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The National Theatre is central to the creative life of the country. 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. And through an extensive programme of amplifying activities – Platform performances, backstage tours, foyer music, publications, exhibitions and outdoor events – it recognises that theatre doesn’t begin and end with the rise and fall of the curtain.

**Aims**

The National endeavours to maintain and re-energise the great traditions of the British stage and to expand the horizons of audiences and artists alike. It aspires to reflect in its repertoire the diversity of our culture. It takes a particular responsibility for the creation of new work – offering at the NT Studio a space for research and development for the NT’s stages and the theatre as a whole. Through NT Education, it engages tomorrow’s audiences. As the national theatre, it aims to foster the health of the wider British theatre through policies of collaboration and touring.

**The NT’s objectives in 2005-06**

The National’s continuing objective is to present a balanced artistic programme. The repertory system is a key to this, not as a good in itself, but as the means of taking artistic risks and responding to audience demand. The NT endeavours to produce to the highest standards by attracting the best artists to work in an environment that enables and stimulates them to realise the fullest extent of their talents.

These are the NT’s constant objectives. Alongside are two long-term and interlinked strategies. The NT seeks to broaden the work on its stages, by nurturing new plays and new forms at the Studio, by commissioning, and by active project development of all kinds, in which Associate Directors, associates and other consultants are involved.

It seeks to broaden its audiences, through the programming choices it makes, by keeping ticket prices down, and by making manifest its ambition to be bold, contemporary and accessible.

Other objectives for 2005-06 were:

- to continue the process of broadening the audience base, by bringing first-timers back to the NT, and also by widening the core audience
- to invest in the artistic programme £1 million more than in 2004-05
- to set underway the redevelopment of the NT Studio
- to extend NT Touring
- to create diversity initiatives for the staff body
- to grow fundraising, and to renew the sponsorship for the £10 Season
- to work towards performances on Sundays
- to refresh the foyers, renew catering, and develop use of the terraces
Last year was the first for 20 years in which the value of the grant to the National Theatre – from the Government via the Arts Council – caught up with the rate of inflation. We are grateful. I hope it can be maintained. It is remarkable that so much artistic richness can be achieved for relatively small incremental investment provided that the funding flows consistently. In the past, Governments have, under financial pressure, reined back on consistency of investment. There is nothing worse than a stop-go funding policy when the National has to slice into the vital but variable costs of directors, actors, and plays, disabling good planning and stalling momentum. I hope those days are past. I urge the Government to sustain what it has enabled us to achieve over the last few years.

I know the same message would be echoed by our personal, corporate and trust fund supporters. No sponsor wants to come forward to fill an actual or perceived public funding gap. They give in order to add value. And we shall push on to try to raise more funds, as there is much more we can do and do well. The health of the National thrives on a vibrant partnership between the public and the private sectors, and we thank both for their continuing commitment.

2005-06 was I believe a year of artistic, financial and strategic achievement – funding established for the Studio refurbishment; extra investment put into the artistic programme; better research into the make-up of our audiences; and a start on the refreshment of what we offer beyond what is on the stage. We want to ensure that everyone who comes to the National Theatre enjoys a sense of singular welcome and pleasure. I hope you will find that this Report both accounts fully for our stewardship and conveys our sense of ambition.

Sir Hayden Phillips
A few months ago, representatives of leading performing arts companies, galleries and museums came together to celebrate the achievements of the past ten years and to bang the drum for the next ten years. I shared a platform with, amongst others, the leaders of Tate Modern and the Royal Opera House, and we were united in urging political recognition of what we can achieve when we’re given the tools.

We are gaining confidence in our ability to make our case. There has never been a shortage of impressive statistics: the overall economic impact of theatre is £2.6 billion a year; 66% of the population attended at least one type of arts event in 2005; 85% of overseas visitors come to this country to enjoy what we provide. And there is widespread public support for publicly funded arts: again, the statistics are impressive, with 79% agreeing that arts projects should receive government funding, and 82% wanting a local museum or gallery.

The National’s statistics are no less impressive. In 2005-06, a total of well over a million tickets were sold to our shows on the South Bank, on tour in the UK and overseas.

But much of what’s been achieved is less quantifiable. There can be no doubt that cultural projects have been at the very heart of the regeneration of many of our towns and cities, and that regional arts centres have never been more vibrant or better attended. The level of public pride and appreciation can be gauged partly from the almost complete disappearance of that once reliable tabloid press standby: the shocking waste of public money on the latest pile of bricks or display of subsidised nudity. The tabloids give their readers what they want, and they plainly no longer want to read knee-jerk denunciations of things they’ve discovered that they might enjoy if they check them out for themselves. Local theatres, galleries and concert halls have responded to increased subsidy by becoming irreplaceable centres of civic pride and enjoyment.

The South Bank, meanwhile, has become an unmatched national arts centre. One of the great joys of the last few years has been the transformation not just of the river front but also of the entire cultural landscape that surrounds us. The National is at the centre of a concentration of artistic excitement without parallel in the world. We look forward with great anticipation to the re-opening of the Young Vic and the Festival Hall, and we welcome the emergence of bold fringe venues like the Menier Chocolate Factory. These, together with proven powerhouses like Tate Modern and Shakespeare’s Globe, make up the quarter that has become a powerful magnet that draws the rest of the world to London and will be the nation’s cultural centre in 2012 and beyond.

On a typical summer evening, when our Watch This Space festival of free outdoor entertainment is at full swing, when Londoners and visitors are pouring into our three theatres and towards all our neighbours, then the air is heavy with the promise of the communal fulfilment that comes with participation in the arts. And it is possible to believe that the argument for subsidised arts has been won. We are nevertheless conscious of the responsibilities we carry as recipients of substantial public funding. We are committed to making our work available to the widest possible audience and use our marketing department not just to shift tickets but to reach out to a much larger constituency than our valued core of regular theatre-goers. If we have a show in our repertoire that is of particular interest to a specific corner of the wider community, we let them know about it. We continue to make every effort to keep ticket prices down, and in 2005-6, for the third year in succession, our Travelex £10 Season in the Olivier made two thirds of all tickets available at £10. We now know that over the first three years of this ground-breaking experiment, 25% of those buying
£10 tickets each year have come to the NT for the first time. Through our Education Department, meanwhile, we reach out to thousands more of the new generation of theatre-goers, and introduce them to the possibility of a lifetime of satisfaction.

But it would be a mistake to imply that the make-up of our audience is the only yard-stick by which we measure ourselves. We are concerned about who comes, and how many of them come, only because we believe so strongly in what we put on our stages. And it is in talking about the inherent value of what we do that we become tongue-tied. We retreat from what we fear will sound pretentious or self-advertising. Our colleagues on the continent have fewer problems with discussing what is life-enhancing or soul-stirring. Here, while we may genuflect nervously in front of the St. Matthew Passion (which was written by a German and may therefore qualify as something wholly serious and replete with spiritual worth), we remember that even Hamlet was originally just another show, and fodder for the groundlings. So we back away from trying to say why it is so good, and avoid the contradictions that are at the heart of all art. Those who seek order and harmony in the chaos, and who crave beauty to combat the daily onslaught of ugliness, sometimes overlook the invigorating need to explore the chaotic and the ugly, and to give form to it, precisely because beauty only exists in the context of a real and imperfect world. On our stages, we try to embrace the ghastly deformities of the real world as well as intimations of the ideal.

Everything the National did in 2005-06 was done because we thought that it had inherent worth. Some of it seemed particularly pertinent to the time we were living through: Paul, Two Thousand Years, Playing With Fire. Some of it introduced vibrant new voices to the National’s stages: On The Shore Of The Wide World, Southwark Fair, Tristan & Yseult, Just For Show – the last two also embodying our determination to venture outside the literary tradition that remains our backbone. Some of it involved the re-investigation of great plays that will always be staged for the universal truths that they embody: The House of Bernarda Alba, Henry IV Parts 1 and 2, Pillars of The Community, A Dream Play, Aristocrats. Two of our most successful productions were of specific interest to younger audiences. Coram Boy, a harrowing and beautiful staging of Jamila Gavin’s novel for teenagers, was set in Handel’s London, and ended with a fervent rendition of the Hallelujah Chorus, taking its audience from a world of gothic horror to a vision of family harmony and shining faith. Our triple bill of Burn, Chatroom and Citizenship emerged from our Connections programme of plays written for and about young people, in which about 300 youth and school groups participate annually. These three short and punchy stories, now cast with an ensemble of exceptional young professionals, brought to the Cottesloe exactly the audience that knew best the world the plays explored. The show came first, then we brought it to the attention of the audience most likely to be excited by it. The atmosphere in the theatre was electrifying.

But the atmosphere and the audience are a consequence of the show, and it is always to the show, on what it has to say and how it says it, that we return; and the quality and integrity of the imaginations of those who create it are paramount. To sustain those imaginations we rely, like the actors who first brought theatre to the South Bank four hundred years ago, on both the ticket-buying public and on the patronage of the state. We will continue to do everything we can to attract both of them.

Nicholas Hytner
Artistic programme

For the third year, the Travelex season was at the heart of the NT’s aim to be popular, affordable, inclusive and forward-looking, and once again showed how an artistic conception of Olivier productions could be yoked with low ticket prices to popular effect. This was followed by a winter season of *Once in a Lifetime* and *Coram Boy* (back for a second run in 2006 and a Broadway production in 2007). The Cottesloe was given over entirely to new work, by Mike Leigh, Howard Brenton, Steven Knight, Samuel Adamson, and three short plays originally commissioned by Shell Connections. The Lyttelton had revivals and classics, with *Pillars of the Community* resonating topicaly, as *The Voysey Inheritance* was later also to do.

The year was notable for the number of collaborations – the first time with Manchester’s Royal Exchange Theatre on Simon Stephens’ *On the Shore of the Wide World* (winner of the Olivier award for best play) – but also with Kneehigh (on *Tristan & Yseult*), and Improbable and DV8 (making their NT debuts).

As planned we put an extra £1million into the artistic programme, compared with the previous year. This was needed to maintain the quality and range of the repertoire; but it also served as an investment in process. *Coram Boy* and Mike Leigh’s NT debut *Two Thousand Years* each in their own way relied on the NT’s ability to commit large amounts of development time and resources, in the first instance the time of Associate Director Tom Morris; in the second, an 18-week rehearsal process under tight security. Both proved to be commercial hits and good examples of the rewards of investment.

The NT Studio so often plays the crucial role in project development, whether by enabling a project already programmed such as *Coram Boy* (and, in past years, *Stuff Happens* and *His Dark Materials*); or by allowing a longer-term collaboration between writer and director, such as *Market Boy*; or by being the arena in which theatre-makers of different backgrounds and complementary talents come together to develop a project over a period of 18 months to two years, such as *War Horse*, scheduled for autumn 2007.

Touring and the NT’s reach

The NT is equally focused on reaching as many people as possible; the NT is not for a coterie audience. There was a very significant increase in the numbers reached by the National’s productions. NT Touring has really hit its stride and is displaying all the benefits of the radical review we undertook two years ago. In the UK and internationally, the NT was on the road for 30 weeks in all. This included the small-scale production of *Translations*, a mobile production under the banner of NT Education, which blended coherently into the National’s touring ‘offer’.

*The History Boys* has been particularly successful on the road, earning the eight regional theatres it visited a combined box office of over £1million. With a cast of 17, it needed the safety net of subsidy, but in the event broke even.
This recycling of subsidy illustrates how a public sector venture can nonetheless be entrepreneurial and economical with resources. As a case in point: the original public investment in *The History Boys* has in all given rise to 22 weeks’ regional touring (12 further weeks in 2007); visits to Hong Kong, New Zealand and Sydney; a film; and a six-month run on Broadway (where it won six Tony awards) – all under the name of the NT. And by being through-planned, none of this has required further funding by the UK taxpayer.

Many other of the National’s productions had further life nationally and internationally, whether in collaborations with other subsidised theatre companies, or in the commercial sector. In all, 1.3 million people saw productions bearing the name of the National Theatre, over half of them outside London.

**Development of audiences**

We have begun to track the effect of our programming and pricing policies. Over the last three years, the marked growth in the NT’s attendances has come not from the National’s core audience but from attenders new to the NT. And hearteningly, over the past three years, 30% of the newcomers in any one year have come back the following year.

As has often been noted at the National, different kinds of shows attract strikingly different kinds of audience. DV8’s *Just For Show* brought an audience 25% of whom were newcomers to the NT. The Connections trilogy of *Burn*, *Chatroom* and *Citizenship* played to an audience 46% of whom were under 18.

We continue to believe that opening on a Sunday for a matinee performance would increase opportunities for people to come to the National who would otherwise be unable to attend. Box Office income alone will not cover the current costs of opening on a Sunday but we are working towards achieving this objective through discussions with staff, performers and potential sponsors to increase access and hence widen the use of Arts Council subsidy.

**Financial Result**

Although box office did not achieve the historic highs of 2003-04 and 2004-05, we came within £160,000 of our operating budget of £41million, the small deficit being half the cost of having brought forward the production of *The Royal Hunt of the Sun* by a few weeks. (Under historical accounting conventions, the entire cost of a production is deemed to fall on the date of its first performance.)

We set out in last year’s Review a budget to spend £1million more in the artistic programme. This spend is now our benchmark.

**Fundraising**

The success of the year’s fundraising endeavours (see page 23), reflected the ambitions of the programme, the needs of the Studio refurbishment, and a growing strand of corporate partnerships. We are delighted to have Accenture as our partner for innovation and to renew with Travelex one of the most celebrated of arts sponsorships for the £10 Season. The NT’s great strength is to combine innovation and continuity, amply demonstrated in these two relationships.

**Redevelopment of NT Studio**

During the year, we completed the design, achieved planning permission, listed building consent, and raised sufficient funds to begin the redevelopment of the Studio building. The building’s new mission – to house under the same roof our research and development together with Archive and Education – has proved to be a very compelling proposition. Work began on site in September 2006 for completion in autumn 2007.
Investing in the building

During the year we commissioned the architectural practice A-EM to carry out a review of the outside spaces around the NT, with a view to using the outside spaces better and to help break down residual perceptions of the National as inaccessible and impermeable. The resulting design strategy is a thorough and stimulating consideration of the building in its complete neighbourhood context as well as its riverine setting. The strategy has given rise to a number of temporary interventions that will surface in the coming year, and, we hope, a longer term approach agreed with the planning and conservation authorities for the somewhat inert side roads and rear elevation.

With the appointment of a new Catering Director we began this year to be more responsive to the demands of our audiences, and to set under way a refurbishment of the ground floor foyer that will come to fruition this year.

We spent £3 million on capital expenditure. The majority of this goes on the constant updating of technical equipment such as stage, lighting and sound systems and on the fabric and fittings of our 3-acre building. The NT has never before been in a financial position to maintain this essential spend; if we ever fall short, we store up trouble for future generations that will then become ever more expensive to rectify.

People and organisation

The National is an unusual institution: unusual for not having had crisis as its catalyst of change, and unusual in having not stripped down its organisation and skills during the out-sourcing waves of the 1990s. Over the last three years, we have paid very careful and detailed attention to getting the best use of money and people in order to create a more focused and flexible organisation. This is largely complete. We introduced this year a management training programme; created with the ROH, BAC and the Young Vic a development programme, “Step Change”; and began other initiatives and a working group under the broad umbrella of diversity.

