance between self-generated income – box office, fundraising, exploitation of National Theatre productions and catering and front of house trading – and public subsidy from Arts Council England (ACE).

## Box Office Income

Box office income at the National, on tour and from the run of *War Horse* at the New London Theatre together represented 48% of the National's total income. It was a strong year at the box office as shown by the 90% attendance, and of these 36% were first-time bookers. The table below shows the five-year trend and that year-on-year performances and audiences were lower. This was as a result of planned closure periods in both auditoriums for maintenance as part of the NT Future project.

A total of 62,430 under-18s and college groups attended performances at the NT and the New London Theatre. Under-18s discounts continued to be available for every performance at the NT and the tickets sold represented a discount of £496,000 against average ticket price. Membership of the Entry Pass scheme, providing discounted tickets for under-25s, grew to 23,615 people.

The major access initiative continued to be the Travelex scheme making £10 tickets available to all. In 2011 the Travelex ticket price has been increased from £10 to £12, the first increase since inception of the scheme in 2003 and reflecting inflation increases over the period.



National Theatre paid attendances (thousands)	2006–07 000s	2007–08 000s	2008–09 000s	2009–10 000s	2010–11 000s
Olivier	378	391	402	364	<b>355</b>
Lyttelton	248	246	310	322	<b>285</b>
Cottesloe	96	93	105	98	<b>104</b>
<i>War Horse</i>				398	<b>408</b>
<b>Total</b>	<b>722</b>	<b>730</b>	<b>817</b>	<b>1,182</b>	<b>1,152</b>

Attendance as % of capacity	85%	87%	93%	90%	90%
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Number of performances:	2006–07	2007–08	2008–09	2009–10	2010–11
Olivier	358	364	383	384	<b>343</b>
Lyttelton	359	339	376	393	<b>373</b>
Cottesloe	357	360	347	355	<b>373</b>
<i>War Horse</i>				414	<b>414</b>
	<b>1,074</b>	<b>1,063</b>	<b>1,106</b>	<b>1,546</b>	<b>1,503</b>

The NT continued to reach wider audiences who cannot come to the theatre, through live broadcast into cinemas and through touring. National Theatre Live broadcast eight productions to audiences of 145,000 in the UK and 215,000 overseas. A further audience of 80,526 saw NT touring performances of *The Habit of Art* and *Hamlet* bringing total paying audiences for NT productions to 1.6m people.

### War Horse

*War Horse* at the New London Theatre in the West End continued to have significant success, generating £13.9m box office income and £2.9m surplus for the NT. The production is now booking until October 2012. In addition there were £0.9m of development costs associated with the preparation for overseas productions opening in subsequent years.

A new production of *War Horse* opened at Lincoln Center New York on 14 April 2011.

### Arts Council England Funding

The core revenue grant for 2010–11 was £19.6m, a 2.2% increase on prior year but £90,000 lower than anticipated. The grant represented a fall from 30% to 28% of total income due to the increase in income from other sources.

Funding has now been confirmed for the next four years. Funding for 2011–12 will decrease by 6.9% (£1.4m) followed by a further decrease of 4.5% (£0.8m) in 2012–13. Funding for the subsequent two years will increase by 2.3% (£0.4m) and 2.7% (£0.5m) taking the core grant in April 2014 to £18.3m.

### Fundraising

The Development department had a strong year, raising £6m for revenue activity and receiving a further £3.6m towards the NT Future capital project. Fundraising income included receipts from the biennial Fast Forward gala in 2011 and another strong year for individual giving.

### Trading and Other Income

Trading operations, including catering, bookshop, programmes, car park, costume hire and commercial promotion, are conducted through the National's wholly owned subsidiary Royal National Theatre Enterprises Limited. The car park is operated under a franchise but the other businesses are operated directly by the National.

Trading benefited from high theatre attendance figures and total profits before the management charge payable to the National were £2.0m.

### VAT

The National Theatre continues to benefit from its culturally exempt VAT status, which means that there is no VAT on ticket income at the National Theatre but that a proportion of VAT on expenditure is irrecoverable. In 2010–11 there was a final VAT repayment of £5.2m in relation to the partial recovery of prior years' production expenditure. This has been designated in its entirety to offset the irrecoverable VAT arising on the planned NT Future capital project.

There were 25 productions in repertoire at the National during the year.

Number of productions (new in brackets):	2006–07		2007–08		2008–09		2009–10		2010–11	
Olivier	7	(7)	8	(6)	7	(6)	7	(5)	7	(6)
Lyttelton	8	(3)	9	(7)	11	(4)	10	(8)	9	(6)
Cottesloe	8	(7)	9	(6)	8	(7)	9	(7)	9	(9)
	23	(17)	26	(19)	26	(17)	26	(20)	25	(21)

### Revenue Expenditure

#### Production Costs

Spend on productions at the National Theatre, in the West End and on tour represented 74% of total expenditure for the year.

Total production spend can be analysed as shown to the right.

In addition to the 20 new productions built and staged at the National there were 52 weeks of *War Horse* at the New London, 14 weeks of UK touring (2009–10 nine weeks) and one week of international touring (2009–10 four weeks).

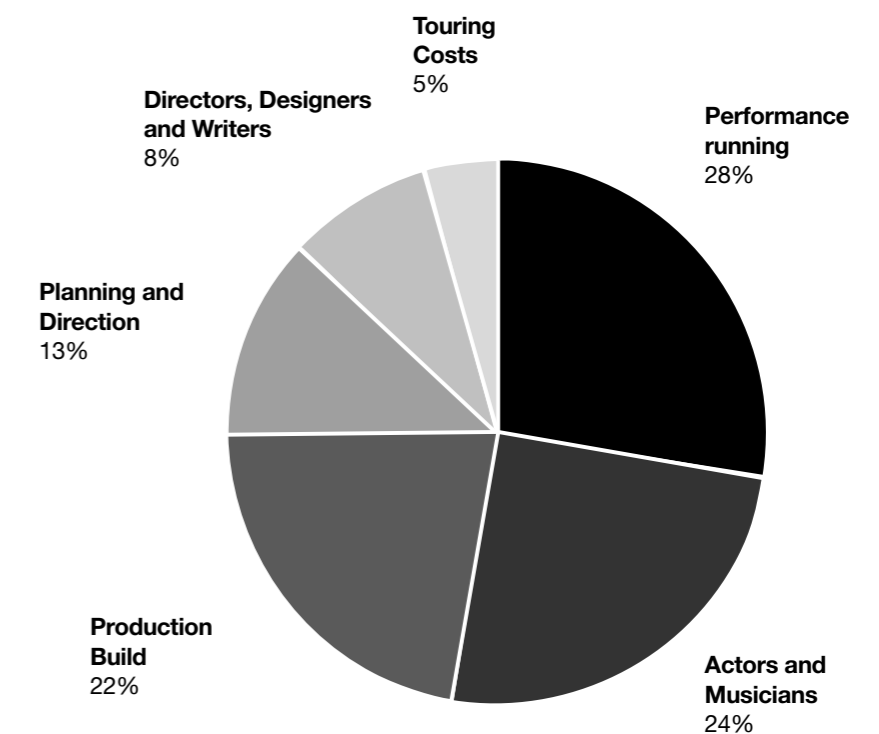
#### NT Learning and Public Engagement

Total spend for the year for the NT Learning (Education) programme was £1.5m of which £0.3m was covered by fundraising, £0.4m raised through ticket and fee income and the remainder covered by core funding.

Spend for other public engagement activities was £3.0m. This included £1.6m for National Theatre Live, £0.3m for Digital Projects and £0.4m for the annual outdoor theatre programme, Watch This Space.

#### Research and Development

Expenditure on research and development totalled £1.7m, including £1.1m expenditure in the NT Studio.



#### Support Costs

Support costs cover expenditure on front of house staff responsible for contact with the audience; marketing, box office and press; management and maintenance of the building including insurance and energy costs; and finance, Human Resources and IT. These costs are allocated against the activities listed above. Year-on-year costs fell by 2% to £12.2m, primarily as a result of a £0.1m one-off utilities rebate.

