Chairman Sir Hayden Phillips GCB
Anjali Arya
Susan Chinn
Lloyd Dorfman
Nicola Horlick
Rachel Lomax
Neil MacGregor
Caragh Merrick
Caro Newling
André Ptaszynski
Philip Pullman
Rt Hon Lord Smith of Finsbury
Edward Walker-Arnott
Nicholas Wright
Company Secretary Kay Hunter Johnston

Executive
Artistic Director Nicholas Hytner
Executive Director Nick Starr
Finance Director Lisa Burger

Associate Directors
Sebastian Born
Howard Davies
Marianne Elliott
Tom Morris

Bankers
Coutts & Co
440 Strand, London WC2R 0QS

Auditors
PricewaterhouseCoopers LLP
1 Embankment Place, London WC2N 6RH
annual report and financial statements

For the 52 weeks ended 1 April 2007

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In this document, The Royal National Theatre is referred to as “the NT”, “the National”, and “the National Theatre”
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 2006-07
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 specific objectives for 2006-07 were:
• Continue the process of broadening the audience base, by bringing first-timers back to the NT, and also by widening the core audience
• Complete the NT 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 the NT’s exterior spaces
• Open on Sundays
• Reduce the NT’s use of energy and water
After 44 years of its existence the National Theatre enters its early middle age in the centenary year of Laurence Olivier’s birth. However, despite this degree of maturity, I hope and believe that our audiences and supporters feel, as I do, that what the Theatre offers is as fresh and original as the newly-born. And that, of course, is what each production must be – whether of works from the traditional canon or of new plays – if we are to invigorate and spread a passion for theatre and grow an audience that is as diverse as possible. That is a necessary condition for the good health of the future of theatre in general and of the National Theatre in particular.

It is a truism that organisations, in any field of endeavour, are only as good as the people in them and especially the people who lead them. It is a delight to have that self-evident truth reinforced at the National Theatre in Nick Hytner’s agreement to renew his contract for a further five years when his present one ends in 2008. I and the Board are delighted. I am also delighted in the quality of new trustees we have been able to add to the Board: Philip Pullman – author of originality and of wide reach, especially to the young; Neil MacGregor – one of the most distinguished and successful museum and gallery directors in the world; and Lloyd Dorfman – entrepreneurial creator and leader of Travelex, and a proven passionate supporter of the National Theatre.

I thank those who support us financially – our audiences, our individual and corporate supporters and Trusts and Foundations, and the Arts Council and the Government. The last 15 years have been remarkable for the funding of the arts and therefore for their reinvigoration. John Major’s creation of the National Lottery and Tony Blair’s commitment to steadily growing grant levels have enabled the restoration and creation of arts facilities and underpinned the ability to plan sensibly in a way that has led to a flowering of talent, a growth in audiences and the enhancement of our reputation internationally. All I ask is that the next generation of political leadership of all parties learns the lessons of that success.

Hayden Phillips, Chairman

Hayden Phillips
It is one of the National Theatre’s functions to be the most public, the most visible and the most welcoming face of the subsidised theatre. We regularly play to over a million people a year – an exhilarating necessity: necessary because we need to sell the tickets, exhilarating because we are obliged always to look beyond the theatre ghetto by engaging with the concerns and interests of a much wider public.

There is a temptation for all the performing arts to create an audience of initiates, to which it can play happily to the mutual satisfaction of those who play and those who feel part of the club. At its best, the club can be thrillingly hospitable to experiment and the breaking of new ground. At its worst, it ossifies and talks only to itself. The National, by the very scale of its operation, needs to set not just a theatrical agenda but to take part in a much larger national cultural discourse, which on occasion echoes internationally (it emerged during 2006 that the larger part of the English-speaking world recognised in *The History Boys* an anatomy of the spiritual hole that has opened in the teaching of the past to its young.)