Future Plans

The National’s plans for 2006-07 are the continuing objectives and strategies given on page 2, and, in addition, the following:

- Continue the process of broadening the audience base, by bringing first-timers back to the NT, and also by widening the core audience
- Complete Studio redevelopment
- Develop NT on the web, and digital innovations in the foyers
- Agree with planning and conservation authorities a long-term design strategy for development of NT’s exterior spaces
- Open on Sundays
- Reduce the NT’s use of energy and water
1. Tristan & Yseult, Eva Magyar and Tristan Sturrock  Photo: Steve Tanner
2. Theatre of Blood, Tim McMullan, Sally Dexter, Jim Broadbent and Rachael Stirling  Photo: Keith Pattison
3. Henry IV Part 1, Michael Gambon and Matthew Macfadyen  Photo: Catherine Ashmore
4. Henry IV Part 2, Matthew Macfadyen and David Bradley  Photo: Catherine Ashmore
5. On the Shore of the Wide World, Caria Henry and Thomas Morrison  Photo: Jonathan Keenan
6. The UN Inspector, Michael Gould, Elizabeth Bell, Sam Cox, Michael Sheen, Geoffrey Beevers, David Ryall and Kenneth Cranham  Photo: Manuel Harlan
7. The President of an Empty Room, Inika Leigh Wright, Petra Letang and Fraser James  Photo: James Spanshett
8. Aristocrats, Peter McDonald, Andrew Scott, Dervla Kirwan, Marcella Plunkett and Gina McKee  Photo: Alastair Muir
9. Two Thousand Years, Allan Corduner, Ben Caplan and Caroline Gruber  Photo: John Haynes
10. Playing With Fire, Trevor Cooper, Aaron Neil, Jonathan McGuinness, Paul Bhattacharjee, Caroline Strong, Emma Fielding, Oliver Ford Davies and Sameena Zehra  Photo: Catherine Ashmore
11. The History Boys, Tobias Menzies, Marc Elliott, Steven Webb, James Cartwright and Philip Correia  Photo: Manuel Harlan
The Studio is the National’s engine room. An irreplaceable resource for the whole of British theatre, it provides an environment free from the pressure of public performance where writers, actors and artists of all kinds can explore, experiment and devise new work.

The Studio has had a full programme of project development, research and training this year. Forty-one projects were workshopped; there were 28 play-readings; 17 writers were on attachment; and there were five Studio commissions; and six director attachments. Directors included: James Macdonald, Rufus Norris, Marianne Elliott, Suzy Willson, Benji Reid, Emma Rice, Mehmet Ergen, David Thacker and Nicholas Hytner. Writers included: Roy Williams, Stewart Lee, Joe Penhall, Naomi Wallace, Danusia Iwaszko, Jane Bodie, Peter Gill, Leo Butler, Jack Thorne, Lucy Caldwell, and Fin Kennedy who workshopped his play which went on to win the John Whiting Award. Simon Stephens joined in January 2006 as the National’s Writer in Residence for a year.

Notable projects included an intensive two-week directors’ course led by Katie Mitchell; a two-week residency by the legendary Polish theatre collective Gardzienice; a dinner co-hosted by the Studio and Tate Modern which brought together contemporary artists and theatre directors; the Studio’s participation in Open House Day when the public could tour the building for the first time; and the first Studio Project in the Cottesloe with Anthony Neilson creating a piece of work-in-progress from scratch, *The Menu*, which played for four sell-out performances with seat prices at £7 and an email address for audience feedback.

In June 2006 the Studio relocated to temporary premises at the Oval while building work on its 1950s building in Waterloo is undertaken. The refurbishment scheme upgrades the Studio’s facilities for dance and music theatre – dressing rooms and showers, sprung floors, sound-proofing – provides new facilities for writers, and provides a second workshop space that will effectively double the Studio’s development capabilities. It also brings under one roof a valuable new Education space, and proper facilities for a public-access NT Archive and a new collection of recorded performances.
We have spent some time this year refining the strategy for our work, resulting in a concentration on the following:

**Seeing theatre** – encouraging young people and new theatregoers from diverse backgrounds to come to the National Theatre and enjoy classic and modern plays in live performance. Commissioning, producing and publishing new plays and adaptations of classic texts to be performed by or for children and young people, at touring venues, in schools and on the National’s main stages. Developing enrichment programmes, based on the National’s repertoire, with schools, colleges and youth groups across the UK supported by subsidised tickets; touring *Pericles* to primary schools; *Invisible Mountains* to secondary schools; *Translations* to mid-scale theatres nationwide.

**Understanding theatre** – by inventing as many ways as possible to give young people, and those working with them, the tools to develop as a critical and engaged audience. In addition, creating in-depth learning programmes looking at selected texts with a focus on artistic choices, forms, staging, production and interpretation. And also publishing a wide range of support material in print, via digital new media and on the National’s website.

For example: Interact and *DFES London Challenge* programmes working with schools in London; *Word Alive!* in partnership with primary schools, examining storytelling; stagework.org; online background packs for productions in the repertoire; *Stagewrite* magazine published three times a year.

**Experiencing the theatre process** – by offering young people and those working with them access to the process of making theatre and supporting them through the analysis and production of live performance. Creating training programmes to develop the theatre artists who will deliver and facilitate this process and ensuring that teachers have access to high quality professional development in the practice of theatre.

For example *Shell Connections*; an annual in-service training programme for teachers; in-depth, in-house, training for professional practitioners delivering the National’s work within the education sector; and, in partnership with Goldsmiths London University, offering an MA for artists working within other contexts.

**Recognising the context** – by maintaining knowledge of current thinking, policy and practice within the arts and education sectors; meeting the changing needs of children, teachers and young adults. Creating a spirit of enterprise and innovation on a national and global platform which promotes dialogue for change within the arts and culture.

For example see artofregeneration.com; City Ambassadors: exploring the needs of young artists from other cultures; Next Generation Young Entrepreneurs discovering where the creative economy and the needs of young artists meet; Theatreworks: management training in partnership with the corporate, public and third sectors.

**Measuring the impact** – by evaluating and documenting examples of effective practice which then influence policy.

See, for example: *Children Engaging with Drama* nationaltheatre/education/research

For an outline and description of current programmes and projects please go to nationaltheatre.org.uk/education
A collaboration with Kneehigh Theatre
TRISTAN & YSEULT
adapted by Emma Rice
Written by Carl Grose & Anna Maria Murphy
Director Emma Rice
Designer Bill Mitchell
Lighting Designer Alex Wardle
Music Stu Barker
Sound Designer Gregory Clarke
Company Voice Work Kate Godfrey
12 April 2005 Cottesloe

HENRY IV, PARTS 1 & 2
by William Shakespeare
Director Nicholas Hytner
Designer Mark Thompson
Lighting Designer Neil Austin
Music/Soundscore Max Rimming, Ben Rimming & Andrew Rutland
Fight Director Terry King
Sound Designer Paul Groothuis
Company Voice Work Patsy Rodenburg
4 May 2005 Olivier
(as part of the Travelex £10 Season)

A collaboration with Improbable
THEATRE OF BLOOD
by Lee Simpson & Phelim McDermott
based on the MGM/Sam Jaffe film
an idea by Stanley Mann & John Kohn
and screenplay by Anthony Greville-Bell
by special arrangement with MGM on Stage
Director Phelim McDermott
Designer Rae Smith
Associate Director Lee Simpson
Lighting Designer Colin Grenfell
Music Joby Talbot
(published by Chester Music Ltd)
Sound Designer Gareth Fry
Company Voice Work Patsy Rodenburg
19 May 2005 Lyttelton

Co-production with Royal Exchange, Manchester
ON THE SHORE OF THE WIDE WORLD
a new play by Simon Stephens
Director Sarah Frankcom
Designer Liz Ascroft
Lighting Designer Mick Hughes
Music Julian Swales
Sound Designer Peter Rice
Company Voice Work Wyllie Longmore
(18 April 2005 Royal Exchange)
26 May 2005 Cottesloe

THE PRESIDENT OF AN EMPTY ROOM
a new play by Steven Knight
Director Howard Davies
Designer Bunny Christie
Lighting Designer Mark Henderson
Music Paddy Cunneen
Choreographer Scarlett Macklin
Sound Designer Paul Arditti
Company Voice Work Patsy Rodenburg
Cigar-rolling Coaching La Casa del Habano
28 June 2005 Cottesloe

SHELL CONNECTIONS 2005
a celebration of youth theatre
17 by Michael Gow
Blooded by Isabel Wright
Burn by Deborah Gearing
Chatroom by Enda Walsh
Citizenship by Mark Ravenhill
Just by Ali Smith
Lunch in Venice by Nick Dear
Mugged by Andrew Payne
Samurai by Geoffrey Case
Through the Wire by Catherine Johnson
6-12 July 2005, Cottesloe and Olivier

ARISTOCRATS
by Brian Friel
Director & Designer Tom Cairns
Associate Set Designer Charles Quiggin
Associate Costume Designer Jackie Galloway
Lighting Designer Bruno Poet
Music Chopin
Sound Designer Paul Groothuis
Dialect Coach Majella Hurley
Company Voice Work Patsy Rodenburg
12 July 2005 Lyttelton

TWO THOUSAND YEARS
a new play by Mike Leigh
Director Mike Leigh
Designer Alison Chitty
Lighting Designer Paul Pyant
Music Gary Yershon
Sound Designer John Leonard
Assistant Designer Mark Friend
Researcher Yael Luttwak
15 September 2005 Cottesloe
25 March 2006 Lyttelton (First performance)

PLAYING WITH FIRE
a new play by David Edgar
Director Michael Attenborough
Designer Lez Brotherston
Lighting Designer Mark Henderson
Music Paddy Cunneen
Sound Designer Christopher Shutt
Fight Director Terry King
Dialect Coach Michaela Kernen
Company Voice Work Kate Godfrey
21 September 2005 Olivier
(as part of the Travelex £10 Season)
THE HISTORY BOYS (RE-CAST)
by Alan Bennett
Director Nicholas Hytner,
re-created by Simon Cox
Designer Bob Crowley
Lighting Designer Mark Henderson
Music Richard Sisson
Video Director Ben Taylor
Sound Designer Colin Pink
Dialect Coach Michaela Kennen
Company Voice Work Annemette Verspeak
Choreographer Jack Murphy
23 September 2005 Lyttelton
(First performance, followed by tour)

PILLARS OF THE COMMUNITY
by Henrik Ibsen
new version by Samuel Adamson
Director Marianne Elliott
Designer Rae Smith
Lighting Designer Chris Davey
Music Olly Fox
Sound Designer Ian Dickinson
Dialect Coach Majella Hurley
1 November 2005 Lyttelton

PAUL
a new play by Howard Brenton
Director Howard Davies
Designer Vicki Mortimer
Lighting Designer Paule Constable
Music Dominic Mildowney
Sound Designer John Leonard
9 November 2005 Cottesloe

DV8 Physical Theatre
JUST FOR SHOW
a work by Lloyd Newson
Director Lloyd Newson
Set Designers Lloyd Newson and
Naomi Wilkinson
Music John Hardy and Simon Hunt
Costume Designer Christine Cunningham
Video Designer Niall Black
Video Artist Oliver Manzi
Visit 10-19 November 2005 Lyttelton

CORAM BOY
adapted by Helen Edmundson
from the novel by Jamila Gavin
Director Melly Still
Designer Ti Green & Melly Still
Lighting Designer Paule Constable
Music & Soundscore Adrian Sutton
Music directed & Vocal Improvisations
Devised by Derek Barnes
Assistant Music Director/Choir
Manager Jan Winstone
Fight Director Alison de Burgh
Sound Designer Christopher Shutt
Dialect Coach Sally Grace
Company Voice Work Patsy Rodenburg
Project developed by Tom Morris
15 November 2005 Olivier

NT Education Mobile production

TRANSITIONS
by Brian Friél
Director Sean Holmes
Designer Anthony Lamble
Lighting Designer Paule Constable
Sound Designer Fergus O’Hare
Associate Director Tom Daley
Dialect Coach Majella Hurley
Mobile Tours Producer Des James
(Press night 22 September in Brighton)
15 November – 1 December Cottesloe

ONCE IN A LIFETIME
by Moss Hart & George S Kaufman
Director Edward Hall
Designer Mark Thompson
Lighting Designer Hugh Vanstone
Musical Staging Rob Ashford
Music arranged & Directed by Martin Lowe
Associate to Rob Ashford Chris Bailey
Associate Sound Designer Mathew Smethurst-Evans
Dialect Coach Joan Washington
Company Voice Work Patsy Rodenburg
15 December 2005 Olivier

Co-production with Complicite (return)

MEASURE FOR MEASURE
by William Shakespeare
Director Simon McBurney
Designer Tom Pye
Lighting Paul Anderson
Sound Christopher Shutt
Projection Sven Ortel (for Mesmer)
Costume Christina Cunningham
Collaborator Annie Castledine
15 February 2006 Lyttelton

SOUTHWARK FAIR
a new play by Samuel Adamson
Director Nicholas Hytner
Designer Giles Cadle
Lighting Designer Paule Constable
Music Grant Olding
Sound Designer Rich Walsh
Dialect Coach Neil Swain
Company Voice Work Kate Godfrey
16 February 2006 Cottesloe

BURN
a new play by Deborah Gearing

CHATROOM
a new play by Enda Walsh

CITIZENSHIP
a new play by Mark Ravenhill
Director Anna Mackmin
Designer Jonathan Fensom
Lighting Designer Jason Taylor
Music Paddy Cunneen
Sound Designer Christopher Shutt
Dialect and Voice Coach Kate Godfrey
15 March 2006 Cottesloe

Dates given are normally those of Press Nights
TOURS, TRANSFERS & AWARDS

TOURING & VISITING

An Inspector Calls
by J B Priestley
toured from April 2005 to Southampton, Coventry, Cambridge, Poole, Salford Quays, Canterbury, Woking, Bath, Nottingham and Oxford

Matthew Bourne’s Play Without Words
visited Mossoviet Theatre, Moscow as part of the Chekhov International Theatre Festival in July 2005

Tristan & Yseult
a collaboration with Kneehigh Theatre, toured from September 2005 to Bristol, Warwick, Nottingham, Plymouth, Leeds, Salford, and Birmingham

My Fair Lady
by Lerner and Loewe
is on a UK tour from September 2005 to July 2006, visiting Manchester, Birmingham, Cardiff, Edinburgh, Southampton, Liverpool, Bradford, Sunderland, and Plymouth

The History Boys
by Alan Bennett
toured from October to November 2005, visiting Newcastle, Plymouth, Sheffield, Norwich, Salford, Woking, Glasgow, and Milton Keynes

Measure for Measure
by William Shakespeare, which opened at the NT in 2004 as a co-production with Complicite, toured to Poland, Spain, India, Italy, France, and Germany between October and December 2005

Two Thousand Years
by Mike Leigh,
toured to Bath, Salford, Newcastle, Warwick, Malvern, and Cambridge in February and March 2006

Jerry Springer – The Opera

The History Boys
by Alan Bennett
visited Hong Kong, New Zealand and Australia, between February and April 2006

ON BROADWAY

The Pillowman
by Martin McDonagh was at the Booth Theater, from 21 March to 18 September 2005

Democracy
by Michael Frayn was at the Brooks Atkinson Theater, from 3 November 2004 to 17 April 2005

Primo
by Antony Sher was at the Music Box Theater from 8 July to 7 August 2005

The History Boys
transferred to the Broadhurst Theater on Broadway in New York for an initial 12-week run beginning 14 April 2006

AWARDS 2005-06

2005 New York Outer Critics’ Circle Awards
Outstanding Featured Actor in a Play: Jeff Goldblum for The Pillowman

2005 New York Drama Desk Awards
Outstanding Featured Actor in a Play: Michael Stuhlbarg for The Pillowman

Outstanding Sound Design: Paul Arditti for The Pillowman

2005 New York Drama Critics Awards
Best Foreign Play: The Pillowman

2005 New York Tony Awards
Best Scenic Design: Scott Pask for The Pillowman

Best Lighting Design of a Play: Brian McDevitt for The Pillowman

2005 Manchester Evening News Awards
Best New Play: On the Shore of the Wide World by Simon Stephens

Best Actress: Siobhan Finneran for On the Shore of the Wide World

2006 Time Out Live Awards
Best Play: Coram Boy by Helen Edmundson from the novel by Jamila Gavin

2006 Laurence Olivier Awards
Best Play: On the Shore of the Wide World by Simon Stephens

Fleur du Cap Awards, South Africa
Best Solo Performance: Antony Sher for Primo

AWARDS FOR www.stagework.org.uk
since its launch in March 2004

BETT award 2006
English Key Winner
Stage 3 & 4

UK Association of Online Publishing
Design 2005 Winner

UN World Summit Award 2005
E-Learning Global Winner

E-Learning Winner of UK National award

BAFTA Interactive 2005
Learning Winner
Factual Winner
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Bruce ALEXANDER
Geraldine ALEXANDER
Sarah ANNIS
Mark ARENDS
Mikel ARISTEGUI
Thomas ARNOLD
Tom ATTWOOD
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ACTING COMPANY & MUSICIANS 2005-06
Watch This Space

The National’s annual outdoor summer season of theatre, music, film and spectacle took place in and around Theatre Square, and featured a multitude of national and international theatre companies and musicians, with free performances six days a week. Highlights included Mirando Al Cielo, contemporary dance performed on glass; Company FZ’s Besame Mucho cabaret; DJ hairdressing from Sienta La Cabeza; Friches Théâtre Urbain’s vibrant adaptation of Macbeth; an uplifting concert by Sirius B; Metro Boulot Dodo’s interactive garden Spring; and Pigs, a disturbing Polish theatre production by Teatr Biuro Podrozy. The film programme included flytower screenings of Blood Wedding, Steamboy and The Threepenny Opera. Dance Week provided the audience with the chance to jive, salsa, tango, tea dance, belly dance and ballroom dance in the Square. Nearly 27,000 people watched the theatre programme and over 17,000 came to hear the music.