## Capital Expenditure

Total capital expenditure for the year (excluding NT Future) was £2.4m. Major capital projects in the period included Olivier Sound Desk replacement, Lyttelton sprinkler system replacement and WiFi network installation.

Expenditure in relation to NT Future totalled £2.4m in 2010–11, £1.7m expensed in the year and £0.7m capitalised as work in progress. RIBA Stage D was completed, planning permission obtained and Stage E commenced. In addition, works in relation to the Technical and Environmental Master Plans were started in the year.

A grant of £3m was received from the Weston Foundation and a further receipt of £0.6m from the Monument Trust.

The annual transfer from the operations fund to the designated funds for capital and NT Future was £11.4m compared with £4.5m in 2009–10. It should be noted that the £11.4m includes the £5.2m VAT refund discussed on page 4. This is in excess of the target of £2m per annum and will enable the National Theatre to fund parts of the NT Future capital expenditure projects itself.

## Reserves and Other Financial Policies

### Unrestricted Operations Fund

The policy for budgeting annual income and expenditure is, taking account of the level of grant receivable from the Arts Council, to seek each year to match income and expenditure, and to avoid accumulating a deficit, so that the National is able to continue successfully its present quantum and quality of operations.

The unrestricted reserves target has been increased to £2.5m to reflect the impact from cuts in public funding on the National's sources of income. £1.5m is held to recognise the volatility in box office revenue as between budget and actual out-turn. A further £0.5m reflects the knock-on impact of a reduction in box office attendance on catering profits and £0.5m for the effect on fundraising.

## Buildings and Equipment Designated Fund

The policy is to ensure that sufficient money is set aside in the reserve so that over a three-year period the National is able to maintain and renew the building in accordance with its rolling capital plan. Expenditure planned beyond 2010–11 is in excess of the sum which could be reasonably anticipated to be covered from recurring surpluses and fundraising sources; however this is being addressed within NT Future.

### NT Future Designated Fund

In addition to the new building and refurbishment works, NT Future project includes two strands to address the essential technical and infrastructure works to be completed in the next five years – the Technical Master Plan and Environmental and Engineering Master Plan. The National Theatre's contributions to NT Future in the last two years have been designated to this area of work and been used to fund two major projects valued at £4.5m which will complete in 2011–12.

NT Future capital project work will generate irrecoverable VAT. The Trustees have decided that the recent VAT repayments received by the National should be designated to offset this cost as it arises.

### Restricted Funds

These are funds which have been earmarked by the donor for specific purposes within the overall aims of the organisation. The funds are analysed between long-term and short-term – long-term being mostly for capital purposes and short-term for project activity, as set out in note 19 to the accounts. Short term will be spent in full in the next 18 months and, where there is a deficit, this will be covered by future restricted income. The balance on the long-term capital funds represents funds received from donors to purchase fixed assets less the depreciation charged on an annual basis. Over time these reserves will reduce to zero as the assets are fully depreciated.

## Investment Policy

The policy is to hold investments in liquid funds so they are available to meet predicted cash-flow needs. In selecting suitable cash deposits the policy is to maximise the return and maintain low transaction costs whilst ensuring high levels of capital security by minimising credit risk, and minimising interest rate risk. Deposits and interest rates are reviewed each time the Finance and Audit Committee meets and at 27 March 2011 the cash deposits were spread between four major clearing banks and CCLA. The bank interest earned for the year was £0.2m (2009–10 £0.1m). The policy has been reviewed twice during the year in response to market uncertainty and is routinely considered on an annual basis.

### Creditor Payment Policy

It is the National's policy to pay creditors in accordance with terms of payment agreed at the start of business with each supplier.

### Financial Risk Management

The following statements summarise the Board's policy in managing identified forms of financial risk.

**Price risk:** Payments to employees or individuals represent 54% of total expenditure at the National and higher levels of inflation represent a risk as 28% of the National's income, which comes from the Arts Council, will fall for two years. The National has freedom over its ticket pricing, and ticket income represents 48% of revenue. However the aim is to limit ticket price increases to no more than inflation and hold the lowest ticket price at an accessible level as this has been found to be the best way of maximising revenue and increasing access. This has recently been increased from £10 to £12.

**Credit risk:** Risk on amounts owed to the charity by its customers is low as payment for ticket sales and operations through the trading subsidiary are mostly settled at point of purchase.

**Liquidity risk:** The National has no long-term borrowings.

**Interest rate cash flow risks:** The National places surplus funds on short-term deposit split between four major clearing banks and CCLA. Interest rates available on longer term deposits are kept under review but longer term deposits will only be made for specific major project funds where the term of the deposit matches the anticipated cash flow requirement.

### Property Interests

The National has a lease of its building on the South Bank site from Arts Council England for a term expiring in March 2138. The Building is Grade 2\* listed. The freehold of the Old Vic Annexe (the Studio), The Cut, London SE1 is owned by the National and this building was listed in March 2006. The Studio building has been provided as security in the form of a 30-year legal mortgage in relation to a grant for refurbishment of the Studio.



# Structure, Governance and Management

## Management of the National Theatre

### The Board

The Board is the non-executive and unpaid governing body of the National. Board members are both directors of the company and charity trustees and under company and charity law are responsible for policy, administration and general control. The Board works with the Executive to ensure that the National's remit is fulfilled, its work remains of the highest quality, and it is managed efficiently and cost effectively. The Board delegates to the Director the selection and staging of all productions and does not interfere in repertoire decisions. Following its normal practice an annual review of the year's artistic output was held in June 2011, with the Director, to reflect on the effectiveness of the artistic programme as against the National's remit. During 2010–11 the Board met seven times, with the Executive present, to ensure it was maintaining effective control over strategic, financial, organisational and compliance issues. The Board received and considered regular reports from its Committees and subsidiary companies. The next Board self-appraisal is planned for spring 2012 so that the Board can consider how it operates as a group and how well it fulfils its legal and other responsibilities.

### The Executive

The Director\*, Nicholas Hytner, is formally responsible for furthering the artistic reputation of the National and ensuring its efficient and effective management. He works closely with the Executive Director, Nick Starr, in delivering this and they are supported by Chief Operating Officer, Lisa Burger and Director of Technical Production & Engineering, John Campbell. The Board appoints the Director and is directly involved in the appointment of the Executive.

### Associate Directors\* and NT Associates

Nicholas Hytner is supported in making repertoire decisions by the National's Associate Directors (listed on page 3 of the Annual Report), and NT Associates comprising actors, directors, designers, writers and producers (listed on page 59 of the Annual Report).

\*The term "Director" is a traditional title used at the National. Neither the Director, the Associate Directors nor other members of the Executive, are directors under the Companies Act 2006.

### Board Membership

Sir Hayden Phillips retired as Chair on 31 October 2010 at the end of his second term of office and, following an open selection process, the Board appointed John Makinson to be the new Chairman from 1 November 2010. Board members are appointed for an initial term of four years. Members may be appointed for a second term of up to four years which is extended only in exceptional circumstances. Board members at the date of this Report are listed on page 3 of the Annual Report. Other Board members who served during the year are: André Ptaszynski (retired May 2010), Caro Newling (retired October 2010), and Kwame Kwei-Armah (retired June 2011). New Board appointments are: Kate Mosse (appointed January 2011), James Purnell (January 2011), Ursula Brennan (April 2011), and Howard Davies (June 2011). All received the National Theatre's Trustees Handbook and a series of induction meetings.

### Board Committees and Subsidiary Companies

The membership of the Committees is listed on page 59 of the Annual Report.

### Finance and Audit Committee

Members of the Finance and Audit Committee are appointed by and from the Board. Key responsibilities are for Finance and Control, Audit and Risk. The Committee met five times during the year under the Chairmanship of Rachel Lomax. The Finance and Audit Committee also sits as the Remuneration Committee and considers the remuneration of the Executive.