It seems to me an absolute necessity that great plays of the past like Brecht’s *The Life of Galileo* and Granville Barker’s *The Voysey Inheritance* are regularly allowed the opportunity to illuminate not just the circumstances that gave rise to them, but the world in which they find themselves played. There is all the difference in the world between an excellent production in an intimate studio theatre that provides piercing illumination for the few thousand theatre initiates who see it, and the kind of muscular communal experiences provided at the National in the productions of those plays by Howard Davies and Peter Gill. Both were seen by many tens of thousands of people, and seemed while they were in our repertoire to be the focus for a sustained examination of the present by way of the humane insights of great dramatists of the past. We aim every year to find new life in the great dramatic literature of the past and to insist that the connections we make between that literature and the modern audience (and between the audiences of the past and our own) are part of what makes us human.

Generation by generation, audiences arrive with different expectations and different experience. I have noticed over recent years that much of what we used to be able to take for granted in an audience has changed. The narrative of English history and the great tradition of English literature are no longer at the centre of the educational curriculum. It is increasingly becoming our responsibility in the theatre to look beyond the work we do on our stages, and to offer, besides the performance of the great drama of the past, everything an audience might want fully to appreciate it.

That work will be made more exciting by the eagerness of audiences to participate in our work when we give them the chance. The vastly increased popularity of our Platforms programme of lectures, interviews and debates connected to our repertoire is evidence of our audience’s hunger.
Around 21,000 people every year now take part in our Platforms, and we aim to build substantially on their evident fascination in what we do and how we do it.

Our ambition to explore new forms of theatre, and new narratives, is stronger than ever. Plays this year like *Market Boy*, *Attempts on her Life* and *Waves* risked alienating those who are devoted exclusively to traditional forms and subject matter, and played to huge and passionately enthusiastic audiences. *Coram Boy*, the adaptation of Jamila Gavin’s marvellous novel for teenagers which was an overwhelming success in 2005, returned for a packed out run dominated largely by its voluble teenage audience. In the Cottesloe Theatre, Conor McPherson’s beautiful ghost story, *The Seafarer*, with its insistence on the possibility of redemption, shared the repertoire with J T Rogers’ harrowing story of the Rwandan civil war, *The Overwhelming*. *Exiles* played to a rapt audience of Joyceans while Nicholas Wright’s *The Reporter* looked not just at the early days of television, but more searchingly at the unplumbable depths of suicidal depression. In the Lyttelton, Fiona Shaw and Deborah Warner shone a bright new light on Beckett’s *Happy Days*, while in *Caroline, or Change*, Tony Kushner, Jeanine Tesori and George C Wolfe suggested that there was new life in American musical theatre.

It has been a year of considerable achievement, successful critically and at the box office. We remain determined to engage the largest possible public and to take part in the national conversation largely by refusing to recognise the distinction between entertainment and creative ambition. For the last ten years, the government has enabled us through adequate subsidy to engage a huge number of people with adventurous, energetic and uncompromising theatre – activities also assisted by the generosity of our sponsors. We are confident that, given the same support, the future can be even brighter.

Nicholas Hytner
overview 2006-07

Artistic Programme
In recent years, a shape for the NT’s programme has emerged, spanning the three theatres and our touring and collaborations. In 2006-07, in the Olivier Theatre, the Travelex £10 season remained at the heart of our aim to be popular, affordable, inclusive and forward-looking. The Cottesloe was used mainly for new work, alongside a re-discovery (James Joyce’s *Exiles*) and a re-invention (Virginia Woolf’s *Waves*). The Lyttelton’s programme was wide-ranging – taking in classics (*The Voysey Inheritance*, *Thérèse Raquin*, *The Seagull*), to an American musical (*Caroline, or Change*) to the visit of *Sizwe Banzi is Dead*. On tour, for the third year running, we presented new plays. With our involvement in Punchdrunk’s *Faust*, we continued our support of pioneering companies beyond the South Bank.