The 44 concerts during Watch This Space featured young award-winning jazz bands such as Polar Bear and the Gareth Lockrane Quintet, a celebration of African music including Pax Harare Dread, Laye Sow and Imbongi, among the world beats were Mek Yek, Klektivo and Liliana Chachian. A full week of dance music and tuition featured Jive, African, Bollywood, Belly Dancing, Merengue and Tango styles culminating in a wonderful Ballroom night featuring The Glenn Miller Orchestra. There was also an impromptu Theatre Square concert by The Inklein String Quartet on 8 July.

Foyer Music

Three hundred and twenty-seven concerts took place on the Concert Pitch stage in the main foyer this year.

Highlights included virtuoso clarinettist Julian Marc Stringlet’s appearance with Paul Clarvis and Stuart Hall of Orquestra Mahatma performing the music of Benny Goodman, new concerts by South African jazz pianist Pete Letanka, the visiting acclaimed French trio Freebidou, Glastonbury folk discoveries Chris Ellis and Celeste Lovic, and Sara Mitra singing love songs on St Valentine’s Day. Familiar faces such as Guillermo, the Andrea Quintarelli Quartet and the Puppini Sisters returned, attracting large audiences, and foyer musicians Michael Berk and Matthew Ord also appeared on stage in Burn/Chatroom/Citizenship.
Platforms

Platforms are an eclectic programme of events taking place across the National’s three auditoriums before the main shows. The series of discussions, talks, interviews and readings this year included appearances by Julian Clary, Christopher Hampton, Lauren Bacall, Michael Pennington, Peter Brook, Jane Fonda, Sheila Hancock, Sandi Toksvig, Alan Bennett, David Hare, Judi Dench, Jonathan Pryce, Ned Sherrin, Peter Stein, Vanessa Redgrave, Patrick Stewart, Eric Sykes and Terry Wogan, often followed by book-signing. One of the most popular events was the cast of *The History Boys* in their ‘end-of-term revue’. Playreadings included new translations of Schiller’s *William Tell* and *The Robbers* and a selection of Lorca’s poetry and short plays with flamenco dancing. Guests for the ‘In Conversation’ summer series were Geraldine James, Michael Sheen, David Harewood, David Bradley and Kenneth Cranham. A special series marked the G8 Conference with a series of new plays by Jean Louis N’Tadi, Dan Rebellato, Rory Kilalea, Richard Bean, Adjoa Andoh and Debbie Tucker Green. In the annual Theatre Quiz, Lesley Manville led a team from *The Pillars of the Community* to a narrow victory over a team from *Once in a Lifetime*.

Exhibitions

The year’s exhibitions were *John Berger: A Telling Eye; Shakespeare Redrawn: cover illustrations for Penguin; A Good Cigar is a Smoke: photographs by James Sparshatt; Hirschfeld’s Hollywood: the film art of Al Hirschfeld; Flogging the Jewels!, a history of the Sphinx theatre company; Off Stage: RADA centenary portraits by Cambridge Jones; Home Ground: Asians in Britain – photographs by Tim Smith; The Linbury Biennial Prize for Stage Design; Dazzle; Masters of Jazz: Photographs by Jamie Hodgson; A Passion For Performance – photographs from the Getty Collection, selected by Nicholas Hytner; Moving Parts: the Place of Things in Past Complicite Productions; Traveltopia: London’s Romany Community; and, in Theatre Square, After The Wave: The Tsunami Remembered.*

Publications

Publications support and add background to the NT and the productions in its repertoire. Programmes for the 18 new productions this year included specially commissioned articles from Peter Ackroyd, Samuel Adamson, Howard Brenton, Roy Foster, Mark Gatiss, Global Witness, Peter Holland, Simon McBurney, Dan Rebellato, Miranda Sawyer, and David Thomson. New books co-published by the NT during the year were *Faber Playwrights at the National*, transcripts of Platforms by Christopher Hampton, David Hare, Tony Harrison, Frank McGuinness and Tom Stoppard, published with Faber; and *With the Rogue’s Company: The National Theatre at Work* by Bella Merlin, following Nicholas Hytner’s production of *Henry IV Parts 1 & 2*, with Oberon Books. All are on sale at the NT Bookshop.
Archive

The Archive exists to preserve and provide access to materials documenting the history of the National Theatre, and its facilities for staff, academics and the public. Archive staff conduct cataloguing and preservation work, direct the records management policy for the National Theatre, provide a public enquiry and photograph library service; and run the Archive research room. Group learning programmes and an induction programme for drama school undergraduate groups are available.

The design for the new NT Archive to be located in the NT Studio has been completed. In planning for the move the Archive has developed an outreach and education programme to exploit the new facilities. The Archive contributed to the annual Designing Britain show at the Design Museum in London (until November 2006): the material loaned illustrates graphic design at the NT in the 1960s, the first major exhibition of NT Archive material. Thanks to a grant from the Royal National Theatre Foundation we have been able to install a new video capture system to record NT productions. The resulting recordings are a huge improvement and will mean NT productions have a rich afterlife. Increasingly, the NT is looking to the web to fulfil its national remit. To this end the Archive is developing digitisation programmes for the online delivery of archive material including a huge audio archive. The new NT Posters website (www.ntposters.org.uk) is the first of these projects to be completed. The Archive website (www.nationaltheatre.org.uk/archive) provides features on the history of the National, a public catalogue for the collection, a searchable database containing details of all NT productions, a document feature and many other resources.

The Archive works with other performing arts archives offering advice to smaller companies and contributing to the development of national performing arts heritage resources and standards, such as the development of a National Performance Database. The Archive’s research audience continues to grow: it welcomes researchers five days a week; enquiries via e-mail, web-form, telephone and letter are answered within a 24-hour response time. The Archive is most grateful for the continuing contribution of volunteers.

Access

Nineteen productions at the NT on the South Bank were audio described for blind and visually impaired people, at a total of 38 performances, and 19 touch tours of sets were given. Eighteen productions were captioned for deaf and partially hearing people; and four productions were signed. In addition the NT was able to offer assisted performances on the UK tours of The History Boys and Two Thousand Years: performances were described and touch tours given in Newcastle, Plymouth, Sheffield, Salford, Milton Keynes, Bath and Cambridge; and captioned performances in Plymouth, Salford, Woking, Bath, Newcastle and Cambridge.
This year, NT Development faced the challenge of raising funds not only for the annual revenue required for core work, and a range of special projects, but also for the capital sum needed to begin the building work to refurbish the NT Studio. The team successfully raised £3.6 m for annual revenue and a further £3.7m for the Studio refurbishment. The combined total is the highest ever for funds raised in one year at the NT. In achieving this, we needed and received increased support from all sectors – companies, individual supporters and charitable foundations.

Travelex has now entered into a second three-year partnership of the £10 Season in the Olivier, Shell is completing its fourth year as sponsor of Shell Connections, the largest of the NT’s educational projects, and Deutsche Bank continues to support Interact, NT Education’s programme which provides workshops in schools, assists teachers and gives children access to performances. Accenture became the NT’s newest corporate partner by becoming sponsor for innovation. It financially supports productions coming out of the NT Studio and provides us with its time and expertise to be more innovative with our communications technology.

Support from individuals and from charitable foundations reached a new high point over the year. Many new members and donors responded positively to the appeal and many longstanding supporters gave more to help the NT to reach its goals. During 2005-06 major grants were received towards the redevelopment of the NT Studio from The John Lyon’s Charity, The Foyle Foundation, The Deborah Loeb Brice Foundation, Arts Council England and the Royal National Theatre Foundation. Significant grants were also received from The Fidelity UK Foundation, The Foundation for Sport and the Arts and The Heritage Lottery Fund. In addition, a number of individual supporters gave very generously to this key project. After fundraising during 2004-05 and 2005-06, at 31 March 2006 there was £300,000 left to raise to meet the £6m target.

The encouragement and financial support received this year have been vital and the NT would like to express gratitude to the many people and organisations that have supported us by recognising them in the following pages. Their help is invaluable and we are immensely grateful for their continuing commitment and the way in which they enrich our work.

The National’s drive for increasing accessibility and encouraging new work will continue to mean a need for even greater support from trusts and individuals at all levels of giving, and for establishing the best partnerships with selected companies.
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Miroslav Spisak
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Janet Summerton
Marta Szabla
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Sherry Neythus
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Mike Finch
Amanda Harrison
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Guy Kendall
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David Langford
Kieron Lillis
Denis McCormick
Stuart McManus
Dave Meredith
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Phil O’Connell
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Dennis Wiles
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Louise Faulkner
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Noga Verber
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Carol Slavid

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Katie Barrett
Laura Benson
Teresio Blanchetti
Kate Bishop
Stephanie Bradbury
Esther Bunting
Ian Burr
Tess Butler
Owen Bywater
Frances Campbell
Emma Carroll
Ruth Carter
Katrina Chapman
Richard Charlton
Jo Clark

Ruth Guasch
Stephanie Compton
Robin Cruz
Jenny Dawes
Nicholas Doherty
Sian Edward
Nicola Faulkner
Annette Franklin
Columbine Goacher
William Goddard
Susan Gregory
Alex Grey
Paul Harland
John Heffernan
William James
John Johnson
Muzz Khan
Stela Kin
Jean Kirwan
Paula Knight
Reuben Lane
Keith Lawson
William Lee
Jacinta Marasco
Maureen Marsh
Luc Mollinger
Edward Mosse
Noah Moxham
Marta Naranjo
Caitlin Onick
Julia Parr
Christina Petrie
Albert Pizzala
Claire Ronan
Rosalyn Slater
Marsha Solon
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Robyn Steyn
Zie Stokes
Sean White
Felix Wightman
Mark Wilkinson

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Alessandra Satta

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Elaine Chapman
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Glenn Templeman
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Emma B Lloyd
Eric Lumsden
Kerry McDevitt
David Milling
Trish Montemuro
Jo Nield
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Brewwyeen Rowland
Andrew Speed
Jane Suffling
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Eddie Keogh
Rachel Lonergan
Catherine Miller
Clive Paget
Matthew Poxon
Simon Stephens

TECHNICAL
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Gary Sparkes
Fiona Oram
Heike Römer

Costume
Carol Lingwood

Costume Production
Harriet Balsom
Emma Bowers
Clare Carter
Sue Crawshaw
Arabella Dean
Reuben Hart
Ashley Holton
Liz Honeybone
Jacqui Hunter
Breda Jack
Madeleine Kitchin
Louise Ramsden
Anna Samuelson
Jean-Claude Savriacouty
Karen Frances Smith
Gilli Thompson
Sara Wan

Costume & Props Hire
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Linda Cox
Guy Goodbody
Anthony Kelly
Emma Sunley

Wardrobe
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Amanda Brown
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Alicia Hood
Louise Jenkins
Jo Kühn
Jo Lusted
Julie Burns McKenzie
Ruth McKinlay
Lucy Martin
Ralph Mills
Emma Patrick
Michelle Rodda
Michael Roff
Philip Symmonds
Elize Van Velden
Steve Walker
Genny Waller

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Steve Binks
Richard Bradshaw
Laurence Clayton
Simon Fraulo
Helen Holbrook
Chris Howells
Archie Jenkins
Cathy Joyce
Julian McCready
Paul McLeish
Philip Mills
Alex Murphy
Jo-Anne Parkinson
Matt Pittman
Chris Pye
Chris Savvides
Mark Seaman
Catriona Silver
Nick Simmons

**Sound**
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Clive Bryan
Julie Cole
Robert Donnelly-Jackson
Ed Ferguson
Yvonne Gilbert
Wayne Harris
Zoe James
Rebecca Pinfield
Matthew Smethurst-Evans
Ben Vernon
Rich Walsh

**Stages**
Mark Adams
Roy Bernard
James Bruce
Harry Burden
Tony Collins
Simon Cranidge
Robert Cross
Michael Day
Adam Fretwell
Richard Gosling
Alan Gribben
Anthony Gustar
Danny Halsey
Lee Harrington
Jim Henry
Martin Jenkins
Leon King
Lloyd Maclean
David Malaley
Martin Mardon
Lee Miseldine
Simon Nott
Danny O’Neill
Andy Ormesher
Prapit Pankhania
Barry Peavot
Roger Peavot
Ken Pedersen
Bill Penston
Des Powell
Rashid Rashman
Jill Reid
Robert Sim
Bob Southan
Neil Stockford
Paul Swann
Richard Tarr
James Taylor
Duncan Weir
Matthew Wheeler
Kevin Wood

**Wigs**
Joyce Beagarie
Gillian Blair
Adele Brandman
Renata Hill
Judith Latka
Nicki Mayhew
Sarah Naas
Suzanne Scotcher

**Workshops**
Fraser Burchill
Paul Evans
Jane Slattery
Hilary Vernon-Smith
Terri Anderson
Henryk Borowski
Stephen Brown
Stephen Cartwright
Pascal Contos
Ian Cooper
Bruce Dunning
Allan Edwards
Daina Ennis
Gavin Gibson
Wendy Hall
Victor Hamilton
Colin Humphries
Mark Jeffery
Alan McCabe
Michelle McLucas
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John Pickersgill
David Price

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Tracey Russell
Kirsten Shiel
Eleanor Smith
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John Blurton
Richard Brett
Paule Constable
Richard Cowell
Paul Groothuis
Paul Sadler
Dick Straker
Mike Timlin
Mike Walker
PLAYS OPENING 2005-06

12. Pillars of the Community, Lesley Manville and Damian Lewis  Photo: Simon Annand
14. Just For Show, Paul White and Matthew Morris  Photo: Jin Her Wang
15. Coram Boy, Paul Ritter and company  Photo: Catherine Ashmore
16. Translations, Eugene O’Hare, Jane Murphy, Aislinn Mangan, Mairead McKinley, Tony Roehr, Kenny Ireland and David Gantly  Photo: John Haynes
17. Once in a Lifetime, David Suchet and Adrian Scarborough (centre)  Photo: Catherine Ashmore
19. Southwark Fair, Con O’Neill, Michael Legge and Rory Kinnear  Photo: Catherine Ashmore
20. Burn, Robert Boulter, Andrew Garfield, Javone Prince and Alex Tregear  Photo: Stephen Cummiskey
21. Chatroom, Matt Smith  Photo: Stephen Cummiskey
22. Citizenship, Claire-Louise Cordwell, Naomi Bentley, Andrea Riseborough, Farzana Dua Elahe and Sid Mitchell  Photo: Stephen Cummiskey
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.