### NT Future Project and NT Future Fundraising Committees

The Committees have responsibility for the building of and fundraising for the £70m NT Future Project. The Committees comprise members of the Board, co-opted external members with particular expertise, the Executive and members of Senior Management.

### The Nominations Committee

The Nominations Committee is appointed by and from the Board and reviews the structure, size and composition of the Board and, in the light of that review, makes recommendations to the Board with regard to the appointment of new members.

### Development Council

The Development Council assists in fundraising for the National. Its members, who are mainly co-opted onto the Council, are appointed by the Board for a specified term. It meets at least four times a year and reports regularly to the Board through its chair, Susan Chinn, who is a member of the main Board.

### National Theatre Productions Limited ("NTPL")

NTPL is a commercial subsidiary of the National Theatre whose primary remit is to be the vehicle for the global roll-out of *War Horse*. The NTPL Board also advises on digital. The National's Board appoints the directors of NTPL which comprise Board members, external experts, and senior members of staff.

### Royal National Theatre Enterprises Limited ("RNTE")

RNTE is a wholly owned trading subsidiary responsible for the National's trading activities. The National's Board appoints the directors of RNTE which comprise Board members external experts and senior members of staff responsible for the trading areas.

### Executive Management at the National

The review of activities shows that the National has many facets. Each area has a Head of Department who reports to a member of the Executive. In addition to a weekly meeting with the Executive and all the Heads of Department, efficient cross-departmental working is managed through a series of groups meeting on a regular basis. The key decision-making groups include repertoire planning, capital projects, digital and IT projects, NT Future, Enterprises, diversity, audience experience, and health and safety.

Communication is key and the National aims to engage all its employees and others working at the National in its activities and achievements. All staff are invited to a weekly company meeting led by Nicholas Hytner and information from these meetings and other new developments and policies is available on the National's intranet.

The National has a diversity action plan. All staff are required to cooperate with the National's policies and procedures to promote inclusivity and diversity but particular focus has been given to understanding why the National's workforce is not better representative of the UK population, what barriers if any there might be and what measures might be taken. The Health and Safety team is closely involved in the key risk areas of the organisation and advises and assists with health and safety aspects of productions, special events, accident investigations and training.

The National continues on its course to reduce energy consumption and be a responsible building manager by lowering CO2 emissions. Over the last three years, by implementing energy-saving schemes and through a partnership with Philips, savings of some 25% of electricity usage have been achieved on our lighting demand. The National has now set a target of a further 32% electrical reduction over the coming years and this will be achieved through ongoing projects.

### Relationship with Arts Council England

The National receives approximately 28% of its funding from Arts Council England. The conditions of funding are set out in a funding agreement (the current agreement covers the three-year period from 2012–13 to 2014–15), and senior representatives from the Arts Council meet with the Executive annually to review activity and discuss future strategy. The Arts Council representative may attend any Board meetings.

### Connected Charities

The Royal National Theatre Foundation has objects related to those of the National and makes grants to the NT from time to time. It has 11 trustees, of whom two have a direct connection with the National. In April 2011 the Foundation pledged £2m to the National for the NT Future Project and during the year made benevolent grants to members and former members of the staff and company.

The American Associates of the Royal National Theatre is an independent s.501c3 not-for-profit charity registered in New York. It gave \$830,000 in 2010–11 to the National.

# Independent Auditors' Report to the Members of the Royal National Theatre

## Other Matters

### Trustees' Transactions

The trustees are not remunerated for their work as Trustees of the National Theatre. From time to time, members of the Board or persons connected with them enter into transactions with the National in the normal course of business of both parties. Such transactions are conducted on an arm's length basis, on normal commercial terms, and are in accordance with the specific provisions of clause 5 of the Memorandum of Association. It is the Board's policy that they should be disclosed to and approved by the Board.

### Statement of Trustees' Responsibilities in Respect of the Annual Report and the Financial Statements

The trustees (who are also directors of the Royal National Theatre for the purposes of company law) are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure of the charitable group for that period. In preparing those financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The trustees confirm that they have complied with the above requirements in preparing the financial statements. The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and the group and enable them to ensure that the financial statements comply with the Companies Act 1985, the Charities Act 1993, and the governing document. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Each trustee confirms that:

- In so far as the trustee is aware, there is no relevant audit information of which the National's auditors are unaware;
- The trustee has taken all the steps he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the National's auditors are aware of that information.

### Auditors

PricewaterhouseCoopers LLP will continue in office as auditors of the Charity for the next financial year.

The Trustees' Report for the Royal National Theatre for the 52 weeks ended 27 March 2011 comprises those items on the inside front cover and pages 1 – 10 of these Financial Statements and pages 1, 3, 5 and 10-60 of the Annual Report.

By order of the Board

**John Makinson**  
Chairman  
27 September 2011

We have audited the financial statements of The Royal National Theatre for the period ended 27 March 2011 which comprise the Group Statement of Financial Activities, the Group and Company Balance Sheets, the Group Cash Flow Statement and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

### Respective responsibilities of trustees and auditors

As explained more fully in the Statement of Trustees' Responsibilities on page 10, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

We have been appointed auditors under the Companies Act 2006 and section 43 of the Charities Act 1993 and report in accordance with those Acts. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

This report, including the opinions, has been prepared for and only for the charity's members and trustees as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and with Regulation 30 of The Charities (Accounts and Reports) Regulations 2008 and for no other purpose. We do not, in giving these opinions, accept or assume responsibility for any other purpose or to any other person to whom this report is shown or into whose hands it may come save where expressly agreed by our prior consent in writing.

### Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the group's and charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Annual Report to identify material inconsistencies with the audited financial statements. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

### Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 27 March 2011, and of the group's incoming resources and application of resources, including its income and expenditure and group's cash flows, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 1993.

### Opinion on other matters prescribed by the Companies Act 2006

In our opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

### Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Act 1993 require us to report to you if, in our opinion:

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

**Ian Dixon**  
(Senior Statutory Auditor)  
for and on behalf of

**PricewaterhouseCoopers LLP,**  
Chartered Accountants and Statutory Auditors  
London  
27 September 2011

# Financial Statements

## Group Statement Of Financial Activities for the 52 weeks ended 27 March 2011

	Note	Unrestricted Funds		Restricted Funds		52 Weeks	52 Weeks
		Operations	Designated	Projects	Long Term	to 27 March 2011	to 28 March 2010
		£'000	£'000	£'000	£'000	£'000	£'000
<b>Incoming resources</b>							
Incoming resources from generated funds:							
Voluntary income	2, 3	25,146	–	627	3,589	<b>29,362</b>	26,336
Activities for generating funds	24	8,710	–	–	–	<b>8,710</b>	7,815
Investment income		157	–	–	1	<b>158</b>	102
Incoming resources from charitable activities	4	41,175	–	–	–	<b>41,175</b>	31,701
<b>TOTAL incoming resources</b>	<b>19</b>	<b>75,188</b>	<b>–</b>	<b>627</b>	<b>3,590</b>	<b>79,405</b>	65,954
<b>Resources expended</b>							
Costs of generating funds:							
Costs of generating voluntary income		1,545	–	–	–	<b>1,545</b>	1,254
Costs of trading operations	24	7,826	–	–	–	<b>7,826</b>	7,093
Charitable activities	5	53,889	2,746	672	2,465	<b>59,772</b>	56,906
Governance costs	5	158	–	–	–	<b>158</b>	202
<b>TOTAL resources expended</b>	<b>19</b>	<b>63,418</b>	<b>2,746</b>	<b>672</b>	<b>2,465</b>	<b>69,301</b>	65,455
<b>Net incoming / (outgoing) resources before transfers</b>							
		<b>11,770</b>	<b>(2,746)</b>	<b>(45)</b>	<b>1,125</b>	<b>10,104</b>	499
Gross transfers between funds:							
Capital & maintenance reserve	19	(11,383)	11,383	–	–	–	–
<b>Net movement in funds</b>		<b>387</b>	<b>8,637</b>	<b>(45)</b>	<b>1,125</b>	<b>10,104</b>	499
<b>Reconciliation of funds</b>							
Total funds brought forward	19	1,949	9,073	191	10,458	<b>21,671</b>	21,172
<b>TOTAL funds carried forward</b>	<b>19</b>	<b>2,336</b>	<b>17,710</b>	<b>146</b>	<b>11,583</b>	<b>31,775</b>	21,671

All incoming resources and resources expended are derived from continuing activities. There is no difference between the net income for the year and its historical cost equivalent. Accordingly no separate income and expenditure account has been presented.