The concept of low ticket prices yoked with an artistic conception of how to use the Olivier – simple and bold – continues to work well. As in previous years, the NT Studio – where *Market Boy* was developed for the £10 season – was behind a great deal of development for the repertoire. Purni Morell took over at the end of the year as Head of Studio, and Sebastian Born joined us as Associate Director (Literary).

Touring and the NT’s Reach
Since we reformed touring in 2004, and under Pádraig Cusack’s management, the numbers reached by the NT have increased substantially. We toured for 28 weeks in England, Scotland, Northern Ireland and Wales with *The History Boys* (for the second time in the UK regions, and before its West End run), *The Seafarer*, and *The Caucasian Chalk Circle*, a ‘mobile’ from NT Education, half of whose audiences were under 18. A total of 207 performances were given, to audiences of 132,000.

During the year, and for the first time, the NT acted as its own West End producer, taking the opportunity, after 220 sold-out performances at the National, to present *The History Boys* at Wyndham’s Theatre from December to April. The venture and the risk were shared with National Angels, an Enterprise Investment company set up by supporters of the NT in order to support West End productions and return surpluses to the NT. The venture paid off handsomely, earning the NT £0.5 million in profits, fees and royalties (including Nicholas Hytner’s, which he waived).

In the US, the NT’s name continued to be on the marquees, firstly with the six-Tony-winning *History Boys*, and in the spring with *Coram Boy*. Both were presented by Boyett Ostar Productions, with whom the NT has a First Look arrangement, which was renewed during the year. The film of *The History Boys* was released in 2006.

In total, 1.1 million people saw stage performances given by the NT during the year. Other NT productions – *My Fair Lady*, *An Inspector Calls*, *Tristan & Yseult*, *The Overwhelming* – had life nationally and internationally, so that in all, 1.3 million people saw productions on stage bearing the National’s name during the year.

Development of audience
As has often been noted, broadening the programme broadens the audience.
There is no perfect audience, no single blend of demographies, to which we aspire. We remark instead that different productions can draw different audiences; and we endeavour in the friendliness of the foyers and the warmth of welcome offered – amongst other ways, by the foyer music and outdoor programme – to create an atmosphere of inclusive congeniality. The goal is a mixed programme that appeals across a range of audiences, whether for the music-theatre of *Caroline, or Change*, or for *Market Boy*, which each drew 32% first-time bookers.

The Travelex £10 season continues to be the beacon and large-scale manifestation of this aim, with 280,000 attendances for the six productions that ran during the year. Having started long-range tracking of audiences in 2005-06, we continue to experience the benefit of the growth in new audiences less affluent than the NT historical norm.

The aim to perform regularly on Sundays is similarly motivated. We did not achieve it in 2006-07, but have set the target to begin, at first for an autumn/winter season, in 2008 as a planned precursor to a year-round operation.

As booking patterns have changed, developing the NT’s on-line presence has become more important – partly for pragmatic reasons (up to 60% of bookings for some productions are taken in this way, supported by the introduction of a ‘select your own seat’ function on the new box office system); partly as a way of further amplifying the productions, as with the award-winning *Stagework* website. Podcasts, blogs, and production e-trailers have rounded this out, and the first phase of the Big Wall project, produced in-house with Accenture technology, brought touch-screen exploration of the themes and background to *Coram Boy* to the NT foyers.

**Financial Result**
A surplus on the year of £187,000, having designated £2.4 million for capital, represented a successful year financially, taking the unrestricted reserves after last year’s small deficit to £900,000 and in sight of our long-term aim of £1m. Activity increased by £5million taking turnover to £46million, reflecting in particular the in-house management of *The History Boys* transfer to the West End.