The Board and its role

The governing body is the Board whose members are non-executive and unpaid. Board members are directors of the Company under the Companies Act and charity trustees. The Board has responsibility for the policy and for the administration and general control of the National.

In order to fulfil its responsibilities, the Board appoints an Artistic Director and it is directly involved in the appointment of other members of the Executive. It delegates many of its functions to the Artistic Director, through his contract of employment, and these are exercised by him subject always to the Board’s over-riding authority.

The term “Director” is the traditional title used at the National for the post of Artistic Director. The Director is not a director under the Companies Act, nor are the other members of the Executive which includes the Executive Director, Finance Director and General Manager, nor are other members of the National’s senior management whose titles include the word “Director”.

The Director was appointed for an initial term of five years from 1st April 2003. It is the duty of the Director to further the artistic reputation of the National and to ensure that the management of the National is efficient, effective and run in accordance with good business practice. The Board delegates to the Director the selection and staging of all theatrical productions and events performed at, and under the auspices of, the National.

The Director reports to the Board on the National’s repertoire and other activities on an on-going basis, which the Board routinely considers in the context of the National’s financial circumstances. The Board recognises that it is of central importance that it does not interfere in repertoire decisions, in the normal course. However on at least an annual basis it holds a discussion, with the Director, to reflect on the effectiveness of the artistic programme against the National’s remit and the artistic vision of the Director for the National as agreed by the Board.

The Board has a Schedule of Matters which are required to be brought to its attention for decision so that effective control is maintained over strategic, financial, organisational and compliance issues. The Schedule is regularly reviewed by the Board. The Schedule and the terms of reference of Board committees set the operational framework for the Board to fulfil its responsibilities.

The Board has access to independent professional advice if necessary, at the National’s expense. All Board members have access to the advice and services of the Company Secretary who is responsible to the Board for ensuring that Board procedures are followed.

The Board has six scheduled meetings each year and meets on other occasions as business requires. The Director and the other members of the Executive generally attend meetings of the Board. The National’s affairs are subject to continuous scrutiny by Arts Council England; a representative of Arts Council England is entitled to attend Board meetings.
Appointment and Terms of Office of Board Members

Before March 2001, the members of the Board were appointed by the Secretary of State for Culture, Media and Sport. Since that date, the Board has appointed its own members.

The Nominations Committee, whose members are listed on p63, is empowered by the Board to review the structure, size and composition of the Board and, in the light of that review, to make recommendations to the Board with regard to appointments.

Under the terms of the Articles of Association, Board members may be appointed for an initial term of up to four years, such period generally being three years. This first term may be followed by re-appointment for a further period of up to four years. Any re-appointments thereafter are made only in exceptional circumstances.

Board members at the date of this Report are listed on the opening page. All Board members who served during the year under review were: Anjali Arya, Sir Hayden Phillips GCB, Susan Chinn, James Hill (retired 31 May 2005), Nicola Horlick, Rachel Lomax, Caragh Merrick, Grahame Morris, Caro Newling, Ben Okri OBE (retired 20 July 2006), André Ptaszynski, Rt.Hon Lord Smith of Finsbury, Edward Walker-Arnott, Nicholas Wright.

Induction and Training

The Company Secretary ensures that induction and training is given to Board members. The induction and training offered to individual Board members is appropriate to their knowledge and experience. All new Board members receive an induction pack of information about the National and how it operates, and written guidance as to their individual and collective responsibilities as charity trustees and company directors. In addition, each new Board member has two induction days at the National comprising meetings with the NT Executive and managers, and a tour of the National's building, which together provide a comprehensive picture of the National and its activities. Board members are invited from time to time to Trustee training seminars offered by external professionals.

At least once a year the Board conducts a self-appraisal at which it considers how it operates as a group, how well it has fulfilled its legal and other responsibilities and in what way it adds value to the operation of the National. The Chairman obtains, in advance of the Board's discussion, the views of the Director and Executive Director. The Chairman is responsible for ensuring that agreed actions arising from the Board appraisal are implemented.

Risk Management

The Board reviews and assesses the risks - strategic, operational and compliance - to which the organisation may be exposed. A risk register identifies those risks and assigns specific actions and responsibilities for mitigating them. The risk management process is ongoing, and is regularly reviewed by the Board and is considered in detail by the Finance and Audit Committee. Actions required to mitigate risks are incorporated into the organisation's Business Plan. The Finance and Audit Committee receives regular reports from the Compliance Group, a management committee, with responsibility for the identification and management of compliance risks across the organisation.
Finance and Audit Committee

The Finance and Audit Committee's areas of responsibility are: Finance and Control, Audit and Risk. The Committee meets routinely five times a year and at other times as required. It reports to the full Board regularly. The members of the Committee are listed on p63.

The Committee monitors and reviews financial performance, financial management, internal financial and management reporting arrangements, including, in particular, the preparation and monitoring of budgets. It also deals with such other matters as may be specifically delegated to it by the Board.

The Committee monitors and reviews the effectiveness of material internal controls, including operational, financial and compliance controls and risk management systems. The internal control systems are designed to meet the National's particular needs and the risks to which it is exposed, to manage those risks and to provide reasonable assurance against misstatement or loss.

The Committee is responsible for monitoring and reviewing matters relating to the preparation and production of the annual financial statements of the National and its subsidiaries. Specifically, in terms of annual statutory accounts, this includes consideration of accounting policies, levels of disclosure, risk management policies, compliance with applicable corporate governance requirements, and reviewing any relevant matters relating to annual financial statements raised by the external auditors, or the internal auditor, as a result of audit work.

The Finance and Audit Committee makes recommendations to the Board regarding the appointment of the external auditors and approves their remuneration and terms of engagement. The Committee approves the appointment and termination of the appointment of the internal auditor, regularly meets the internal auditor and reviews the management action arising from internal audit recommendations. During the year new terms of reference for the Internal Auditor were agreed. The internal auditor has the right to meet the Committee in the absence of executive management.

Remuneration Committee

The Board appoints members of the Executive and determines their contracts of employment. The Remuneration Committee of the Board considers and determines from time to time the general principles affecting the remuneration packages of the members of the senior management team at the level immediately below the Executive, and the detail of the remuneration packages of the Director, the Executive Director, the Finance Director, the General Manager, and the Company Secretary. The members of the Remuneration Committee are listed on p63.

Development Council

The Development Council whose members are listed on p63 is a committee of the Board. Its members are appointed by the Board for agreed terms. The Council was set up by the Board to provide a specific mechanism to assist the Board in fund raising for the National both generally from year to year and for special projects. Membership of the Council is drawn from the Board itself and from co-opted members appointed by the Board. The Council meets at least four times a year under the chairmanship of Susan Chinn who is also a member of the Board. The Chairman of the Board, Sir Hayden Phillips, is ex officio a member of the Council. Currently one other Board member is also a member of the Council. The Council reports regularly to the Board through its chairman.
Education Committee
During the year, the Board agreed to set up an Education Committee, the first meeting of which was held in June 2006. It currently comprises two Board members and two co-opted members who are experts in the field. The Committee’s chairman is the Chairman of the Board. The members are listed on p63. The role of the Committee is to provide guidance on the development of NT Education policy, and it will make recommendations on NT Education policy to the National's Board. It will also advise on, and develop with management, strategies for implementing NT Education’s policy through its programmes, and it will monitor and review those programmes.

Repertoire Decision Making and the Role of the Executive
The Director is supported in making repertoire decisions by the National’s two Associate Directors, and also draws on the advice of the NT Associates (who are listed on p63). The Executive Director works closely with and supports the Director. The Executive currently consists of the Director (Nicholas Hytner), the Executive Director (Nick Starr), the Finance Director (Lisa Burger), and the General Manager (Maggie Whitlum). Together they are responsible to the Board for the artistic programme and the management of the National. The Executive works actively with the Board to ensure that the remit of the National is fulfilled, that the work of the National remains of the highest quality, and that the organisation is managed efficiently and cost-effectively.

The Board collectively, and individually through the Chairman and the Chairman of the Finance and Audit Committee, monitors the performance of the Executive and, where necessary, questions the quality, effectiveness and timeliness of information provided to the Board by the Executive. The Board seeks to support the Executive in a culture of mutual confidence and trust.

Staff and Internal Policies
The National employs on average 690 staff as well as engaging actors, musicians and other theatre professionals. A full list of its staff appears on p28-31.

Inclusivity and Diversity
It is essential that an organisation that is truly national should represent and draw talent from all parts of society. The National endeavours to operate across all its activities without discrimination, directly or indirectly, in relation to sex, sexual orientation, disability, race, ethnic or national origin, religious or philosophical belief, or age.

All staff are required to co-operate with the National’s policies and procedures to promote inclusivity and diversity. Managers carry the responsibility to ensure that all practices in their departments conform to the overall policy and procedures. Communication and refresher training on inclusivity and diversity issues will be given regularly. The National welcomes and values the support of its recognised trade unions in the implementation of the Inclusivity and Diversity policy.

Employee Involvement
The National seeks to engage all employees and others who work at the National in its activities and achievements. There are a number of routine communication methods, such as management meetings, company meetings, departmental staff meetings, regular e-mailed information sheets and the intranet. All staff are invited to a weekly meeting, led by the Director, at which staff are kept up-to-date with the activities of the organisation, such as repertoire and casting decisions and box office results, and with new developments. The recognised trade unions are engaged in formal consultation as required.
Volunteers
All the members of the Board (listed on the opening page), and its committees (listed on p63) are volunteers. The only department which routinely relies on the contribution of volunteers is the Archive. During the year, seven volunteers worked at the Archive.

Health and Safety
The health and safety team is closely involved in many areas of the organisation. It advises on and assists with health & safety aspects of productions, engineering projects, special events, accident and incident investigations and training. It provides information and guidance on legislation, safe systems of work and safety technology.

This year it has reviewed how staff work at height and it has made recommendations on the actions that need to be taken to make these activities as safe as possible. Reviews are under way to ensure that the National is complying with the Vibration at Work Regulations and the Noise at Work Regulations.

As part of the business recovery plan the health and safety team conducted two training exercises to test the organisation’s procedures and communications systems and to give managers the opportunity to work together under pressure in controlled conditions.

An initiative to introduce a consistent health and safety culture in the Technical Departments is under way. Its purpose is to ensure that health and safety becomes a fundamental part of everyday work and is not seen as an onerous extra.

A review of the National’s compliance with Health and Safety legislation has been conducted for the Risk Register and recommendations on actions to improve performance made.

Environmental Policy
During the year, the National achieved improvements in waste management and recycling. It had recycling programmes for glass, cardboard and paper. It now disposes of approximately 120,000 glass bottles a year, 14,000 kg of cardboard and approximately 15,000 kg of waste paper a year for recycling. Polystyrene, aluminium cans and plastic are also sent for recycling. The National will endeavour to achieve further improvements in the year ahead. High on the National’s agenda, in part for environmental reasons and in part to reduce costs, are a number of initiatives designed to improve its use of resources, initially through reducing consumption of electricity and water.

Trading activities
Royal National Theatre Enterprises Limited (“RNTE”) is responsible for the National’s trading activities. The National’s Board is responsible for the appointment of the directors of RNTE. More information about the trading activities of RNTE is set out on p62.

Connected Charities
The Royal National Theatre Foundation has objects related to those of the National and, in particular, makes grants to the National from time to time. It is administered by and has its address at the National Theatre. Its trustee body is independent of the National and comprises 11 trustees, of whom two currently have a direct connection with the National. Two grants were made by the Royal National Theatre Foundation to the National in the financial year, being £87,000 for the Performance Archive and £500,000 towards the redevelopment of the NT Studio. In addition, it made benevolent grants to members and former members of staff and company.

The American Associates of the Royal National Theatre (AARNT) is a 501c3 not-for-profit charity registered in New York. Its control is independent of the National. The total amount of grants made in the financial year by AARNT to the National was £425,030.
The National's key financial objective is to ensure financial stability and continued solvency year on year so that it can pursue its artistic aims and objectives. Specific objectives for the year included:

- Allocation of more resource to the repertoire through £1m increase in direct production expenditure
- Continuing to make the NT accessible to a broad constituency through its pricing policy
- Producing a full year of touring activity within the Arts Council Grant
- A drive towards continued financial stability by progressing initiatives which will contribute to establishing a sustainable operating model
- Maintaining an unrestricted operating reserve of £0.5m
- Maintaining a capital plan which will ensure sufficient resources are available for maintenance of the National's building and equipment.

The outturn on unrestricted operations was a small deficit of £161,000. The NT goes forward into 2006-07 with a surplus of £718,000 on unrestricted reserves, and having made good progress against the final objectives.

The National Theatre has adopted SORP 2005 in preparing its financial statements and the statement of financial affairs (SOFA) balance sheet and notes are set out from page 49 onwards. Below is a simplified income and expenditure account which focuses on the activity on the National’s unrestricted funds.

### Activity on unrestricted funds

<table>
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<td></td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box office receipts and touring income</td>
<td>11,940</td>
<td>30%</td>
<td>13,528</td>
<td>33%</td>
</tr>
<tr>
<td>Sponsorship, donations and grants</td>
<td>2,745</td>
<td>7%</td>
<td>3,426</td>
<td>8%</td>
</tr>
<tr>
<td>Other income</td>
<td>1,723</td>
<td>4%</td>
<td>1,235</td>
<td>3%</td>
</tr>
<tr>
<td>Arts Council grants</td>
<td>17,281</td>
<td>44%</td>
<td>16,360</td>
<td>40%</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>39,421</td>
<td>100%</td>
<td>41,268</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct cost of performances</td>
<td>22,384</td>
<td>58%</td>
<td>21,396</td>
<td>57%</td>
</tr>
<tr>
<td>Operating costs</td>
<td>10,788</td>
<td>28%</td>
<td>10,248</td>
<td>27%</td>
</tr>
<tr>
<td>Trading expenditure</td>
<td>5,400</td>
<td>14%</td>
<td>5,900</td>
<td>16%</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td>38,552</td>
<td>100%</td>
<td>37,544</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Net incoming resources before transfers</strong></td>
<td>839</td>
<td></td>
<td>3,724</td>
<td></td>
</tr>
<tr>
<td><strong>Transfers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital and maintenance fund</td>
<td>(1,000)</td>
<td></td>
<td>(2,550)</td>
<td></td>
</tr>
<tr>
<td>Front of House improvements</td>
<td>-</td>
<td></td>
<td>(500)</td>
<td></td>
</tr>
<tr>
<td><strong>Net movement in funds</strong></td>
<td>(161)</td>
<td></td>
<td>674</td>
<td></td>
</tr>
</tbody>
</table>
Principal Funding Sources

The National generates income from its own sources – box office, fundraising, trading income and other sundry sources including the revenue from the transfer of shows – and is funded by Arts Council England (ACE) and other grant income.