## Balance Sheets

	Note	Group as at 27 March 2011 £'000	Company as at 27 March 2011 £'000	Group as at 28 March 2010 £'000	Company As at 28 March 2010 £'000
<b>Fixed assets</b>					
Tangible fixed assets	14	<b>12,818</b>	<b>12,818</b>	13,235	13,235
Investments	15	<b>195</b>	<b>195</b>	197	197
<b>Total fixed assets</b>		<b>13,013</b>	<b>13,013</b>	13,432	13,432
<b>Current assets</b>					
Stock	16	<b>353</b>	<b>57</b>	323	87
Cost of productions not yet opened		<b>468</b>	<b>468</b>	255	255
Debtors	17	<b>4,867</b>	<b>4,889</b>	2,416	2,993
Short term deposits		<b>778</b>	–	680	–
Cash at bank and in hand		<b>24,421</b>	<b>24,003</b>	14,532	14,522
<b>Total current assets</b>		<b>30,887</b>	<b>29,417</b>	18,206	17,857
<b>Creditors: amounts falling due within one year</b>	<b>18</b>	<b>(12,125)</b>	<b>(10,650)</b>	(9,967)	(9,613)
<b>Net current assets</b>		<b>18,762</b>	<b>18,767</b>	8,239	8,244
<b>TOTAL NET ASSETS</b>	<b>20</b>	<b>31,775</b>	<b>31,780</b>	21,671	21,676
<b>Represented by:</b>					
Operations fund	19	<b>2,336</b>	<b>2,341</b>	1,949	1,954
Designated funds	19	<b>17,710</b>	<b>17,710</b>	9,073	9,073
<b>Total unrestricted funds</b>		<b>20,046</b>	<b>20,051</b>	11,022	11,027
Restricted funds	19	<b>11,729</b>	<b>11,729</b>	10,649	10,649
<b>TOTAL FUNDS</b>	<b>19</b>	<b>31,775</b>	<b>31,780</b>	21,671	21,676

The Notes on pages 15 – 32 constitute part of the financial statements.

The financial statements were approved by the Board of Directors on 27 September 2011 and signed on its behalf by:



**John Makinson**  
Chairman



**Rachel Lomax**  
Director

# Notes to the Financial Statements

## Group cash flow statement

		Group 52 Weeks to 27 March 2011 £'000	Group 52 Weeks to 28 March 2010 £'000
Net cash inflow from operating activities	Note i	12,350	5,993
Returns on investment: interest received		104	128
<b>Capital expenditure and financial investment</b>			
Purchase of tangible fixed assets		(2,467)	(3,259)
<b>Total capital expenditure and financial investment</b>		(2,467)	(3,259)
<b>Management of liquid resources</b>			
(Increase) / decrease in short term deposits		(98)	456
<b>Increase in cash in the year</b>	ii	9,889	3,318

### i NET CASH INFLOW FROM OPERATING ACTIVITIES

	2011 £'000	2010 £'000
Net incoming resources before transfers	10,104	499
Interest receivable	(158)	(102)
Increase in stock	(30)	(24)
(Increase)/ decrease in work in progress	(213)	1,053
Increase in debtors	(2,397)	(594)
Increase in creditors	1,580	765
(Decrease)/ increase in provisions for liabilities and charges	(92)	51
Depreciation and amortisation charge	3,556	4,345
<b>Net cash inflow from operating activities</b>	12,350	5,993

### ii ANALYSIS OF NET CASH RESOURCES

	As at 28 March 2010 £'000	Cashflow £'000	As at 27 March 2011 £'000
Cash in hand	14,532	9,889	24,421
Short term deposits	680	98	778
<b>TOTAL</b>	15,212	9,987	25,199

### iii RECONCILIATION OF NET CASHFLOW TO MOVEMENT IN NET FUNDS

	2011 £'000	2010 £'000
Increase in cash in the year	9,889	3,318
Cash inflow/ (outflow) from increase in liquid resources	98	(456)
<b>Movement in net funds in the year</b>	9,987	2,862
Net funds at 28 March 2010	15,212	12,350
<b>Net funds at 27 March 2011</b>	25,199	15,212

## 1 Principal Accounting Policies

### A Basis of Preparation

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards, the Companies Act 2006, and the recommendations of the Statement of Recommended Practice "Accounting and Reporting by Charities" ("the SORP") issued in March 2005. The Charity has adapted the Companies Act formats to reflect the Charities SORP and the special nature of its activities. The principal accounting policies adopted in the preparation of the financial statements are set out below.

### B Group Financial Statements

The Group financial statements consolidate those of the Royal National Theatre ("the National" or "the NT") and its non-charitable subsidiaries (see note 24). The results of the trading subsidiary, Royal National Theatre Enterprises Limited, have been incorporated on a line by line basis. Transactions and balances outstanding between the entities are eliminated on consolidation.

A separate statement of financial activities and income and expenditure account are not presented for the Charity itself as permitted by Section 408 of the Companies Act 2006 and paragraph 397 of the SORP. The net income of the company for the year was £8,550,000 (2010 net expenditure: £750,000).

The National Theatre has taken advantage of the exemption given by Financial Reporting Standard 8, Related Party Disclosures, from disclosing transactions with its wholly owned subsidiaries.

### C Lease of the National

The National holds a lease on its building from its freeholder, Arts Council England, at a peppercorn rent. This lease expires in 2138. Under the terms of the lease, the National is responsible for maintaining the fabric of the building and its mechanical and electrical equipment. In order to meet this obligation, funds are transferred from the National's own resources, namely the operations fund, to a buildings and equipment fund (see note 19).

### D Fixed Assets and Depreciation

Fixed assets are held at cost less accumulated depreciation within the relevant fund. Only assets over £2,000 are capitalised.

Depreciation is provided on a straight line basis to write off the assets over their anticipated useful economic lives and is charged to the relevant fund as follows:

- Freehold property – 50 years (excluding land, which is not depreciated)
- Leasehold improvements – 10 years
- Equipment – 3 years

Donated assets are stated at the value to the National Theatre.

The carrying values of tangible fixed assets are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

Assets within work in progress are not depreciated until they are brought into use.

## E Stock

Stock held by the National's trading subsidiary comprises catering, bookshop and programme supplies for resale. Other stock ("production stock") comprises consumables for use in the making of sets and costumes.

All stock is valued at the lower of cost and net realisable value. Cost is based on the latest purchase price for catering, bookshop and programme stock, and on actual cost for production stock.

## F Costs of New Productions not yet Opened

The materials cost of new productions and associated creative team fees are carried forward on the balance sheet until they are expensed on the date of the press night performance. Internal labour and rehearsal costs are expensed as incurred.

## G Incoming Resources

All incoming resources are included in the Statement of Financial Activities when the Charity has legal entitlement, there is reasonable certainty over receipt and the amount of income can be quantified with reasonable accuracy.

### Voluntary Income

Voluntary income comprises all incoming resources from sponsorships, donations, legacies, grants and membership subscriptions. Voluntary income is recognised in the appropriate fund on a receivable basis and when any conditions for receipt are met.

Where donor imposed conditions require that the resource is expended in a future accounting period, income is recorded as deferred income at the balance sheet date.

Income from individual membership schemes eligible for Gift Aid is recognised in full on receipt. Corporate and Advance Membership income is apportioned over the period of the subscription and the element relating to a future period is recorded as deferred income at the balance sheet date.

Gift Aid is included in the accounts based on amounts recoverable at the balance sheet date.