The NT depends for its health and well-being on continuity of investment and steady forward-planning. The investment in 2005-06 of £1 million extra into the artistic programme was sustained in 2006-07, and this spend remains our benchmark. As the year’s increase in activity demonstrated, when the institution is healthy, it has a remarkable ability to achieve more and extend its reach. Conversely, in times of financial hardship or uncertainty, it is the artistic programme that has been most susceptible to cuts; and we continue to do all we can, whether by organisational efficiency, or by maximising income streams, to maintain the equilibrium.

**Fundraising**
The success of this year’s fundraising endeavours (see page 29) is reflected in the achievement of the long-term goal of raising £5million for revenue. Strong and dynamic corporate partnerships – notably with Travelex and Accenture, who have both renewed their support – and strong relationships underpinning the growth in individual giving were complemented by an enormously successful second *FastForward* gala enabled by Goldman Sachs.
On the capital side, the funding for the redevelopment of the NT Studio was completed, reflecting a persuasive case centred on the NT’s responsibilities towards the past and future audiences and artists.

**Redevelopment of NT Studio**
This £6million project, renovating and extending the Studio’s 1950s building on The Cut, has compellingly brought together under one roof the NT’s unique commitment to research and development with the engagement of young audiences in a new Education space, and the preservation of its past in a dedicated and publicly accessible Archive. Haworth Tompkins’ scheme has opened up 40% more space, creating a second new studio space with sprung floor and sound insulation, a new suite of writers’ rooms, a seminar room and vastly improved facilities for the directors, writers, actors and theatre-makers of all kinds who feed the NT’s programme. Under Maggie Whitlum’s management, the project has remained on track for opening in autumn 2007, and on budget.

**Investing in the NT building**
The South Bank continues to develop, with the renovation of the Festival Hall and revamp of BFI Southbank, the growing footfall along the river (estimated now at 14 million per year), and the creative mixed development proposed for the south side of Upper Ground behind the NT. All these advances contribute to our sense that, by continued use of the NT’s natural advantages – its position, foyers and outside spaces – and by continuing to address its weaknesses – its understated entrances and rear elevations – we can reinforce our endeavour to be popular, inclusive and accessible.

During the year, we secured planning permission for decking around Theatre Square, and for a new ‘pavilion’, sited on an unused area of roof looking towards St Paul’s. The Lyttelton café and Espresso Bar were refitted and the Lyttelton foyer re-furnished, in harmony with the steady revamp of NT catering. As the South Bank becomes an ever more popular destination, we will find new ways to engage audiences and exploit the NT’s public advantages, alongside a steady renewal of the NT’s infrastructure and facilities.

**Use of energy and natural resources**
A new objective last year, the aim to reduce the NT’s call upon natural energy and resources has borne fruit. As detailed on page 40, the target of a 20% reduction in use of gas and electricity, has so far resulted in 17% and 5% reductions respectively. An energy conservation plan commissioned during the year has been backed by some DIY initiatives, among them the recycling of ground water.

**People and organisation**
Over the last few years, we have striven to make the NT a place that people most want to work, with an ethos that is creative, informal and efficient, responsive to changes in artistic process and audience expectations, and collaborative in outlook. During the year, the diversity working group established its policy and action plan, and Step Change, operated from the NT, has successfully seen people in the early part of their careers stretched and trained in a collaboration with the ROH, Young Vic and BAC.

**Nick Starr**
Executive Director
Future Plans

The National’s plans for 2007-08 are the continuing objectives and strategies given on page 6, and, in addition, the following:

• Develop new work for the two large stages
• Re-define NT Education
• Re-establish the Studio in its refurbished home, establishing the NT Archive and Education studio under the same roof
• Continue the development of the exterior spaces
• Develop the NT’s international links
• Conclude arrangements for a season of Sunday performances, autumn 2008
• Develop a design strategy for the NT building as a whole
• Further reduce the NT’s use of energy and water
• Continue digital developments
producions 2006-07