Arts Council England Funding

The National is a regularly funded client of ACE and the terms under which funding is received are set out in a funding agreement. The revenue grant for the year increased by £0.9m to £17,261,000 this second year of a planned two year grant increase and included £494,000 for touring activity. The impact of grant increases over the last six years has been to claw back losses in real value during periods of standstill funding in the late eighties and mid nineties and restore the grant to 1985 levels. The ACE has confirmed the National will receive an inflationary uplift of 2.75% for the years commencing April 2006 and April 2007 but no announcement has yet been received regarding the grant for the year commencing April 2008.

Box Office Income

After two years of historically high box office in 2003-04 and 2004-05 attendances and income fell back slightly in 2005-06. There were 43 fewer performances in the main houses, resulting from a two week dark period for maintenance in the Olivier and a year on year increase in the number of new productions in both the Olivier and Lyttelton (new productions require the theatre to be closed for technical rehearsals).

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
<td>230</td>
<td>271</td>
<td>276</td>
<td>356</td>
<td>375</td>
<td>320</td>
</tr>
<tr>
<td>Lyttelton (Main House)</td>
<td>263</td>
<td>238</td>
<td>149</td>
<td>268</td>
<td>304</td>
<td>280</td>
</tr>
<tr>
<td>Lyttelton (Transformation Season)</td>
<td>-</td>
<td>-</td>
<td>50</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Loft</td>
<td>-</td>
<td>-</td>
<td>18</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>92</td>
<td>89</td>
<td>102</td>
<td>96</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>585</td>
<td>598</td>
<td>585</td>
<td>731</td>
<td>775</td>
<td>663</td>
</tr>
</tbody>
</table>

Attendance as % of capacity

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
<td>339</td>
<td>321</td>
<td>325</td>
<td>340</td>
<td>360</td>
<td>335</td>
</tr>
<tr>
<td>Lyttelton (Main House)</td>
<td>338</td>
<td>357</td>
<td>209</td>
<td>349</td>
<td>373</td>
<td>335</td>
</tr>
<tr>
<td>Lyttelton (Transformation Season)</td>
<td>-</td>
<td>-</td>
<td>114</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Loft</td>
<td>-</td>
<td>-</td>
<td>209</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>349</td>
<td>363</td>
<td>331</td>
<td>369</td>
<td>361</td>
<td>347</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,026</td>
<td>1,041</td>
<td>1,188</td>
<td>1,058</td>
<td>1,094</td>
<td>1,037</td>
</tr>
</tbody>
</table>

Fundraising

The development department raises funds for both general and specific (restricted) purposes. £2.7m was raised for unrestricted operations and a further £2.0m raised for restricted funds. The department continued to raise funds for the Studio refurbishment campaign and secured pledges of £2.8m bringing the total pledged to £5.8m out of a total campaign target of £6m.

Also reported under fundraising is £0.6m of non-statutory grants for education projects. Further details of how this income divides between activity specific and general purposes are given in notes 2 and 3 to the accounts.

Trading

Trading operations including catering, bookshop, programmes, car-park and costume hire are conducted through the National's wholly owned subsidiary Royal National Theatre Enterprises Limited. The subsidiary pays its profits after a charge for overheads to the National under Gift Aid. Total income generated of £5.7m was less than the previous year but in line with audience attendances.
Other Income
Exploitation and rights income for the year totalled £0.6m. Half of this sum came from the First Look Deal with the NT’s US partners and the balance earned in royalties from the transfer of NT productions, most notably The Pillowman, which transferred to Broadway.

Education fee income for the year was £0.5m and represented income earned from Theatreworks, and ticket income and fees charged for workshops and performances.

Revenue Expenditure

Performances at the National
The NT mounted 23 productions in the year across the three theatres of which 17 were new – two more than the prior year. Expenditure on capitalisation and running costs increased from £12m to £13.2m as planned.

There were seven new productions in the Olivier including The Royal Hunt of the Sun, the first production in the 2006 Travelex Season. Following the National’s accounting policy all rehearsal and production costs were expensed on the first night of the show although only 3 productions fell in the financial year.

Touring
Total direct expenditure of £1.3m reflected a full touring programme of 14 weeks in the UK and a three week international tour of The History Boys. Box office income was very strong offsetting the cost to the NT of UK regional touring.

Education
Education activity is funded from unrestricted and restricted funding sources. Total expenditure was £2.7m of which £0.9m came from the National’s core funds. This represented a year on year increase of £0.4m of which £0.3m was attributable to the successful reintroduction of small scale touring.

Other Charitable Expenditure
Research and development expenditure includes the costs of developing new work at the NT Studio, commissioning new plays and the associated support costs of these activities. Total expenditure for the year of £1.4m represented a 10% increase on the previous year as planned.

Amplification covers the strand of work designed to broaden the experience of existing and new audiences and comprises platform discussions and performances, the NT Archive, music in the foyer and the programme of free entertainment in the summer, Watch This Space. Total spend for the year was just under £1m.
Reserves and Financial Policies

Unrestricted operations fund

The policy for budgeting annual income and expenditure is that 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.

A sum of £1m has been identified as a target level of unrestricted reserves to achieve financial stability on an on-going basis and, within that sum, £0.5m is held to recognise the volatility in box office revenue as between budget and actual out-turn. The fund balance at 2 April 2006 was £0.7m and the Board will work towards achieving the target level over the next five years.

Designated Funds

Buildings and Equipment 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 and hold a cash reserve of £0.5m.

The windfall success of 2004-05 provided the funds for £2.55m to be transferred to the provision for capital and maintenance in that year and allow for a smaller sum to be provided in 2005-06 whilst maintaining the three year capital plan. The provision for 2005-06 was £1m and depreciation of £1.3m was charged to the fund. Expenditure on capital equipment was £1.94m and the cash balance at 2 April available for future capital expenditure is £1.4m. Looking forward the budgeted transfer for 2006-07 is set at £1.6m and provided this is achieved and a transfer made in 2007-08 of £1.7m there will be sufficient funds to meet the plan for the period 2005-06 – 2007-08.

Work is under way on a ten-year plan to address longer term capital requirements and early indications show this will require additional funding.

Front of House Improvements Fund

£0.5m was designated in 2004-05 to continue the enhancement of the National’s public spaces. £51,000 was spent during the year on further work on the illumination of the building and refurbishment of the Lyttelton Café will commence in autumn 2006.

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 18 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.

Long Term Funds

Modernisation fund

This represents expenditure on the remodernisation of the building funded with an award of £31.6m from the Arts Council lottery made in June 1996 and £10.8m partnership funding raised by the NT. Work continues on a number of rear of house technical projects and during the year £257,000 has been drawn down taking the total grant drawn to £29.8m. Expenditure on the building and equipment is capitalised within fixed assets whilst depreciation on the assets in use is charged against the fund. The balance on the reserve represents the amount required to meet the full depreciation cost of the assets purchased and will reduce to nil over time.
Studio Fund
This fund was set up for the refurbishment costs, funding and subsequent depreciation of the Studio. Building work commenced in September 2006 for 12 months and other than fundraising costs, expenditure to date is carried forward within fixed assets as part of work in progress.

Musical Fund
The fund used for the development of musical work at the National Theatre is classified as a long term fund because activity will last more than 18 months. It is however replenished with income from works previously developed through this fund and there are regular draw downs.

Investment Policy
In formulating an investment policy, the Board has recognised that whilst it may have surplus funds to invest, these are likely to be called upon in the short term. The policy is to maintain high levels of capital security by minimising credit risk, minimising interest rate risk, maximising returns and liquidity and maintaining low transaction costs.

Financial Risk Management
The following statements summarise the Board’s policy in managing identified forms of financial risk.

Price risk: The National endeavours to limit ticket price increases to no more than inflation and hold its lowest ticket price at £10. Sixty-five percent of the cost base of the National comprises payments to staff or individuals. Salaries are reviewed annually and contracts with suppliers based on current market prices. Funding from the ACE covers approximately 40% of the cost base. For financial years commencing April 2006 and April 2007 the National will receive increases in funding that are in line with forecast inflation. The National is sensitive to price risk if the funding settlement is less than inflation or if a major supplier increases prices by more than inflation.

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 two major clearing banks. 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.

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.

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 Annex (the Studio), The Cut, London SE1 is owned by the National and this building was listed in March 2006.

Statement on Disclosure of Information to the Auditors
So far as each director is aware, there is no relevant audit information of which the company's auditors are unaware. Each director has taken all the steps (such as making enquiries of other directors and the auditors and any other steps required by the director’s duty to exercise due care, skill and diligence) that he ought to have taken in his duty as a director in order to make himself aware of any relevant audit information and to establish that the company’s auditors are aware of that information.

The directors are responsible for the maintenance and integrity of the corporate and financial information included on the company’s website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.
Directors' Transactions

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 Directors’ Responsibilities in Respect of the Annual Report and the Financial Statements

The directors 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).

The directors are responsible for preparing financial statements for each financial year which give a true and fair view, in accordance with United Kingdom Generally Accepted Accounting Practice, of the state of affairs of the company and group and of the profit or loss of the company and group for that period. In preparing those financial statements, the directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Make judgements 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 directors confirm that they have complied with the above requirements in preparing the financial statements.

The directors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the company and the group and enable them to ensure that the financial statements comply with the Companies Act 1985, the Statement of Recommended Practice ‘Accounting and Reporting by Charities 2005’ and the governing document. They are also responsible for safeguarding the assets of the company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Auditors

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

The information set out in the preceding pages forms the Directors’ report for The Royal National Theatre for the 52 weeks ended 2 April 2006.

By order of the Board

Sir Hayden Phillips
Chairman
22 August 2006
We have audited the financial statements of The Royal National Theatre for the year ended 2 April 2006 which comprise the statement of financial activities, the balance sheets, the cash flow statement and the related notes. These financial statements have been prepared under the accounting policies therein.

Respective responsibilities of directors and auditors

The trustees are also directors of Royal National Theatre for the purpose of Company Law. As described in the Statement of Directors’ Responsibilities the directors are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Our responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. This report, including the opinion, has been prepared for and only for the company’s members as a body in accordance with Section 235 of the Companies Act 1985 and for no other purpose. We do not, in giving this opinion, accept or assume any 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.

We report to you our opinion as to whether the financial statements give a true and fair view and are properly prepared in accordance with the Companies Act 1985. We also report to you whether the Annual Report is consistent with the financial statements. We also report to you, if in our opinion, the charitable company has not kept proper accounting records, if we have not received all the information and explanations we require for our audit, or if information specified by law regarding directors’ remuneration and transactions is not disclosed.

We read other information contained in the Annual Report, and consider whether it is consistent with the audited financial statements. We consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the financial statements. Our responsibilities do not extend to any other information.

Basis of audit opinion

We conducted our audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the directors in the preparation of the financial statements, and of whether the accounting policies are appropriate to the charitable company’s circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.
Opinion

In our opinion:

- the financial statements give a true and fair view, in accordance with United Kingdom Generally Accepted Accounting Practice, of the state of the charitable company’s affairs at 2 April 2006 and of its net outgoing resources, including its income and expenditure, and cash flows for the year then ended;
- and the financial statements have been properly prepared in accordance with the Companies Act 1985, and
- the information given in the Annual Report is consistent with the financial statements.

PricewaterhouseCoopers LLP
Chartered Accountants and Registered Auditors, London
24 August 2006
Statement of Financial Activities
for the 52 weeks ended 2 April 2006

<table>
<thead>
<tr>
<th>Note</th>
<th>Unrestricted funds 52 wks to 2 April 2006</th>
<th>Restricted funds 53 wks to 3 April 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td><strong>Incoming resources</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Voluntary income</strong></td>
<td>2.3</td>
<td>20,006</td>
</tr>
<tr>
<td><strong>Activities for generating funds</strong></td>
<td>25</td>
<td>5,752</td>
</tr>
<tr>
<td><strong>Investment income</strong></td>
<td>201</td>
<td>14</td>
</tr>
<tr>
<td><strong>Incoming resources from charitable activities</strong></td>
<td>4</td>
<td>13,462</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td>39,421</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Resources expended:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Costs of generating voluntary income</strong></td>
<td>725</td>
<td>0</td>
</tr>
<tr>
<td><strong>Fundraising trading:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cost of goods sold and other costs</strong></td>
<td>25</td>
<td>5,400</td>
</tr>
<tr>
<td><strong>Charitable activities</strong></td>
<td>5</td>
<td>32,231</td>
</tr>
<tr>
<td><strong>Governance costs</strong></td>
<td>5</td>
<td>226</td>
</tr>
<tr>
<td><strong>Total resources expended:</strong></td>
<td>38,582</td>
<td>1,368</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net incoming/(outgoing) resources before transfers</strong></td>
<td>839</td>
<td>(1,354)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Gross transfers between funds:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Capital and maintenance reserve</strong></td>
<td>18</td>
<td>(1,000)</td>
</tr>
<tr>
<td><strong>Net movement in funds</strong></td>
<td>(161)</td>
<td>(311)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Reconciliation of funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total funds brought forward</strong></td>
<td>879</td>
<td>4,704</td>
</tr>
<tr>
<td><strong>Total funds carried forward</strong></td>
<td>716</td>
<td>4,393</td>
</tr>
</tbody>
</table>

All incoming resources and resources expended are derived from continuing activities.

There are no other gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been prepared.

The accompanying accounting policies and notes form an integral part of these financial statements.