Goods and services received in kind, where material, are included within 'Voluntary Income' and under the appropriate expenditure heading, depending on the nature of goods and services provided. These are recognised at an estimated value to the charity at the time of receipt.

## Activities for Generating Funds

Activities for generating funds comprise income generated by Royal National Theatre Enterprises Limited from trading activities. Income is recognised on a receivable basis.

### Incoming Resources from Charitable Activities

Incoming resources from charitable activities comprises:

#### Box office income:

- income from performances at the South Bank
- income from touring activities (excluding grants)
- ticket sales for productions which have transferred to the West End under direct NT management

#### All other income:

- income from NT Learning performances, NT Live ticket income, events and workshops
- exploitations and rights, advance members subscription and other sundry income

Box office income and income generated by NT Learning projects and NT Live are recognised in the Statement of Financial Activities on maturity of the performance or event. Advance bookings comprise ticket sales for future performances.

Income from exploitations and rights, and other income, is recognised on a receivable basis. Income from the mailing list is recognised on a straight line basis over the period of subscription.

### Investment Income

Investment income comprises interest receivable on cash balances and short-term deposits. Interest receivable is credited to funds in proportion to cash holdings.

## H Resources Expended

All expenditure is accounted for on an accruals basis and is classified under the relevant activity within the Statement of Financial Activities.

Resources expended which relate directly to the National's charitable objectives are analysed between:

- performances at the South Bank or elsewhere under direct management
- performances on tour
- NT Learning (education and participation work) and Public Engagement (including Archive, NT Live, Watch This Space, Platforms and Foyer Music)
- research and development (including the NT Studio and commissioning costs)

Resources expended which form part of the Group's trading activities are separately disclosed in costs of trading operations.

The costs of generating voluntary income represent the costs of securing sponsorship and donations including the costs of providing membership benefits.

Governance costs include the costs of the Legal Counsel and their support, board expenses, internal audit and external audit fees.

Support costs relating to a single activity are allocated directly to that activity. Where support costs relate to several activities, they have been apportioned as set out in note 6. Staff canteen costs are shown net of contributions.

Provision has been made, where appropriate, for expenses where a present obligation exists at the balance sheet date in accordance with the requirements of FRS 12.

## I Operating Leases

Rentals payable under operating leases are charged to the Statement of Financial Activities on a straight line basis over the term of the lease.

## J Pensions

The National offers a stakeholder scheme to its employees and contributes to defined contribution schemes for certain of its other employees (see note 12). These costs are expensed in the Statement of Financial Activities as they become payable.

## K Taxation

The National is a culturally exempt organisation under Schedule 9 of the VAT Act 1994 and during the year VAT returns have been submitted on a culturally exempt basis. Irrecoverable VAT is charged against the cost of charitable activities, where it is incurred. Irrecoverable VAT on capital expenditure has been capitalised and will be written off over the life of the assets. The National is a registered charity and therefore is not liable to income tax and corporation tax on income and gains derived from its charitable activities as it falls within the various exemptions available to registered charities. The subsidiary company pays any taxable profits to the charity under Gift Aid.

## L Foreign Currencies

Monetary assets and liabilities in foreign currencies are translated at rates of exchange ruling at the balance sheet date. Transactions in foreign currencies undertaken during the year have been translated at the rate ruling at the date of the transaction. Translation differences are recorded in the Statement of Financial Activities.

## M Funds

Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the directors; designated funds are those funds which have been set aside by the directors for particular purposes; restricted funds may only be used in accordance with the specific wishes of donors.

## 2 Voluntary Income – Analysis by Fund Type

	Unrestricted Funds		Restricted Funds		52 Weeks to	52 Weeks to
	Operations		Projects Long Term		27 March	28 March
	£'000	£'000	£'000	£'000	2011	2010
<b>Arts Council England:</b>					<b>Total</b>	<b>Total</b>
Revenue grant	19,641	–	–	–	19,641	19,221
Capital and other grants	–	113	(11)	–	102	570
<b>Total Arts Council</b>	19,641	113	(11)	–	<b>19,743</b>	19,791
<b>Other voluntary income:</b>						
Performances	829	15	–	–	844	1,200
NT Learning	–	289	–	–	289	405
Public Engagement	–	74	–	–	74	–
Research & development	–	88	–	–	88	115
NT Live	–	48	–	–	48	117
NT Future	–	–	3,600	–	3,600	927
General activity	4,676	–	–	–	4,676	3,781
<b>Total other</b>	5,505	514	3,600	–	<b>9,619</b>	6,545
<b>TOTAL voluntary income</b>	<b>25,146</b>	<b>627</b>	<b>3,589</b>	<b>–</b>	<b>29,362</b>	26,336

## 3 Voluntary Income – Analysis by Income Type

	Donations, subscriptions & legacies			2011	2010
	Sponsorship	Grants	Grants	Total	Total
	£'000	£'000	£'000	£'000	£'000
Arts Council England	–	–	19,743	19,743	19,791
Performances	829	–	15	844	1,200
NT Learning	126	–	163	289	405
Public Engagement	–	–	74	74	–
Research & development	–	–	88	88	115
NT Live	–	–	48	48	117
NT Future	–	–	3,600	3,600	927
General activity	779	3,852	45	4,676	3,781
<b>TOTAL other</b>	1,734	3,852	4,033	<b>9,619</b>	6,545
<b>TOTAL voluntary income</b>	<b>1,734</b>	<b>3,852</b>	<b>23,776</b>	<b>29,362</b>	26,336

Income of £384,000 (2010: £nil) in relation to commercial promotion generated through sponsorship is recognised in Activities for Generating Funds.

## 4 Total Incoming Resources From Charitable Activities

	2011	2010
	Total	Total
	£'000	£'000
National Theatre box office		
Olivier	7,710	5,916
Lyttelton	7,405	8,164
Cottesloe	2,152	1,823
<i>War Horse</i> in the West End & Overseas	13,905	13,162
	<b>31,172</b>	29,065
Touring – England & Wales	1,099	701
Touring – other countries	128	426
NT Live	1,235	271
Other box office	146	195
	<b>2,608</b>	1,593
Prior year VAT recovery	5,175	–
Exploitation and rights	560	398
NT Learning	367	250
Other income	1,293	395
	<b>7,395</b>	1,043
<b>TOTAL incoming resources from charitable activities</b>	<b>41,175</b>	31,701

All income from charitable activities is unrestricted.

Touring income includes co-production and touring fees where appropriate.

The prior year VAT claim in relation to the partial recovery of VAT on production expenditure was settled in the period. A payment of £5,175,000 (2010: £nil) including interest was received in the year.

## 5 Costs of Charitable Activities and Governance Costs

						2011	2010
	Unrestricted direct	Unrestricted support	Unrestricted total	Unrestricted Designated	Restricted total	Total	Total
	£'000	£'000	£'000	£'000	£'000	£'000	£'000
Performances – NT	24,350	9,624	33,974	–	19	<b>33,993</b>	32,530
Performances – <i>War Horse</i>	11,900	–	11,900	–	–	<b>11,900</b>	10,695
Performances – touring	1,187	75	1,262	–	72	<b>1,334</b>	1,173
NT Learning & Public Engagement	2,984	769	3,753	–	524	<b>4,277</b>	3,462
NT Future	–	266	266	416	1,196	<b>1,878</b>	1,667
Research & development	1,373	272	1,645	–	102	<b>1,747</b>	1,785
	41,794	11,006	52,800	416	1,913	<b>55,129</b>	51,312
Depreciation	–	–	–	2,330	1,224	<b>3,554</b>	4,343
Non recoverable VAT *	1,089	–	1,089	–	–	<b>1,089</b>	1,251
	1,089	–	1,089	2,330	1,224	<b>4,643</b>	5,594
<b>TOTAL costs of charitable activities</b>	<b>42,883</b>	<b>11,006</b>	<b>53,889</b>	<b>2,746</b>	<b>3,137</b>	<b>59,772</b>	56,906
<b>Governance costs</b>	120	38	158	–	–	<b>158</b>	202

Further analysis of expenditure by fund type is given in Notes 7, 8, and 9

\*Under cultural exemption, the National is not able to fully recover input VAT.