THE ROYAL HUNT OF THE SUN
by Peter Shaffer
Director Trevor Nunn
Designer Anthony Ward
Lighting Designer Hugh Vanstone
Choreographer Anthony Van Laast
Music Marc Wilkin
Arrangements and Additional Music
Steven Edis
Sound Designer Paul Groothuis
Dialect Coach Penny Dyer
Company Voice Work Patsy Rodenburg
Chorus Master Derek Barnes
12 April 2006 Olivier
Travelex £10 Season

THE SEAGULL
by Anton Chekhov
in a version by Martin Crimp
Director Katie Mitchell
Set Designer Vicki Mortimer
Costume Designer Nicky Gillibrand
Lighting Designer Chris Davey
Choreography & Movement
Struan Leslie
Music Simon Alien
Sound Designer Christopher Shutt
Effects Consultant Paul Kieve
Company Voice Work Kate Godfrey
27 June 2006 Lyttelton
Sponsored by Accenture

THE LIFE OF GALILEO
by Bertolt Brecht
in a version by David Hare
Director Howard Davies
Designer Bunny Christie
Lighting Designer Mark Henderson
Music Paddy Cunneen
Choreographer Stuart Hopps
Fight Director Terry King
Sound Designer Paul Groothuis
6 July 2006 Olivier
Travelex £10 Season

SHELL CONNECTIONS 2006
a celebration of youth theatre
Broken Hallelujah by Sharman Macdonald (originally co-commissioned and produced by American Conservatory Theater Young Conservatory New Plays Program San Francisco, California and Theatre Royal Bath Young People’s Theatre)
Feather Boy book by Nicky Singer and Peter Tabern, lyrics by Don Black, music by Debbie Wiseman
Liar by Gregory Burke
The Miracle by Lin Coghlan
Pack Up Your Troubles by Snoo Wilson, created from an original concept by Aubrey Powell, lyrics by George Arat, Felix Powell, Aubrey Powell and Snoo Wilson, music by Felix Powell, Aubrey Powell and Nicolas Bloomfield
Pass It On by Doug Lucie
School Journey to the Centre of the Earth by Daisy Campbell with Ken Campbell

EXILES
by James Joyce
Director James Macdonald
Designer Hildegard Bechtler
Lighting Designer Peter Mumford
Music Jonathan Cooper
Sound Designer Rich Walsh
Dialect Coach Majella Hurley
2 August 2006 Cottesloe

THE ALCHEMIST
by Ben Jonson
Director Nicholas Hytner
Designer Mark Thompson
Lighting Designer Mark Henderson
Music Grant Olding
Sound Designer Rich Walsh
Company Voice Work Kate Godfrey
Dialect Coaches Charmian Hoare, Majella Hurley, Michaela Kennen
14 September 2006 Olivier
Travelex £10 Season

THE SEAFARE
a new play by Conor McPherson
Director Conor McPherson
Designer Rae Smith
Lighting Designer Neil Austin
Sound Designer Mathew Smethurst-Evans
Fight Director Terry King
Dialect Coach Majella Hurley
28 September 2006 Cottesloe

CAROLINE, OR CHANGE
Book and Lyrics by Tony Kushner
Music by Jeanine Tesori
Director George C Wolfe
Choreographer Hope Clarke
Set Designer Riccardo Hernández
Costume Designer Paul Tazewell
Lighting Designers Jules Fisher and Peggy Eisenhauer
Sound Designer Mike Walker
Original & US Music Supervisor Kimberly Grigsby
UK Music Supervisor Martin Lowe
Orchestrations Rick Bassett, Joseph Joubert, Buryl Red
CAROLINE, OR CHANGE (cont)
Associate Music Director
Mark Etherington
Dialect Coach Michaela Kennen
Company Voice Work
Annemette Verspeak
19 October 2006 Lyttelton
Supported by The RNT Mackintosh
Musicals Fund, The American
Associates of the National Theatre, The
Laura Pels Foundation
Airline sponsor American Airlines
Originally developed and produced in
October 2003 by the Public Theater,
New York City