The statement of financial activities incorporates an income and expenditure account.
## Balance Sheet at 2 April 2006

<table>
<thead>
<tr>
<th></th>
<th>Group 52 weeks to 2 April 2006 £'000</th>
<th>Company 52 weeks to 2 April 2006 £'000</th>
<th>Group 53 weeks to 3 April 2005 £'000</th>
<th>Company 53 weeks to 3 April 2005 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible fixed assets</td>
<td>12,991</td>
<td>12,991</td>
<td>15,820</td>
<td>15,820</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stocks</td>
<td>277</td>
<td>57</td>
<td>379</td>
<td>54</td>
</tr>
<tr>
<td>Cost of productions not yet opened</td>
<td>245</td>
<td>245</td>
<td>255</td>
<td>255</td>
</tr>
<tr>
<td>Debtors</td>
<td>1,868</td>
<td>2,699</td>
<td>2,451</td>
<td>3,478</td>
</tr>
<tr>
<td>Short term cash deposits</td>
<td>6,612</td>
<td>6,812</td>
<td>6,627</td>
<td>6,619</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>1,779</td>
<td>949</td>
<td>2,928</td>
<td>1,916</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>10,781</td>
<td>10,562</td>
<td>12,640</td>
<td>12,322</td>
</tr>
<tr>
<td><strong>Creditors: amounts falling due within one year</strong></td>
<td>(5,290)</td>
<td>(5,066)</td>
<td>(5,753)</td>
<td>(5,428)</td>
</tr>
<tr>
<td><strong>Net current assets</strong></td>
<td>5,491</td>
<td>5,496</td>
<td>6,887</td>
<td>6,894</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>18,482</td>
<td>18,487</td>
<td>22,707</td>
<td>22,714</td>
</tr>
<tr>
<td><strong>Represented by:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations fund</td>
<td>718</td>
<td>723</td>
<td>879</td>
<td>886</td>
</tr>
<tr>
<td>Designated funds</td>
<td>4,393</td>
<td>4,393</td>
<td>4,704</td>
<td>4,704</td>
</tr>
<tr>
<td><strong>Total unrestricted funds</strong></td>
<td>5,111</td>
<td>5,116</td>
<td>5,583</td>
<td>5,590</td>
</tr>
<tr>
<td><strong>Restricted funds</strong></td>
<td>13,371</td>
<td>13,371</td>
<td>16,395</td>
<td>16,395</td>
</tr>
<tr>
<td><strong>Revaluation reserve</strong></td>
<td>0</td>
<td>0</td>
<td>729</td>
<td>729</td>
</tr>
<tr>
<td><strong>Total funds</strong></td>
<td>18,482</td>
<td>18,487</td>
<td>22,707</td>
<td>22,714</td>
</tr>
</tbody>
</table>

The financial statements were approved by the Board of Directors on 22 August 2006 and signed on its behalf by:

**Sir Hayden Phillips**  
Chairman

**Edward Walker-Arnott**  
Director
## Consolidated Cash Flow Statement

For the 52 weeks ended 2 April 2006

<table>
<thead>
<tr>
<th>Note</th>
<th>£'000</th>
<th>£'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cash inflow from operating activities</td>
<td>i</td>
<td>1,421</td>
</tr>
<tr>
<td>Returns on investment: interest received</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital expenditure and financial investment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments to acquire fixed assets</td>
<td>(3,014)</td>
<td>(2,238)</td>
</tr>
<tr>
<td>Management of liquid resources</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease (increase) in short term deposits</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>(Decrease) increase in cash in the year</td>
<td>ii</td>
<td>(1,149)</td>
</tr>
</tbody>
</table>

### i NET CASH INFLOW FROM OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Net (outgoing) incoming resources before transfers</td>
<td>(4,225)</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>(387)</td>
</tr>
<tr>
<td>Decrease in stock</td>
<td>102</td>
</tr>
<tr>
<td>Decrease in work in progress</td>
<td>10</td>
</tr>
<tr>
<td>Decrease in debtors</td>
<td>541</td>
</tr>
<tr>
<td>Decrease in creditors and provisions</td>
<td>(463)</td>
</tr>
<tr>
<td>Depreciation charge</td>
<td>5,093</td>
</tr>
<tr>
<td>Decrease in Revaluation Reserve</td>
<td>750</td>
</tr>
<tr>
<td>Net cash inflow from operating activities</td>
<td>1,421</td>
</tr>
</tbody>
</table>

### ii ANALYSIS OF NET CASH RESOURCES

<table>
<thead>
<tr>
<th>As at 2 April</th>
<th>Cashflow</th>
<th>As at 3 April</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Cash in hand</td>
<td>2,928</td>
<td>(1,149)</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>6,627</td>
<td>(15)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9,555</strong></td>
<td><strong>(1,164)</strong></td>
</tr>
</tbody>
</table>

Short term deposits, or Liquid Resources, comprise cash held on Liquidity Fund or Investment accounts held with different banking institutions.

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

<table>
<thead>
<tr>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>(Decrease) increase in cash in the year</td>
<td>(1,149)</td>
</tr>
<tr>
<td>Cash outflow from increase in liquid resources</td>
<td>(15)</td>
</tr>
<tr>
<td>Movement in net funds in the year</td>
<td>(1,164)</td>
</tr>
<tr>
<td>Net funds at 3 April 2005</td>
<td>9,555</td>
</tr>
<tr>
<td>Net funds at 2 April 2006</td>
<td>8,391</td>
</tr>
</tbody>
</table>
Notes to the Financial Statements
For the 52 weeks ended 2 April 2006

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 1985, and follow the recommendations in the Revised Statement of Recommended Practice "Accounting and Reporting by Charities" (the SORP) issued in March 2005.

B CONSOLIDATION AND THE ROYAL NATIONAL THEATRE GROUP
The Royal National Theatre is a charitable company limited by guarantee. The main activities are presentation of dramatic performances and education of the public.

The Group financial statements consolidate those of the National and its non-charitable trading subsidiary Royal National Theatre Enterprises Limited (see note 25, page 62). The results of the trading subsidiary have been incorporated on a line by line basis, before transfers to the charitable company.

The National has taken advantage of section 230 of the Companies Act 1985 and has not included its own income and expenditure account in these financial statements. The net expenditure of the company for the year was £4,991,000 (2005 net income: £110,000).

The National has also taken advantage of the exemption not to disclose any transactions or balances between group entities that have been eliminated on consolidation.

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 the past nine years the National has met this obligation substantively through the Modernisation Fund supported by Lottery and Partnership Funding (see note 18 page 59). As this programme reaches its final stages, additional funds are being designated from the theatre's own resources to a Buildings and Equipment Reserve to provide for the future maintenance of the building and its mechanical and electrical equipment. This is in accordance with the terms of the Lottery Funding.

D FIXED ASSETS AND DEPRECIATION
Expenditure of a capital nature over £1,000 is capitalised at cost as fixed assets within the relevant fund. Depreciation is provided on a straight line basis to write off fixed assets over their anticipated useful economic lives and charged to the relevant fund as follows:

- Freehold property over fifty years (excluding land value, which is not depreciated)
- Leasehold improvements over ten years
- Equipment over three years

The Freehold Property, the NT Studio is stated at historical cost. Expenditure on its redevelopment has been included in Work in Progress at cost. No depreciation is provided until the assets come into use. Expenditure of £94,000 was incurred in 2004-05 and a further £440,000 in 2005-06.

Donated assets are stated at the value to the National.

E STOCKS
Stock held within Royal National Theatre Enterprises Limited represents catering; bookshop and programme supplies for resale. Other stock comprises consumable supplies for use in the making of sets and costumes. All stock is valued at the lower of cost and net realisable value. The valuation basis is latest price for catering and bookshop, and average cost for production stock.

F COST OF NEW PRODUCTIONS NOT YET OPENED
The materials cost of new productions and associated creative team fees are carried forward until written off on the first performance to a paying public audience. Internal labour and rehearsal costs are expensed as incurred.

G INCOMING RESOURCES
Voluntary Income comprises all incoming resources from sponsorships, donations, membership subscriptions and grants. Voluntary income is recognised on a receivable basis in the appropriate fund.

Income from membership schemes eligible for Gift Aid is recognised in full on receipt. For other schemes, including corporates, income is time apportioned over the period of the subscription and the element relating to a future period is credited to Deferred Income.
Where donor imposed conditions require that the income is expended in a future accounting period, income is credited to deferred income and accounted for as a liability.

Income from legacies is recognised on a receivable basis.

Goods and services received in kind are included within the financial statements where material.

**Activities for Generating Funds** comprises income generated by Royal National Theatre Enterprises Limited from trading activities. Income is recognised on a receivable basis.

**Incoming Resources from Charitable Activities** comprises Box office ticket sales for performances at the National Theatre, income from touring activities of the National, (excluding grants) and ticket sales or fees for NT Education projects. Income is recognised in the Statement of Financial Activities on maturity of the performance.

**Investment Income** comprises interest receivable on cash balances held in appropriate interest bearing deposits. Interest receivable is credited to funds in proportion to cash holdings.

**Other Income** comprises exploitation and rights, mailing list subscriptions and sundry other income. Income from exploitation and rights; handling charges and sundry sources is recognised on receipt. Income from the mailing list is recognised over the period of the subscription.

**H RESOURCES EXPENDED**

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

Performances at the South Bank
Performances on Tour
Education
Research and Development (including the NT Studio and commissioning costs)
The wider Amplification of the NT’s objectives (including Archive, Outside Events, Platforms and Foyer Music)

Resources expended which form part of the Group’s trading activities are separately disclosed in Fundraising Trading.

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

Governance costs represent the costs of the company secretary; board expenses; internal auditor and 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 on page 55. Canteen costs are shown net of contributions.

All expenditure is accounted for on an accruals basis and is recognised when there is a legal or constructive obligation to pay.

Provision has been made, where appropriate, for relevant 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 24, page 62). These costs are expensed in the Statement of Financial Activities.

**K FOREIGN CURRENCIES**

Assets and liabilities in foreign currencies are translated at rates of exchange ruling at 5 April 2006.

Transactions in foreign currencies undertaken during the year have been translated at an average rate on the transaction date. Currency differences are written off to the Statement of Financial Activities.

**L FUND ACCOUNTING**

The National has various types of funds for which it is responsible, and which require separate disclosure. These are as follows:

Restricted Funds These are earmarked by the donor, or the terms of an appeal, for specific purposes within the overall aims of the organisation. The donation and income deriving therefrom will be utilised in accordance with the specific purposes.
Where project expenditure is funded in arrears and grant income has not been received at balance date, a deficit balance is carried forward in restricted funds in anticipation of settlement being made in the next accounting period.

Unrestricted Funds Funds which are expendable at the discretion of the Board in furtherance of the objects of the charity.

Designated Funds The Board may at its discretion set aside unrestricted funds for specific purposes.

A description of the specific funds in existence during the year is given at note 18 on page 59.

M VAT
Income and expenditure is stated net of VAT to the extent that it is recoverable.

2 VOLUNTARY INCOME – ANALYSIS BY FUND TYPE

<table>
<thead>
<tr>
<th>Fund Type</th>
<th>2006 Unrestricted</th>
<th>2006 Restricted projects</th>
<th>2006 Restricted long-term</th>
<th>Total</th>
<th>2005 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td></td>
<td>£'000</td>
</tr>
<tr>
<td>Arts Council England:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue grant</td>
<td>16,767</td>
<td>0</td>
<td>0</td>
<td>16,767</td>
<td>15,878</td>
</tr>
<tr>
<td>Touring grants</td>
<td>494</td>
<td>31</td>
<td>0</td>
<td>525</td>
<td>482</td>
</tr>
<tr>
<td>Capital and other grants</td>
<td>0</td>
<td>0</td>
<td>257</td>
<td>257</td>
<td>1,046</td>
</tr>
<tr>
<td></td>
<td>17,261</td>
<td>31</td>
<td>257</td>
<td>17,549</td>
<td>17,406</td>
</tr>
<tr>
<td>Other voluntary income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>644</td>
<td>50</td>
<td>0</td>
<td>694</td>
<td>715</td>
</tr>
<tr>
<td>Education</td>
<td>0</td>
<td>1,179</td>
<td>0</td>
<td>1,179</td>
<td>1,209</td>
</tr>
<tr>
<td>Research and development</td>
<td>0</td>
<td>94</td>
<td>0</td>
<td>94</td>
<td>146</td>
</tr>
<tr>
<td>Amplification</td>
<td>0</td>
<td>34</td>
<td>0</td>
<td>34</td>
<td>106</td>
</tr>
<tr>
<td>Long-term projects</td>
<td>0</td>
<td>0</td>
<td>654</td>
<td>654</td>
<td>1,015</td>
</tr>
<tr>
<td>General activity</td>
<td>2,101</td>
<td>0</td>
<td>0</td>
<td>2,101</td>
<td>2,955</td>
</tr>
<tr>
<td></td>
<td>20,006</td>
<td>1,388</td>
<td>911</td>
<td>22,305</td>
<td>23,112</td>
</tr>
</tbody>
</table>

3 VOLUNTARY INCOME - ANALYSIS BY INCOME TYPE

<table>
<thead>
<tr>
<th>Income Type</th>
<th>2006 Sponsorship</th>
<th>2006 Donations, subscriptions and legacies</th>
<th>2006 Grants</th>
<th>Total</th>
<th>2005 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td></td>
<td>£'000</td>
</tr>
<tr>
<td>Arts Council England</td>
<td>0</td>
<td>0</td>
<td>17,549</td>
<td>17,549</td>
<td>17,406</td>
</tr>
<tr>
<td>Performances</td>
<td>643</td>
<td>51</td>
<td>0</td>
<td>694</td>
<td>715</td>
</tr>
<tr>
<td>Education</td>
<td>275</td>
<td>360</td>
<td>544</td>
<td>1,179</td>
<td>1,209</td>
</tr>
<tr>
<td>Research and development</td>
<td>0</td>
<td>94</td>
<td>0</td>
<td>94</td>
<td>146</td>
</tr>
<tr>
<td>Amplification</td>
<td>0</td>
<td>34</td>
<td>0</td>
<td>34</td>
<td>106</td>
</tr>
<tr>
<td>Long-term projects</td>
<td>0</td>
<td>412</td>
<td>242</td>
<td>654</td>
<td>1,015</td>
</tr>
<tr>
<td>General activity</td>
<td>10</td>
<td>2,091</td>
<td>0</td>
<td>2,101</td>
<td>2,515</td>
</tr>
<tr>
<td></td>
<td>928</td>
<td>3,022</td>
<td>18,355</td>
<td>22,305</td>
<td>23,112</td>
</tr>
</tbody>
</table>

4 TOTAL INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

<table>
<thead>
<tr>
<th>Activity</th>
<th>2006 Unrestricted</th>
<th>2006 Restricted</th>
<th>2006 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>total £'000</td>
<td>long-term £'000</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>£'000</td>
</tr>
<tr>
<td>National Theatre Box office</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Olivier</td>
<td>4,186</td>
<td>0</td>
<td>4,186</td>
</tr>
<tr>
<td>Lyttelton</td>
<td>5,026</td>
<td>0</td>
<td>5,026</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>1,476</td>
<td>0</td>
<td>1,476</td>
</tr>
<tr>
<td></td>
<td>10,688</td>
<td>0</td>
<td>10,688</td>
</tr>
<tr>
<td>Touring - England and Wales</td>
<td>883</td>
<td>0</td>
<td>883</td>
</tr>
<tr>
<td>Touring - Other countries</td>
<td>307</td>
<td>0</td>
<td>307</td>
</tr>
<tr>
<td>Other Box office</td>
<td>62</td>
<td>0</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>1,252</td>
<td>0</td>
<td>1,252</td>
</tr>
<tr>
<td>Exploitation and rights</td>
<td>594</td>
<td>12</td>
<td>606</td>
</tr>
<tr>
<td>Education</td>
<td>539</td>
<td>0</td>
<td>539</td>
</tr>
<tr>
<td>Other</td>
<td>389</td>
<td>0</td>
<td>389</td>
</tr>
<tr>
<td></td>
<td>13,462</td>
<td>12</td>
<td>13,474</td>
</tr>
</tbody>
</table>

Touring income includes co-production and touring fees where appropriate.
## 5 COSTS OF CHARITABLE ACTIVITY

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Unrestricted</th>
<th>Unrestricted</th>
<th>Restricted</th>
<th>Designated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Direct</td>
<td>Support</td>
<td>Total</td>
<td>Direct</td>
<td>Costs</td>
</tr>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td><strong>Performances - NT</strong></td>
<td>18,868</td>
<td>8,653</td>
<td>27,521</td>
<td>50</td>
<td>0</td>
</tr>
<tr>
<td><strong>Performances - Touring</strong></td>
<td>1,137</td>
<td>112</td>
<td>1,249</td>
<td>31</td>
<td>0</td>
</tr>
<tr>
<td><strong>Education</strong></td>
<td>1,019</td>
<td>387</td>
<td>1,406</td>
<td>1,299</td>
<td>0</td>
</tr>
<tr>
<td><strong>Research and development</strong></td>
<td>819</td>
<td>367</td>
<td>1,186</td>
<td>176</td>
<td>0</td>
</tr>
<tr>
<td><strong>Amplification</strong></td>
<td>551</td>
<td>318</td>
<td>869</td>
<td>34</td>
<td>51</td>
</tr>
<tr>
<td><strong>Total direct costs</strong></td>
<td>22,394</td>
<td>9,837</td>
<td>32,231</td>
<td>6,116</td>
<td>1,368</td>
</tr>
</tbody>
</table>

### Depreciation and related costs

|                      | 0            | 0            | 0            | 4,526      | 1,317      |

### Total costs of charitable activity

|                      | 22,394       | 9,837        | 32,231       | 6,116      | 1,368      |

### Governance

|                      | 160          | 66           | 226          | 0          | 0          |

## 6 ANALYSIS OF SUPPORT COSTS

### Promotion

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Promotion operations</strong></td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td><strong>Charitable activities:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performances - NT</td>
<td>2,585</td>
<td>3,815</td>
<td>2,253</td>
<td>8,653</td>
<td>8,015</td>
</tr>
<tr>
<td>Performances - Touring</td>
<td>112</td>
<td>0</td>
<td>0</td>
<td>112</td>
<td>0</td>
</tr>
<tr>
<td>Education</td>
<td>110</td>
<td>119</td>
<td>158</td>
<td>387</td>
<td>353</td>
</tr>
<tr>
<td>Research and development</td>
<td>37</td>
<td>260</td>
<td>70</td>
<td>367</td>
<td>349</td>
</tr>
<tr>
<td>Amplification</td>
<td>92</td>
<td>178</td>
<td>48</td>
<td>318</td>
<td>310</td>
</tr>
<tr>
<td><strong>Total services</strong></td>
<td>2,936</td>
<td>4,372</td>
<td>2,529</td>
<td>9,837</td>
<td>9,027</td>
</tr>
<tr>
<td>Governance</td>
<td>0</td>
<td>52</td>
<td>14</td>
<td>66</td>
<td>64</td>
</tr>
<tr>
<td><strong>Total support costs</strong></td>
<td>2,936</td>
<td>4,613</td>
<td>2,915</td>
<td>10,464</td>
<td>9,734</td>
</tr>
</tbody>
</table>

### Allocated costs include:

- **Operating lease rentals:**
  - Plant and machinery | £21 | £14
  - Land and buildings  | £189 | £189
  - **Total** | £210 | £203

- **Auditors’ remuneration:**
  - Group audit fee | £52 | £43
  - Tax and other fees | £8 | £4
  - **Total** | £60 | £47

- Included within the group audit fee is £5,500 in respect of Royal National Theatre Enterprises Limited.