## 6 Analysis of Support Costs

				2011	2010
	£'000	£'000	£'000	£'000	£'000
	Promotion	Theatre operations	Support services	Total	Total
Trading operations	–	412	712	<b>1,124</b>	994
<b>Charitable activities:</b>					
Performances – NT	2,738	4,287	2,599	<b>9,624</b>	9,943
Performances – touring	–	–	75	<b>75</b>	78
NT Learning & Public Engagement	213	310	246	<b>769</b>	1,016
NT Future	47	123	96	<b>266</b>	–
Research & development	47	130	95	<b>272</b>	330
	3,045	4,850	3,111	<b>11,006</b>	11,367
Governance	–	26	12	<b>38</b>	50
<b>Total support costs</b>	<b>3,045</b>	<b>5,288</b>	<b>3,835</b>	<b>12,168</b>	12,411
<b>Allocated costs include:</b>				<b>2011</b>	2010
				<b>£'000</b>	£'000
<b>Operating lease rentals:</b>					
Plant and machinery				<b>28</b>	22
Land and buildings				<b>218</b>	218
				<b>246</b>	240
<b>Auditors' remuneration:</b>					
Group audit fee				<b>40</b>	49
Tax and other fees				–	3
				<b>40</b>	52

Included within the group audit fee is £4,900 (2010: £6,100) in respect of Royal National Theatre Enterprises Limited.

Promotion comprises Marketing and Press. Theatre Operations comprises Front of House, Building Services, Insurance, Cleaning and Security. Support Services comprises Finance, IT, HR, Pensions, and Staff Canteen net of cost recoveries of £540,000 (2010: £507,000).

Support costs relating to trading activities are included in costs of trading operations Note 24).

**Support costs are allocated using the following bases:**

For Marketing, Front of House, Finance, and IT – Management review of estimated usage  
 HR – Headcount  
 Building Services – Management review of estimated space usage

## 7 Analysis of Expenditure on Performances by Fund Type

			2011	2010
	Unrestricted £'000	Restricted projects £'000	Total £'000	Total £'000
National Theatre:				
Capitalisation & running costs	16,169	15	<b>16,184</b>	15,660
Workshops & stages	11,876	4	<b>11,880</b>	11,426
Producing & direction	5,929	–	<b>5,929</b>	5,444
	33,974	19	<b>33,993</b>	32,530
War Horse in the West End & Overseas	11,900	–	<b>11,900</b>	10,695
Touring – England & Wales	1,186	–	<b>1,186</b>	877
Touring – other countries	76	72	<b>148</b>	296
	13,162	72	<b>13,234</b>	11,868
<b>TOTAL expenditure</b>	<b>47,136</b>	<b>91</b>	<b>47,227</b>	44,398

## 8 Analysis of Expenditure on NT Learning and Public Engagement by Fund type

			2011	2010
	Unrestricted Operations £000	Restricted projects £000	Total £000	Total £'000
New Connections	121	126	<b>247</b>	304
Digital	57	–	<b>57</b>	80
Secondary & further education	161	1	<b>162</b>	79
Primary education	120	127	<b>247</b>	200
Training & development	169	–	<b>169</b>	120
Other (including department costs)	506	78	<b>584</b>	734
<b>TOTAL NT Learning expenditure</b>	<b>1,134</b>	<b>332</b>	<b>1,466</b>	1,517
Outdoor events & exteriors programme	438	10	<b>448</b>	516
Platforms & foyer music	277	–	<b>277</b>	286
Archive	125	–	<b>125</b>	139
Access	67	5	<b>72</b>	91
NT Live	1,475	74	<b>1,549</b>	666
Digital & other initiatives	237	103	<b>340</b>	247
<b>TOTAL Public Engagement</b>	<b>2,619</b>	<b>192</b>	<b>2,811</b>	1,945
<b>TOTAL NT Learning &amp; Public Engagement expenditure</b>	<b>3,753</b>	<b>524</b>	<b>4,277</b>	3,462

## 9 Analysis of Expenditure on Research and Development by Fund Type

				2011	2010
	Unrestricted £'000	Restricted projects £'000	Restricted long term £'000	Total £'000	Total £'000
NT Studio	1,050	57	45	<b>1,152</b>	1,236
Commissioning new scripts	456	–	–	<b>456</b>	348
Associates and other research & development	139	–	–	<b>139</b>	201
<b>TOTAL expenditure</b>	<b>1,645</b>	<b>57</b>	<b>45</b>	<b>1,747</b>	1,785

## 10 Staff Costs and Numbers

Group and Company	2011	2010
	£'000	£'000
Wages and salaries	<b>30,669</b>	29,561
Social security costs	<b>3,078</b>	2,903
Other pension costs	<b>693</b>	701
	<b>34,440</b>	33,165

### Average full time equivalents employed in the year: \*

	2011	2010
	Number	Number
Artistic	<b>184</b>	202
Technical and production	<b>363</b>	325
Trading and front of house	<b>251</b>	266
Education, touring, NT Studio and other projects	<b>38</b>	47
Marketing and box office	<b>47</b>	57
Support services	<b>48</b>	49
Engineering	<b>28</b>	26
Fundraising	<b>19</b>	19
	<b>978</b>	991

As at 27 March 2011, the National employed 415 (2010: 462) staff on permanent full-time contracts and 123 (2010: 108) on part-time contracts. In addition, consistent with the National's activities as a repertory theatre, 915 (2010: 963) people were employed on short-term contracts, including actors and musicians during the year.

\*All staff are employed by the National Theatre and the cost of their employment is recharged to Royal National Theatre Enterprises Limited where relevant.



The number of employees with emoluments greater than £60,000 was as follows:

	2011 Number	2010 Number
£60,001–£70,000	9	6
£70,001–£80,000	2	1
£80,001–£90,000	2	1
£90,001–£100,000	1	–
£100,001–£110,000	1	–
£110,001–£120,000	1	1
£130,001–£140,000	–	1
£140,001–£150,000	1	–
£160,001–£170,000	1	1
	<b>18</b>	<b>11</b>

Pension contributions of £55,744 (2010: £50,493) were made to defined contribution schemes for the above members of staff during the year.

## 11 Directors' Emoluments

No directors of the company or its operational subsidiary received any remuneration during the year or in the previous year. Expenses for travel and entertainment totalling £2,718 (2010: £393) were incurred by two directors wholly and necessarily on the National's business and were reimbursed during the year. Directors are offered two tickets for each production to enable them to carry out their duties.

## 12 Pension Contributions

The National makes payments to defined contribution schemes which are available to all permanent employees on completion of their probationary period. The charge for the period was £693,000 (2010: £701,000) with £54,000 (2010: £8,000) payable at the balance sheet date.

## 13 Taxation

The National's charitable activities fall within the exemptions afforded by section 505 of the Income Corporation Taxes Act 1988. The trading subsidiary, Royal National Theatre Enterprises Limited, passes profits on which tax would be payable to the National under a Gift Aid arrangement. Accordingly, there is no corporation tax charge in these accounts. Similarly, because of the Gift Aid, there is no difference in the net movement in funds for the National and the Group as a whole.

## 14 Tangible fixed assets Group and Company

	Freehold Land & Buildings £'000	Leasehold Improvements £'000	Equipment £'000	Work in progress £'000	Total £'000
<b>Cost</b>					
<b>As at 28 March 2010</b>	6,635	34,725	22,973	449	<b>64,782</b>
Additions	–	46	216	2,875	<b>3,137</b>
Disposals	–	–	(115)	–	<b>(115)</b>
Transfers from work in progress	–	204	1,190	(1,394)	–
<b>As at 27 March 2011</b>	<b>6,635</b>	<b>34,975</b>	<b>24,264</b>	<b>1,930</b>	<b>67,804</b>
<b>Depreciation</b>					
<b>As at 28 March 2010</b>	360	31,332	19,855	–	<b>51,547</b>
Charge for year	114	936	2,504	–	<b>3,554</b>
Disposals	–	–	(115)	–	<b>(115)</b>
<b>As at 27 March 2011</b>	<b>474</b>	<b>32,268</b>	<b>22,244</b>	–	<b>54,986</b>
<b>Net book value</b>					
<b>As at 27 March 2011</b>	<b>6,161</b>	<b>2,707</b>	<b>2,020</b>	<b>1,930</b>	<b>12,818</b>
As at 28 March 2010	6,275	3,393	3,118	449	13,235

During the year the NT has passed ownership of a collection of paintings and manuscripts, bequeathed by Somerset Maugham, to the Theatre Royal Bath and The Holburne Museum, Bath. No value was ascribed to the collection in these financial statements.