THERESÉ RAQUIN
by Emile Zola
adapted by Nicholas Wright
Director Marianne Elliott
Set Designer Hildegard Bechtler
Costume Designer Fotini Dimou
Lighting Designer Neil Austin
Music Olly Fox
Movement Director Laila Diallo
Sound Designer Christopher Shutt
Fight Director Alison de Burgh
Dialect Coach Michaela Kennen
Company Voice Work Ellen Newman
13 November 2006 Lyttelton

WAVES
a work devised by Katie Mitchell
and the Company
from the text of Virginia Woolf’s novel
The Waves
Director Katie Mitchell
Designer Vicki Mortimer
Lighting Designer Paule Constable
Video Designer Leo Warner for Fifty Nine Ltd
Music Paul Clark
Music Director and Arranger Simon Allen
Sound Designer Gareth Fry
Tap-dance Coach Donna Berlin
Company Voice Work Kate Godfrey
18 November 2006 Cottesloe
Sponsored by Accenture

CORAM BOY (revival)
adapted by Helen Edmundson
from the novel by Jamila Gavin
Director Melly Still
Designers Ti Green and Melly Still
Lighting Designer Paule Constable
Music Adrian Sutton
Fight Director Alison de Burgh
Sound Designer Christopher Shutt
Music directed and Vocal Improvisations
devised by Derek Barnes
Assistant MD/Choir Manager
Jan Winstone
Flying Effects Freedom Flying
Dialect Coach Sally Grace
Company Voice Work

Annemette Verspeak
Project developed by Tom Morris
7 December 2006 Olivier
Sponsored by Accenture

THE HISTORY BOYS (West End)
by Alan Bennett
Director Nicholas Hytner
Recreated by Simon Cox
Lighting Designer Mark Henderson
Music Richard Sisson
Sound Designer Colin Pink
Video Director Ben Taylor
21 December 2006 Wyndham’s Theatre

THE RISE AND FALL OF THE CITY OF MARS
4 August 2006 Lyttelton
Directed by David Nash
Designer Bob Crowley
Lighting Designer Mark Henderson
Music Richard Sisson
Sound Designer Colin Pink
Video Director Ben Taylor
21 December 2006 Wyndham’s Theatre

HAPPY DAYS
by Samuel Beckett
Director Deborah Warner
Set Designer Tom Pye
Lighting Designer Jean Kalman
Sound Score Mel Mercier
Sound Designer Christopher Shutt
Costume Consultant Luca Costigliolo
24 January 2007 Lyttelton

THE MAN OF MODE
by George Etherege
Director Nicholas Hytner
Designer Vicki Mortimer
Lighting Designer Neil Austin
Choreographer David Bolger
Music Grant Oiding
Sound Designer Paul Groothuis
Company Voice Work Kate Godfrey
6 February 2007 Olivier

THE REPORTER
a new play by Nicholas Wright
Director Richard Eyre
Designer Rob Howell
Lighting Designer Peter Mumford
Projection Designer Jon Driscoll
Music Richard Hartley
Sound Designer Rich Walsh
Dialect Coach Joan Washington
Company Voice Work Kate Godfrey
21 February 2007 Cottesloe

‘Scratch’ performances from the NT Studio
CLOCKWORK
by Chris Thorpe, based on A Clockwork
Orange by Anthony Burgess.
Created by Breaking Cycles
Director Benji Reid
Composer John Ellis
Lighting Designer Paul Colley
Sound Designer Dan Steele
Audio-Visuals Designer Will Docherty
27 February – 1 March 2007 Cottesloe