- **Support costs are allocated using the following bases:**
  - For Marketing, Front of House, Finance, and IT – Management Review of estimated usage
  - Personnel – Headcount
  - Building Services – Management Review of estimated space usage
## 7 ANALYSIS OF EXPENDITURE ON PERFORMANCES BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2006 Unrestricted £'000</th>
<th>2006 Restricted £'000</th>
<th>2006 Total £'000</th>
<th>2005 Total £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Theatre</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitalisation and running costs</td>
<td>13,153</td>
<td>50</td>
<td>13,203</td>
<td>12,002</td>
</tr>
<tr>
<td>Workshops and stages</td>
<td>9,272</td>
<td>0</td>
<td>9,272</td>
<td>9,242</td>
</tr>
<tr>
<td>Producing and direction</td>
<td>5,096</td>
<td>0</td>
<td>5,096</td>
<td>5,414</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>27,521</strong></td>
<td><strong>50</strong></td>
<td><strong>27,571</strong></td>
<td><strong>26,658</strong></td>
</tr>
<tr>
<td>Touring - England and Wales</td>
<td>971</td>
<td>31</td>
<td>1,002</td>
<td>735</td>
</tr>
<tr>
<td>Touring - Other countries</td>
<td>278</td>
<td>0</td>
<td>278</td>
<td>64</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td><strong>28,770</strong></td>
<td><strong>81</strong></td>
<td><strong>28,851</strong></td>
<td><strong>27,457</strong></td>
</tr>
</tbody>
</table>

## 8 ANALYSIS OF EXPENDITURE ON EDUCATION BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2006 Unrestricted £'000</th>
<th>2006 Restricted £'000</th>
<th>2006 Total £'000</th>
<th>2005 Total £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connections</td>
<td>248</td>
<td>256</td>
<td>504</td>
<td>526</td>
</tr>
<tr>
<td>Stagework</td>
<td>21</td>
<td>215</td>
<td>236</td>
<td>162</td>
</tr>
<tr>
<td>Secondary</td>
<td>62</td>
<td>31</td>
<td>93</td>
<td>150</td>
</tr>
<tr>
<td>Interact</td>
<td>0</td>
<td>108</td>
<td>108</td>
<td>222</td>
</tr>
<tr>
<td>Primary</td>
<td>41</td>
<td>89</td>
<td>130</td>
<td>0</td>
</tr>
<tr>
<td>Translations</td>
<td>208</td>
<td>67</td>
<td>275</td>
<td>0</td>
</tr>
<tr>
<td>Head for business</td>
<td>36</td>
<td>166</td>
<td>202</td>
<td>203</td>
</tr>
<tr>
<td>New Audiences</td>
<td>2</td>
<td>129</td>
<td>131</td>
<td>0</td>
</tr>
<tr>
<td>Training and development</td>
<td>273</td>
<td>17</td>
<td>290</td>
<td>0</td>
</tr>
<tr>
<td>Regeneration</td>
<td>(3)</td>
<td>202</td>
<td>199</td>
<td>216</td>
</tr>
<tr>
<td>Other</td>
<td>518</td>
<td>19</td>
<td>537</td>
<td>814</td>
</tr>
<tr>
<td><strong>Total expenditure on education projects</strong></td>
<td><strong>1,406</strong></td>
<td><strong>1,299</strong></td>
<td><strong>2,705</strong></td>
<td><strong>2,293</strong></td>
</tr>
</tbody>
</table>

Total expenditure on education projects was £2.7m. This was funded by:

<table>
<thead>
<tr>
<th></th>
<th>2006 Unrestricted £'000</th>
<th>2006 Restricted £'000</th>
<th>2006 Total £'000</th>
<th>2005 Total £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voluntary income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsorship</td>
<td>0</td>
<td>275</td>
<td>275</td>
<td>349</td>
</tr>
<tr>
<td>Donations</td>
<td>0</td>
<td>362</td>
<td>362</td>
<td>264</td>
</tr>
<tr>
<td>Grants</td>
<td>0</td>
<td>544</td>
<td>544</td>
<td>596</td>
</tr>
<tr>
<td>Attendance fees</td>
<td>540</td>
<td>0</td>
<td>540</td>
<td>312</td>
</tr>
<tr>
<td>Core funds</td>
<td>866</td>
<td>0</td>
<td>866</td>
<td>837</td>
</tr>
<tr>
<td>Charged (credited) to restricted funds brought forward</td>
<td>0</td>
<td>118</td>
<td>118</td>
<td>(65)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,406</strong></td>
<td><strong>1,299</strong></td>
<td><strong>2,705</strong></td>
<td><strong>2,293</strong></td>
</tr>
</tbody>
</table>

## 9 ANALYSIS OF EXPENDITURE ON RESEARCH AND DEVELOPMENT BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2006 Unrestricted £'000</th>
<th>2006 Restricted £'000</th>
<th>2006 Restricted long-term £'000</th>
<th>2006 Total £'000</th>
<th>2005 Total £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>NT Studio</td>
<td>684</td>
<td>101</td>
<td>75</td>
<td>860</td>
<td>895</td>
</tr>
<tr>
<td>Commissioning new scripts</td>
<td>324</td>
<td>0</td>
<td>0</td>
<td>324</td>
<td>242</td>
</tr>
<tr>
<td>Associates</td>
<td>178</td>
<td>0</td>
<td>0</td>
<td>178</td>
<td>92</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td><strong>1,186</strong></td>
<td><strong>101</strong></td>
<td><strong>75</strong></td>
<td><strong>1,362</strong></td>
<td><strong>1,229</strong></td>
</tr>
</tbody>
</table>

Expenditure on the NT Studio excludes the costs of the refurbishment project which are included in work in progress (see note 1D)
10 ANALYSIS OF EXPENDITURE ON AMPLIFICATION BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2006 Unrestricted £'000</th>
<th>2006 Designated projects £'000</th>
<th>2006 Restricted projects £'000</th>
<th>2006 Total £'000</th>
<th>2005 Total £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outdoor events and exteriors programme</td>
<td>436</td>
<td>51</td>
<td>20</td>
<td>507</td>
<td>575</td>
</tr>
<tr>
<td>Platforms and Foyer Music</td>
<td>209</td>
<td>0</td>
<td>0</td>
<td>209</td>
<td>210</td>
</tr>
<tr>
<td>Archive</td>
<td>167</td>
<td>0</td>
<td>0</td>
<td>167</td>
<td>138</td>
</tr>
<tr>
<td>Access initiatives</td>
<td>57</td>
<td>0</td>
<td>14</td>
<td>71</td>
<td>146</td>
</tr>
<tr>
<td>Total expenditure</td>
<td>869</td>
<td>51</td>
<td>34</td>
<td>954</td>
<td>1,069</td>
</tr>
</tbody>
</table>

11 STAFF COSTS AND NUMBERS

<table>
<thead>
<tr>
<th></th>
<th>2006 £'000</th>
<th>2005 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>20,866</td>
<td>20,050</td>
</tr>
<tr>
<td>Social security costs</td>
<td>2,093</td>
<td>1,997</td>
</tr>
<tr>
<td>Other pension costs</td>
<td>455</td>
<td>375</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>23,414</strong></td>
<td><strong>22,422</strong></td>
</tr>
</tbody>
</table>

Average numbers employed in the year:*

<table>
<thead>
<tr>
<th></th>
<th>2006 Number</th>
<th>2005 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actors and Musicians</td>
<td>159</td>
<td>144</td>
</tr>
<tr>
<td>Production</td>
<td>283</td>
<td>274</td>
</tr>
<tr>
<td>Catering and Front of House</td>
<td>238</td>
<td>239</td>
</tr>
<tr>
<td>Administration</td>
<td>169</td>
<td>172</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>849</strong></td>
<td><strong>829</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2006 Number</th>
<th>2005 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>£60,001-£70,000</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>£70,001-£80,000</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>£80,001-£90,000</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>£90,001-£100,000</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>£100,001-£110,000</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>£110,001-£120,000</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>£120,001-£130,000</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>£130,001-£140,000</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>7</strong></td>
<td><strong>5</strong></td>
</tr>
</tbody>
</table>

Pension contributions of £45,113 [2005: £17,312] were made to defined contribution schemes for the above members of staff during the year.

* All staff are employed by the National Theatre and recharged to Royal National Theatre Enterprises Limited where relevant.

12 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 £1,216 [2005: £2,619] were incurred by two directors wholly and necessarily on the National’s business and were reimbursed during the year.

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

<table>
<thead>
<tr>
<th></th>
<th>Freehold land and buildings £'000</th>
<th>Leasehold improvements £'000</th>
<th>Equipment £'000</th>
<th>Work in progress £'000</th>
<th>Total £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost or Valuation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As at 3 April 2005</td>
<td>1,850</td>
<td>31,794</td>
<td>10,448</td>
<td>1,042</td>
<td>45,134</td>
</tr>
<tr>
<td>Additions</td>
<td>0</td>
<td>491</td>
<td>1,678</td>
<td>845</td>
<td>3,014</td>
</tr>
<tr>
<td>Transfers from Work in progress</td>
<td>0</td>
<td>122</td>
<td>827</td>
<td>(949)</td>
<td>0</td>
</tr>
<tr>
<td>Movement in revaluation reserve</td>
<td>(750)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>(750)</td>
</tr>
<tr>
<td><strong>As at 2 April 2006</strong></td>
<td><strong>1,100</strong></td>
<td><strong>32,407</strong></td>
<td><strong>12,953</strong></td>
<td><strong>938</strong></td>
<td><strong>47,398</strong></td>
</tr>
<tr>
<td><strong>Depreciation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As at 3 April 2005</td>
<td>156</td>
<td>20,296</td>
<td>8,862</td>
<td>0</td>
<td>29,314</td>
</tr>
<tr>
<td>Charge for year</td>
<td>19</td>
<td>3,241</td>
<td>1,833</td>
<td>0</td>
<td>5,093</td>
</tr>
<tr>
<td><strong>As at 2 April 2006</strong></td>
<td><strong>175</strong></td>
<td><strong>23,537</strong></td>
<td><strong>10,695</strong></td>
<td><strong>0</strong></td>
<td><strong>34,407</strong></td>
</tr>
<tr>
<td><strong>Net Book Value</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As at 2 April 2006</td>
<td>925</td>
<td>8,870</td>
<td>2,258</td>
<td>938</td>
<td>12,991</td>
</tr>
<tr>
<td>As at 3 April 2005</td>
<td>1,694</td>
<td>11,498</td>
<td>1,586</td>
<td>1,042</td>
<td>15,820</td>
</tr>
</tbody>
</table>

All fixed assets were used for the ultimate benefit of the National, which is a charitable company.

The freehold property, being the Studio, was professionally valued at £1,850,000 in October 2000 by Cluttons, Chartered Surveyors. The basis for valuation was open market value for existing use, in accordance with RICS Appraisal and Valuation Manual. In view of the imminent redevelopment the Directors resolved during the year to change the basis of valuation to historic cost and the balance on revaluation reserve of £729,000 has been written back.

### 15 STOCKS

<table>
<thead>
<tr>
<th></th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
<th>Group 2005 £'000</th>
<th>Company 2005 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goods for resale</td>
<td>220</td>
<td>0</td>
<td>325</td>
<td>0</td>
</tr>
<tr>
<td>Consumable items</td>
<td>57</td>
<td>57</td>
<td>54</td>
<td>54</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>277</td>
<td>57</td>
<td>379</td>
<td>54</td>
</tr>
</tbody>
</table>

### 16 DEBTORS

<table>
<thead>
<tr>
<th></th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
<th>Group 2005 £'000</th>
<th>Company 2005 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>1,538</td>
<td>1,444</td>
<td>1,735</td>
<td>1,631</td>
</tr>
<tr>
<td>Due from Royal National Theatre Enterprises</td>
<td>0</td>
<td>996</td>
<td>0</td>
<td>1,211</td>
</tr>
<tr>
<td>Arts Council revenue grants</td>
<td>74</td>
<td>74</td>
<td>73</td>
<td>73</td>
</tr>
<tr>
<td>Arts Council lottery grants</td>
<td>0</td>
<td>0</td>
<td>190</td>
<td>190</td>
</tr>
<tr>
<td>Other debtors</td>
<td>80</td>
<td>80</td>
<td>109</td>
<td>109</td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>176</td>
<td>105</td>
<td>344</td>
<td>264</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,868</td>
<td>2,699</td>
<td>2,451</td>
<td>3,478</td>
</tr>
</tbody>
</table>

### 17 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

<table>
<thead>
<tr>
<th></th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
<th>Group 2005 £'000</th>
<th>Company 2005 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>1,670</td>
<td>1,526</td>
<td>1,563</td>
<td>1,443</td>
</tr>
<tr>
<td>Taxation and social security</td>
<td>558</td>
<td>558</td>
<td>716</td>
<td>716</td>
</tr>
<tr>
<td>Advance bookngs</td>
<td>1,322</td>
<td>1,322</td>
<td>1,507</td>
<td>1,507</td>
</tr>
<tr>
<td>Other creditors and accruals</td>
<td>1,080</td>
<td>1,054</td>
<td>1,264</td>
<td>1,177</td>
</tr>
<tr>
<td>Provisions</td>
<td>140</td>
<td>140</td>
<td>290</td>
<td>290</td>
</tr>
<tr>
<td>Deferred income</td>
<td>520</td>
<td>466</td>
<td>413</td>
<td>355</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5,290</td>
<td>5,066</td>
<td>5,753</td>
<td>5,428</td>
</tr>
</tbody>
</table>