Freehold land and buildings include NT Studio land at a cost of £700,000 (2010: £700,000) and the NT Studio building refurbishment at a cost of £5,700,000 (2010: £5,700,000). The Studio building has been provided as security in the form of a 30-year legal mortgage in relation to a grant for refurbishment of the Studio, of £900,000 from Arts Council England in 2010. The mortgage is 14% of the value of the NT Studio land and building (excluding the NT Studio car park land).

## 15 Investments

	Group 2011 £'000	Company 2011 £'000	Group 2010 £'000	Company 2010 £000
20-year gilt	195	195	197	197

In 2008, the Charity invested £200,000 into a 20-year gilt in accordance with the terms of a donation received from a long-term benefactor. At the end of the 20-year term, the capital sum will become available for use by the National Theatre. Interest on the gilt accrues to the Theatre. See Note 24 for details of investments in subsidiary undertakings.

## 16 Stock

	Group 2011 £'000	Company 2011 £'000	Group 2010 £'000	Company 2010 £'000
Goods for resale	296	–	237	–
Consumable items	57	57	86	87
	<b>353</b>	<b>57</b>	<b>323</b>	<b>87</b>

## 17 Debtors

	Group 2011 £'000	Company 2011 £'000	Group 2010 £'000	Company 2010 £'000
Trade debtors	2,354	2,193	757	643
Due from subsidiary	–	393	–	793
Arts Council capital grants	–	–	117	117
Other debtors	548	548	379	379
Prepayments and accrued income	1,965	1,755	1,163	1,061
	<b>4,867</b>	<b>4,889</b>	<b>2,416</b>	<b>2,993</b>

## 18 Creditors: Amounts Falling Due Within One Year

	Group 2011 £'000	Company 2011 £'000	Group 2010 £'000	Company 2010 £'000
Trade creditors	821	671	700	491
Taxation and social security	1,212	1,212	1,231	1,231
Advance bookings	2,894	2,894	2,929	2,929
Other creditors and accruals	5,655	5,402	4,448	4,303
Deferred income	1,543	471	659	659
	<b>12,125</b>	<b>10,650</b>	<b>9,967</b>	<b>9,613</b>

## 19 Funds

	Balance as at 28 March 2010 £'000	Income £'000	Expenditure £'000	Transfers £'000	Balance as at 27 March 2011 £'000
<b>UNRESTRICTED:</b>					
<b>Operations fund *</b>	1,949	75,188	(63,418)	(11,383)	<b>2,336</b>
<b>Designated:</b>					
Building and Equipment fund	8,758	–	(2,280)	231	<b>6,709</b>
NT Future	–	–	(416)	11,148	<b>10,732</b>
Front of house capital	315	–	(50)	4	<b>269</b>
<b>TOTAL Designated funds</b>	<b>9,073</b>	<b>–</b>	<b>(2,746)</b>	<b>11,383</b>	<b>17,710</b>
<b>TOTAL Unrestricted funds</b>	<b>11,022</b>	<b>75,188</b>	<b>(66,164)</b>	<b>–</b>	<b>20,046</b>
<b>RESTRICTED: Long term funds</b>					
NT Future	596	3,600	(1,196)	–	<b>3,000</b>
ACE Lottery fund	4,174	–	(1,091)	–	<b>3,083</b>
Studio refurbishment fund	5,384	(11)	(133)	–	<b>5,240</b>
Musical fund	104	1	(45)	–	<b>60</b>
Other restricted funds	200	–	–	–	<b>200</b>
<b>TOTAL Long term funds</b>	<b>10,458</b>	<b>3,590</b>	<b>(2,465)</b>	<b>–</b>	<b>11,583</b>
<b>RESTRICTED: Project funds</b>					
<b>NT LEARNING &amp; PUBLIC ENGAGEMENT</b>					
New Connections	–	126	(126)	–	–
Secondary & Further Education	–	1	(1)	–	–
Primary	–	135	(127)	–	<b>8</b>
NT Learning Mobile	45	23	(68)	–	–
Step Change	11	21	(32)	–	–
Watch this Space	–	10	(10)	–	–
NT Live	–	74	(74)	–	–
Other NT Learning & Public Engagement	111	62	(86)	–	<b>87</b>
<b>PERFORMANCE</b>					
Productions	4	15	(19)	–	–
Touring	–	72	(72)	–	–
<b>RESEARCH &amp; DEVELOPMENT</b>					
Studio projects	20	88	(57)	–	<b>51</b>
<b>TOTAL Project funds</b>	<b>191</b>	<b>627</b>	<b>(672)</b>	<b>–</b>	<b>146</b>
<b>TOTAL Restricted funds</b>	<b>10,649</b>	<b>4,217</b>	<b>(3,137)</b>	<b>–</b>	<b>11,729</b>
<b>TOTAL FUNDS</b>	<b>21,671</b>	<b>79,405</b>	<b>(69,301)</b>	<b>–</b>	<b>31,775</b>

\*Analysis of unrestricted funds held between parent and subsidiary:

Unrestricted retained surplus held by the Charity	<b>2,341</b>
Unrestricted retained deficit held by Royal National Theatre Enterprises Ltd	<b>(5)</b>
Group unrestricted operations fund	<b>2,336</b>

## Designated Funds

### Buildings and Equipment Fund

The buildings and equipment fund is a designated fund set aside by the Board in order to enable monies to be available over a three-year period for the renewal and maintenance of the National's buildings and mechanical and electrical equipment in accordance with its lease and obligations under Lottery funding.

£3,387,000 (2010: £3,487,000) was transferred from the operations fund into the buildings and equipment fund during the year. The expenditure for the current period represents depreciation on assets acquired through this fund. £3,156,000 was transferred from the building and equipment fund to the NT Future fund for disclosure purposes. This had been designated to NT Future in the prior year.

### NT Future Fund

£7,992,000 (2010: £1,013,000) was transferred from the operations fund for the development of the NT Future project, of this £5,175,000 was transferred for future irrecoverable VAT. £3,156,000 was transferred from the building and equipment fund as previously designated. Spend reflects work on Stage E and the Technical and Environmental Master Plan.

### Front of House Capital Fund

The expenditure in the period represents depreciation on assets acquired through this fund.

## Restricted Funds

### LONG-TERM FUNDS

Long-term funds represent funds used for capital or where there is an expectation that the fund will be used over the longer term.

### NT Future

The restricted fund represents the receipt of a £3,000,000 grant in the year and the second instalment of a £4,000,000 grant in relation to NT Future. Spend reflects completion of RIBA Stage D and the start of Stage E following planning permission for the scheme being granted.

### ACE Lottery Fund

The expenditure in the period represents depreciation on assets acquired through this fund, and the drawdown of the remaining grant income to reimburse capital expenditure.

### Studio Refurbishment Fund

This fund was created to support a major refurbishment of the NT Studio, completed in 2008. The balance reflects future depreciation on the assets acquired through this fund.

### RNT Musical Fund

This reserve reflects an obligation under a Deed of Covenant with the Mackintosh Foundation to set aside a proportion of income received from exploitation of productions originally funded by a gift from the Mackintosh Foundation for the development of the art of the musical and for future musical productions by the National.

In 2011, £45,000 (2010: £30,000) was drawn down from the Musical Fund as a contribution towards work at the NT Studio.