NT Education Mobile production
In collaboration with Filter Theatre
THE CAUCASIAN CHALK CIRCLE
by Bertolt Brecht
in a version by Frank McGuinness
Director Sean Holmes
Designer Anthony Lamble
Lighting Designer Paule Constable
Video & Projection Designer
Lorna Heavey
Music/Sound Designers Chris Branch,
Leo Chadburn, Tom Haines
Music Consultant Tim Phillips
Associate Director Elizabeth Freestone
Education Tours Producer
Dawn Ingleson
9 March 2007 Cottesloe (Opened 9
January at Canterbury)
Supported by The Dorset Foundation

SIZWE BANZI IS DEAD
by Athol Fugard, John Kani,
Winston Ntshona
Director Aubrey Sekhabi
Lighting Designer Mannie Manim
Producer (for the NT) Pádraig Cusack
19 March to 4 April 2007
Travelex £10 Tickets

THE ROSE TATTOO
by Tennessee Williams
Directors Steven Pimlott and
Nicholas Hytner
Designer Mark Thompson
Lighting Designer Peter Mumford
Movement Kate Flatt
Music Jason Carr
Sound Designer Paul Groothuis
Associate Director Lucy Skilbeck
Music Director Michael Haslam
Dialect Coach Michaela Kennen
Italian Language Coach Tina Ruta
Company Voice Work Jeannette Nelson
29 March 2007 Olivier
Travelex £10 Tickets

Dates given are normally those of press

nights

11

National Theatre Annual Review 2006-07
tours, transfers and awards 2006-07

TOURS AND TRANSFERS
Alan Bennett’s The History Boys international tour finished at the Sydney Theatre, Australia, 8 April 2007 before transferring to Broadway

Alan Bennett’s The History Boys second UK tour, visiting Birmingham, Nottingham, Warwick, Bradford, Hull, Edinburgh, Aberdeen, Belfast, Llandudno, Cardiff, and Salford from 31 August 2006 to 29 November 2006. This production then transferred to the West End

Conor McPherson’s The Seafarer visited Brighton, Bath, Cambridge, Warwick, Salford, and Newcastle from 6 February to 17 March 2007

JT Rogers’ The Overwhelming toured with Out of Joint, visiting Oxford, Leeds, Southampton, Liverpool, and Manchester from 5 September to 7 October 2006

MOBILE TOUR
Bertolt Brecht’s The Caucasian Chalk Circle in a version by Frank McGuinness visited Canterbury, Brighton, Norwich, Dundee, Liverpool, Aberystwyth, Brecon, Warwick, and Bristol from 8 January to 3 March 2007 in collaboration with Filter Theatre Company

WEST END
Alan Bennett’s The History Boys at Wyndham’s Theatre from 21 December 2006 to 14 April 2007

ON BROADWAY
Alan Bennett’s The History Boys at the Broadhurst Theater, NY, from 14 April to 1 October 2006

AWARDS
2006 New York Outer Critics’ Circle Awards
Outstanding Broadway Play: The History Boys
Outstanding Director of a Play: Nicholas Hytner for The History Boys
Outstanding Featured Actor in a Play: Richard Griffiths for The History Boys
Outstanding Featured Actress in a Play: Frances de la Tour for The History Boys

2006 New York Drama Desk Awards
Outstanding Play: The History Boys
Outstanding Actor in a Play: Richard Griffiths for The History Boys
Outstanding Featured Actor in a Play: Samuel Barnett for The History Boys
Outstanding Featured Actress in a Play: Frances de la Tour for The History Boys

2006 New York Drama Critics’ Awards
Best Play of the 2005-06 Broadway Season: The History Boys

2006 New York Tony Awards
Best Play: The History Boys
Best Performance by a Leading Actor in a Play: Richard Griffiths for The History Boys
Best Performance by a Featured Actress in a Play: Frances de la Tour for The History Boys
Best Director of a play: Nicholas Hytner for The History Boys
Best Scenic Design of a Play: Bob Crowley for The History Boys
Best Lighting Design of a Play: Mark Henderson for The History Boys