Movement on Deferred Income

<table>
<thead>
<tr>
<th></th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
<th>Group 2005 £'000</th>
<th>Company 2005 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred income brought forward</td>
<td>413</td>
<td>355</td>
<td>476</td>
<td>309</td>
</tr>
<tr>
<td>Released in the year</td>
<td>(413)</td>
<td>(355)</td>
<td>(476)</td>
<td>(309)</td>
</tr>
<tr>
<td>Deferred in the year</td>
<td>520</td>
<td>466</td>
<td>413</td>
<td>355</td>
</tr>
<tr>
<td><strong>Deferred income carried forward</strong></td>
<td><strong>520</strong></td>
<td><strong>466</strong></td>
<td><strong>413</strong></td>
<td><strong>355</strong></td>
</tr>
</tbody>
</table>

Deferred Income relates to Membership subscriptions and other income recognised over more than one financial year in accordance with the accounting policy stated in 1G.
### 18 FUNDS

<table>
<thead>
<tr>
<th></th>
<th>Balance at 3 April 2005</th>
<th>Income £'000</th>
<th>Expenditure £'000</th>
<th>Transfers £'000</th>
<th>Balance at 2 April 2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations fund*</td>
<td>879</td>
<td>39,421</td>
<td>(38,582)</td>
<td>(1,000)</td>
<td>718</td>
</tr>
<tr>
<td><strong>Designated:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building and equipment fund</td>
<td>4,204</td>
<td>14</td>
<td>(1,317)</td>
<td>1,043</td>
<td>3,944</td>
</tr>
<tr>
<td>Front of House capital</td>
<td>500</td>
<td>0</td>
<td>(51)</td>
<td>0</td>
<td>449</td>
</tr>
<tr>
<td><strong>Restricted: long-term funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modernisation fund</td>
<td>14,490</td>
<td>375</td>
<td>(3,780)</td>
<td>(60)</td>
<td>11,025</td>
</tr>
<tr>
<td>Revaluation reserve</td>
<td>729</td>
<td>0</td>
<td>(746)</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>Musical fund</td>
<td>501</td>
<td>30</td>
<td>(75)</td>
<td>0</td>
<td>456</td>
</tr>
<tr>
<td>Studio refurbishment</td>
<td>1,021</td>
<td>690</td>
<td>(77)</td>
<td>0</td>
<td>1,634</td>
</tr>
<tr>
<td><strong>Total long-term funds</strong></td>
<td>16,741</td>
<td>1,095</td>
<td>(4,678)</td>
<td>(43)</td>
<td>13,115</td>
</tr>
<tr>
<td><strong>Restricted: project funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shell Connections</td>
<td>0</td>
<td>256</td>
<td>(256)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Stagework</td>
<td>54</td>
<td>212</td>
<td>(215)</td>
<td>0</td>
<td>51</td>
</tr>
<tr>
<td>Secondary schools</td>
<td>21</td>
<td>10</td>
<td>(31)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interact</td>
<td>113</td>
<td>161</td>
<td>(108)</td>
<td>0</td>
<td>166</td>
</tr>
<tr>
<td>Primary</td>
<td>29</td>
<td>106</td>
<td>(89)</td>
<td>0</td>
<td>46</td>
</tr>
<tr>
<td>Translations</td>
<td>62</td>
<td>5</td>
<td>(67)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Head for Business</td>
<td>0</td>
<td>166</td>
<td>(166)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>New audiences</td>
<td>3</td>
<td>71</td>
<td>(129)</td>
<td>0</td>
<td>(55)</td>
</tr>
<tr>
<td>Training and Development</td>
<td>4</td>
<td>13</td>
<td>(17)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Regeneration</td>
<td>27</td>
<td>173</td>
<td>(202)</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>Other education projects</td>
<td>30</td>
<td>6</td>
<td>(19)</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>Performance:</td>
<td>0</td>
<td>81</td>
<td>(81)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Research and Development:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studio projects</td>
<td>40</td>
<td>94</td>
<td>(101)</td>
<td>0</td>
<td>33</td>
</tr>
<tr>
<td>Amplification:</td>
<td>0</td>
<td>34</td>
<td>(34)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total project funds</strong></td>
<td>383</td>
<td>1,388</td>
<td>(1,515)</td>
<td>0</td>
<td>256</td>
</tr>
<tr>
<td><strong>Total funds</strong></td>
<td>22,707</td>
<td>41,918</td>
<td>(46,143)</td>
<td>0</td>
<td>18,482</td>
</tr>
</tbody>
</table>

*Analysis of Unrestricted Funds held between Parent and Subsidiary:

Unrestricted Retained Surplus held by parent: 723

Unrestricted Retained Deficit held by Subsidiary: (5)

Group Unrestricted Operations Funds: 718
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 the long term 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. £1,000,000 was transferred from the operations fund during the year. The expenditure for the year represents depreciation on assets purchased through this fund and the transfer represents funds earmarked for future expenditure.

£43,000 was transferred between the Building and Equipment Fund and the Modernisation Fund to match accumulated depreciation with income from restricted sources.

**Front of House Capital** £500,000 was transferred from the operations fund in 2004-05 to continue the enhancement of the National’s external spaces. During 2005-06 £51,000 was spent on the illumination of the building and public spaces and during 2006 the Lyttelton buffet will be redeveloped.

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.

**Modernisation Fund** In accordance with the recommendations of the Arts Council, monies received by way of capital funding are credited to the Modernisation Fund. During the year ended 2 April 2006, Lottery grants of £257,000 were credited to the Plan in this respect.

The annual depreciation charge for fixed assets acquired through the Modernisation Fund is charged to the fund. The effect of the policy will be to reduce the balance of the Modernisation Fund to zero over the same period as the lives of the fixed assets concerned.

**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. £75,000 was drawn down in the year to support activity at the NT Studio.

**Studio Refurbishment Fund** This fund has been created to support a major refurbishment of the NT Studio and the creation within the existing building of a new Education studio and new home for the NT Archive. At 2 April 2006 £1.64m has been received and a further £4.1m pledged.

Project Funds

These represent funds made available for projects generally completed within two years or activities funded on an annual basis. For the restricted projects, New Audiences and Regeneration, the restricted funds deficit of £57,000 is carried forward to 2006-07 in anticipation of settlement of outstanding grant income.

**Education Projects** The Education Project Fund represents restricted funding and related expenditure for projects working with young people and delivering training initiatives. The income of £166,000 in respect of Head for Business includes £76,700 from the London Development Agency and £40,600 from Phoenix Small Business Services and the income of £212,000 for Stagework includes £187,000 from Culture Online.

**Studio Projects** The Studio Projects Fund represents restricted funding for activity at the NT Studio including new writing initiatives.

**Amplification** The Amplification Fund comprises funds received in support of activities in the external public spaces at the NT together with various access initiatives.
### 19 Analysis of Net Assets Between Funds

<table>
<thead>
<tr>
<th>Fixed Assets</th>
<th>Cash</th>
<th>Other Net Current Liabilities</th>
<th>Total Net Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td><strong>Unrestricted:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations fund</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Designated:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building and equipment fund</td>
<td>2,575</td>
<td>1,369</td>
<td>3,944</td>
</tr>
<tr>
<td>Front of House capital</td>
<td>0</td>
<td>449</td>
<td>449</td>
</tr>
<tr>
<td><strong>Total Net:</strong></td>
<td>2,575</td>
<td>1,818</td>
<td>4,393</td>
</tr>
<tr>
<td><strong>Restricted: Long-term funds</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modernisation fund</td>
<td>9,883</td>
<td>1,142</td>
<td>11,025</td>
</tr>
<tr>
<td>Musical fund</td>
<td>0</td>
<td>456</td>
<td>456</td>
</tr>
<tr>
<td>Studio refurbishment</td>
<td>533</td>
<td>1,101</td>
<td>1,634</td>
</tr>
<tr>
<td><strong>Total Restricted Funds:</strong></td>
<td>10,416</td>
<td>2,699</td>
<td>13,115</td>
</tr>
<tr>
<td><strong>Restricted: Project funds</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stagework</td>
<td>0</td>
<td>51</td>
<td>51</td>
</tr>
<tr>
<td>Interact</td>
<td>0</td>
<td>166</td>
<td>166</td>
</tr>
<tr>
<td>Primary</td>
<td>0</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>New audiences</td>
<td>0</td>
<td>(55)</td>
<td>(55)</td>
</tr>
<tr>
<td>Regeneration</td>
<td>0</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td>Other education projects</td>
<td>0</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>Research and development:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studio projects</td>
<td>0</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td><strong>Total Project Funds:</strong></td>
<td>0</td>
<td>256</td>
<td>256</td>
</tr>
<tr>
<td><strong>Total Restricted Funds:</strong></td>
<td>10,416</td>
<td>2,955</td>
<td>13,371</td>
</tr>
<tr>
<td><strong>Total Funds:</strong></td>
<td>12,991</td>
<td>8,391</td>
<td>(2,900)</td>
</tr>
</tbody>
</table>

### 20 Capital Commitments: Group and Company

<table>
<thead>
<tr>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td><strong>Approved and contracted</strong></td>
<td>164</td>
</tr>
<tr>
<td>Lighting dimmers</td>
<td>164</td>
</tr>
<tr>
<td>Fire alarms</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>164</td>
</tr>
</tbody>
</table>

The amount payable within one year is £164,000.

### 21 Related Party Transactions

Nicholas Wright, a member of the Board, was paid commissioning fees of £8,269, and a master class fee of £100 during the year (£8,269 was payable at balance date). These amounts were consistent with those for a playwright of his standing.

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.

Information regarding connected charities can be found in this report on page 40.

### 22 VAT

The National has submitted a claim as a culturally exempt organisation under Schedule 9 to the VAT Act 1994 and is currently awaiting a decision from HMRC. Until a decision is made, the financial impact cannot be calculated with reasonable certainty and no provision has been made for the outcome in these accounts.
23 OPERATING LEASE COMMITMENTS: GROUP AND COMPANY

At 2 April 2006 the National was committed to making the following payments during the next year in respect of operating leases:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Equipment leases which expire within one year</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>Equipment leases which expire within two to five years</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>Property leases which expire within one year</td>
<td>112</td>
<td>189</td>
</tr>
<tr>
<td>Property leases which expire within one to two years</td>
<td>92</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>231</td>
<td>205</td>
</tr>
</tbody>
</table>

Property lease commitments relate to lease contracts for the rental of properties at Kennington Park, London SW9. The leases have reached the end of their term but negotiations are underway for renewal with the landlord.

24 PENSIONS

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 £465,968 with £63,402 payable at balance date, (2005: £374,611, with £4,018 payable at balance date).

25 COMMERCIAL TRADING OPERATIONS AND INVESTMENT IN TRADING SUBSIDIARY

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

Royal National Theatre Enterprises Limited (wholly owned; incorporated in England)
The company’s main activities are the provision of catering services, the sale of books and publications, the hiring out of costumes/props and studio facilities and the receipt of car park revenue.
Issued share capital: 2 ordinary shares £1 each, both owned by The Royal National Theatre.
No value is ascribed to this subsidiary within the accounts of the National, because it has no net assets, and gift aids all its profits back to the theatre.

A summary of Royal National Theatre Enterprise Limited’s trading results is shown below:

<table>
<thead>
<tr>
<th>Subsidiary</th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Turnover</td>
<td>6,145</td>
<td>7,132</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>(4,840)</td>
<td>(5,256)</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td>(560)</td>
<td>(643)</td>
</tr>
<tr>
<td>Gift Aid due to parent company</td>
<td>745</td>
<td>1,233</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>23</td>
<td>26</td>
</tr>
<tr>
<td>Net result</td>
<td>768</td>
<td>1,259</td>
</tr>
<tr>
<td>Gift Aid due to parent company</td>
<td>(766)</td>
<td>(1,254)</td>
</tr>
<tr>
<td>Retained in the subsidiary</td>
<td>2</td>
<td>5</td>
</tr>
</tbody>
</table>

As at 2 April 2006 the aggregate amount of Royal National Theatre Enterprises Limited’s assets, liabilities, share capital, and reserves was:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Fixed assets</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Current assets</td>
<td>1,215</td>
<td>1,529</td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td>(1,220)</td>
<td>(1,536)</td>
</tr>
<tr>
<td></td>
<td>(9)</td>
<td>(7)</td>
</tr>
</tbody>
</table>

Represented by:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Share capital and reserves</td>
<td>(9)</td>
<td>(7)</td>
</tr>
</tbody>
</table>

The results of Royal National Theatre Enterprises Limited are consolidated into the Group accounts on a line by line basis as follows:

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Activities for generating funds: Trading operations</td>
<td>5,752</td>
<td>6,719</td>
</tr>
<tr>
<td>Investment income: Interest receivable</td>
<td>23</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>5,775</td>
<td>6,745</td>
</tr>
</tbody>
</table>

Less: costs of goods sold | (5,400) | (5,900) |

Net trading surplus reported in group accounts | 375 | 845 |

Inter entity sales eliminated on consolidation | 393 | 414 |

Net surplus for the year reported in RNTE | 766 | 1,259 |

National Theatre Productions Limited (wholly owned; incorporated in England)
Issued share capital: 2 ordinary shares £1 each, both owned by The Royal National Theatre
This company is dormant and has not been consolidated.
NT ASSOCIATES
Simon Russell Beale
Alison Chitty
Bob Crowley
Declan Donnellan
Jonathan Dove
Marianne Elliott
Edward Hall
Mark Henderson
Alex Jennings
Kwame Kwei-Armah
Adrian Lester
Phyllida Lloyd
Patrick Marber
Helen Mirren
Katie Mitchell
Michael Morris
Mark Ravenhill
Zoë Wanamaker

COMMITTEE MEMBERSHIP
AT 2 APRIL 2006

Development Council
Susan Chinn, Chairman
Edgar Wallner, Vice Chairman
Simon Russell Beale CBE
Tony Bloom
Dr Neil Brener
Hon Lady Cazalet
Dr David Cohen CBE
Iain Cormack
Iain J M Davidson
Justin Dowley
David Dutton
Glenn Earle
Clara Freeman OBE
Michael Gee
Gabrielle, Lady Greenbury
David Hall
Sir Christopher Hogg
Nicola Horlick
Kwame Kwei-Armah
Edward McKinley
Robert Norbury
Oliver Pawle
Sir Hayden Phillips GCB
Clive Sherling
Rita Skinner
Tony Thompson
Jeffrey Weingarten
Susan Weingarten
Charlotte Weston

Honorary Council
Sir David Bell
André Bénard KBE
Dr David Cohen CBE
Michael Grade CBE
Jack Keenan
Oliver Prenn
Mrs Ronny Schwartz
Lois Sieff OBE
Max Ulfane
Peter Wiegand

Education Committee
Anjali Arya
Peter Housden
Sir Hayden Phillips GCB (Chairman)
Jenny Waldman

Finance and Audit Committee
Rachel Lomax
Caragh Merrick
Caro Newling
Sir Hayden Phillips GCB
Rt Hon Lord Smith of Finsbury
Edward Walker-Arnott (Chairman)

Nominations Committee
Rachel Lomax
Caragh Merrick
Ben Okri OBE
André Ptaszynski (Chairman)

Remuneration Committee
Rachel Lomax
Caragh Merrick
Caro Newling
Sir Hayden Phillips GCB
Rt Hon Lord Smith of Finsbury
Edward Walker-Arnott (Chairman)

ROYAL NATIONAL THEATRE ENTERPRISES LIMITED

Directors
Lisa Burger
Chris Harper
Karen Jones
John Langley
Robyn Lines
Justin Manson
Geoffrey Matthews
Caragh Merrick
Nick Starr
Edward Walker-Arnott (Chairman)
Maggie Whitlum
Menna McGregor (Company Secretary)