## Project Funds

These represent funds made available for projects generally completed within two years or activities funded on an annual basis.

### NT Learning and Public Engagement Projects

The NT Learning and Public Engagement Project Fund represents restricted funding and related expenditure, for participation projects and training initiatives, along with funds received in support of activities in the external public spaces at the NT, various access initiatives and NT Live.

### NT Studio Projects

The NT Studio projects fund represents restricted funding for activity at the NT Studio, including new writing initiatives.

## 20 Analysis Of Net Assets Between Funds

	Fixed assets £'000	Cash £'000	Other net assets / (liabilities) £'000	Total net assets at 27 March 2011 £'000	Total net assets at 28 March 2010 £'000
<b>UNRESTRICTED:</b>					
<b>Operations fund</b>	-	8,773	(6,437)	2,336	1,949
<b>Designated:</b>					
Building and equipment fund	4,676	2,033	-	6,709	8,758
NT Future	271	10,461	-	10,732	-
Front of house capital fund	269	-	-	269	315
<b>TOTAL Designated funds</b>	5,216	12,494	-	17,710	9,073
<b>TOTAL Unrestricted funds</b>	5,216	21,267	(6,437)	20,046	11,022
<b>RESTRICTED: Long term funds</b>					
NT Future fund	-	3,000	-	3,000	596
ACE Lottery fund	2,381	702	-	3,083	4,174
Studio refurbishment fund	5,221	19	-	5,240	5,384
Musical fund	-	60	-	60	104
Other restricted funds	-	5	195	200	200
<b>TOTAL Long term funds</b>	7,602	3,786	195	11,583	10,458
<b>RESTRICTED: Project funds</b>					
<b>NT LEARNING &amp; PUBLIC ENGAGEMENT</b>					
Primary	-	8	-	8	-
NT Learning Mobile	-	-	-	-	45
Step Change	-	-	-	-	11
Other NT Learning & Public Engagement	-	87	-	87	111
<b>PERFORMANCE</b>					
Productions	-	-	-	-	4
<b>RESEARCH &amp; DEVELOPMENT</b>					
Studio Projects	-	51	-	51	20
<b>TOTAL Project funds</b>	-	146	-	146	191
<b>TOTAL Restricted funds</b>	7,602	3,932	195	11,729	10,649
<b>TOTAL FUNDS</b>	12,818	25,199	(6,242)	31,775	21,671

## 21 Capital Commitments: Group and Company

	2011 £'000	2010 £'000
Wireless network (WiFi)	17	–
Olivier Power Flying system	1,582	–
Integrated HR and Payroll system	99	–
Website upgrade	105	–
Asbestos Management	56	–
Combined Heat and Power Plant	2,387	–
Other	4	–
<b>Approved and contracted</b>	<b>4,250</b>	–

The amount payable within one year is £4,250,000 (2010: £nil).

## 22 Related Party Transactions

André Ptaszynski is the Chief Executive of Really Useful Group Limited and until 14 May 2010 was a trustee of the National Theatre. In 2009, the National Theatre negotiated with New London Theatre Limited and its parent company, The Really Useful Group Ltd, to produce *War Horse* at the New London Theatre. André Ptaszynski did not participate in any decision or negotiation regarding the terms of this agreement.

Both National Theatre and New London Theatre Limited continue to sell tickets for this production. National Theatre receives the box office income on the date of the performance from New London Theatre Limited and is responsible for paying rent and similar charges for the use of the New London Theatre.

On 27 March 2011, the National Theatre held £1,142,000 (2010: £732,000) of advance ticket sales, which was owed to New London Theatre Limited and the National Theatre owed New London Theatre Limited £152,000 (2010: £176,000) for the use of the theatre to the year end date.

Lloyd Dorfman is a trustee of the Dorfman Foundation and a trustee of the National Theatre. On 14 January, the Foundation pledged a leadership gift of £10,000,000 for the NT Future project. At the year end date no income was due under the terms of the agreement. Lloyd Dorfman is also Chairman and Chief Executive of Travelex, sponsors of the National Theatre's £12 Travelex season.

Kwame Kwei-Armah, a member of the Board, is also a playwright, and received a total of £10,100 during the year (2010: £420) for development work for the Inspire Festival and directing a workshop for the Studio. These amounts are consistent with standard NT rates.

The National has a limited power to enter into transactions with its Trustees. This power is in its governing document, the Memorandum of Association, and it is limited by conditions which protect the interests of the National as a charity.

## 23 Operating Lease Commitments: Group and Company

At 27 March 2011 the National was committed under non-cancellable operating leases to make the following payments during the next year:

	2011 £'000	2010 £'000
Equipment leases which expire within one year	3	7
Equipment leases which expire within two to five years	25	15
	<b>28</b>	22
Property leases which expire within two to five years	218	218
	<b>246</b>	240

Property lease commitments relate to lease contracts for the rental of properties at Kennington Park, London SW9.

## 24 Commercial Trading Operations and Investment in Trading Subsidiary

The National has two wholly-owned subsidiaries incorporated in the United Kingdom:

### i) Royal National Theatre Enterprises Limited (RNTE)

The company's main activities are the provision of catering services, the sale of books and publications, the hiring out of costumes/props, the receipt of car park revenue and receipts from commercial promotion.

**Issued share capital:** 2 ordinary shares of £1 each

The tables below reconcile the results of RNTE with the amounts shown in the group financial statements.

	2011 £'000	2010 £'000
Turnover	9,386	8,309
Consolidation adjustments	(676)	(494)
Activities for generating funds: trading operations	8,710	7,815
Interest receivable	2	11
	<b>8,712</b>	7,826
Cost of sales	(6,710)	(6,077)
Administrative expenses	(1,124)	(994)
Consolidation adjustments	8	(22)
Cost of trading operations	<b>(7,826)</b>	(7,093)
Net surplus reported in group financial statements	<b>886</b>	733
Add back consolidation adjustments	668	516
Net surplus for the year reported in RNTE	<b>1,554</b>	1,249
Gift aid due to parent company	(1,554)	(1,249)
<b>Retained in the subsidiary</b>	<b>–</b>	–

The National Theatre charged administrative expenses of 12% of turnover resulting in a payment to the National of £1,124,000 (2010: £994,000).

## 24 Commercial Trading Operations and Investment in Trading Subsidiary (Cont'd)

As at the balance sheet date the aggregate amount of RNTE's assets, liabilities, share capital, and reserves was:

	Subsidiary 2011 £'000	Subsidiary 2010 £'000
Current assets	1,863	1,143
Creditors: amounts falling due within one year	(1,868)	(1,148)
	(5)	(5)
Represented by:		
Share capital and reserves	(5)	(5)
Retained deficit	(5)	(5)

### ii) National Theatre Productions Limited

The company, which has been dormant, will re-commence trading during the 2011/12 financial year and its main activity will be the commercial exploitation of *War Horse*. At a meeting of the Board of Directors on 21 June 2010, the current directors, Nick Starr and Lisa Burger, approved the appointment of new directors and the Chairman. The directors of the company from 22 June 2010 are therefore:

Peter Bennett-Jones (Chairman)  
 Lisa Burger  
 Tim Clark  
 Chris Harper  
 André Ptaszynski  
 David Sabel  
 Nick Starr

**Issued share capital:** 2 ordinary shares of £1 each

### iii) War Horse LLC/LP

On 26 January 2011, an investment holding company, *War Horse* US, LLC was formed, with its principal place of business located at 874 Walker Road Suite C, Dover, Kent, USA 19904. The National Theatre is the sole Managing Member of this entity. Officers of this company were appointed on 11 February 2011 and are:

Lisa Burger  
 Nick Starr  
 Peter Taylor

NT War Horse LP was registered in the United Kingdom on 11 February 2011, with the National Theatre as the principal place of business. *War Horse* US LLC is the sole General Partner for the partnership.

Both these entities have been dormant throughout the 2010–11 financial year. The main activity of these entities will be the international commercial exploitation of *War Horse*.