2006 Evening Standard Awards
Best Musical: Caroline, or Change
Best Director: Marianne Elliott for Pillars of the Community
Best Newcomer: Andrew Garfield for The Overwhelming; Burn, Chatroom, Citizenship [and Beautiful Thing]

2006 Critics’ Circle Awards
Best Musical: Caroline, or Change
Most Promising Newcomer: Andrew Garfield for The Overwhelming; Burn, Chatroom, Citizenship [and Beautiful Thing]

2007 Laurence Olivier Awards
Best New Musical: Caroline, or Change
Best Performance in a Supporting Role: Jim Norton for The Seafarer
Best Sound Design: Gareth Fry for Waves
Best Costume Design: Alison Chitty for The Voysey Inheritance
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<th>Name</th>
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<tr>
<td>Israel ADURAMO</td>
<td>Jason CHEATER</td>
<td>Tina GRAY</td>
<td>Peter MCDONALD</td>
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<td>Amber AGAR</td>
<td>Paul CHESTERTON</td>
<td>Mercedes GROWER</td>
<td>Michael McELHATTON</td>
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<td>Naana AGYEI-AMPADU</td>
<td>William CHUBB</td>
<td>Mark HADFIELD</td>
<td>Stuart MCPLOUGHIN</td>
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<td>Jude AKUWUDIKE</td>
<td>Chip CHUNG</td>
<td>Tom HARDY</td>
<td>Tim McMULLAN</td>
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<td>Bruce ALEXANDER</td>
<td>Cameron CLEAVER</td>
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musicians playing in performances

David POYNOR
Gillian RAINE
Paul READY
Claudia RENTON
Ian RICHARDSON
Malcolm RIDLEY
Paul RITTER
Ferdy ROBERTS
Natalyia RONI
Clive ROWE
Claire RUSHBROOK
Jonah RUSSELL
Simon RUSSELL BEALE
Penny RYDER
Justin SALINGER
Danny SAPANI
Gemma SAUNDERS
Joseph SCATLEY
William SCOTT-MASSON
Mo SESAY
Arun SHAH
Madhav SHARMA
Fiona SHAW
Ruth SHEEN
Michael SHELDON
Sadie SHIMMIN
Adam SHIPWAY
Sam SPRUELL
Sophie STANTON
Anna STEEL
David STERNBERG
Juliet STEVENSON
Lorraine STEWART
Hannah STOREY
Malcolm STORRY
Roger SWaine
Michael TAIBI
Mark TANDY
Larrissa TASKER
Nicolas TENNANT
Joseph THOMPSON

Angela THORNE
Mark TINTNER
Nicholas TIZZARD
Oliver TOMPSETT
Tilly TREMAYNE
Simon TUCK
Stephen UPPAL
Lucy VANDI
Zubin VARLA
Stephen VENTURA
Janine VIEIRA
Sandra VOE
Philip VOSS
Craig VYE
Jemma WALKER
Ewart James WALTERS
Zoe WANAMAKER
Ryan WATSON
AI WEAVER
Steven WEBB
Jonny WELDON
Orlando WELLS
Dominic WEST
Julia WEST
Ben WHISHAW
Freddy WHITE
Cath WHITEFIELD
Annabelle WILLIAMS
Jade WILLIAMS
Kelly WILLiAMS
Lizzie WINKLER
Andrew WOODALL
Danny WORTERS
Angus WRIGHT
Mitchell ZHANGAZHA

Chris ALLAN
Martin ALLEN
Simon ALLEN
Jane ATKINS
Derek BARNES
Steve BENTLEY-KLEIN
Michael BERK
Penny BRADSHAW
Alan BROWN
Rachel BROWN
Ben BUCKTON
Nicholas COOPER
Elsbeth COWEY
Mitchell DALTON
Kylie DAVIES
Calina DE LA MARE
Hayley DREDGE
Nicholas DURCAN
Steven EDIS
Mark ETHERINGTON
Emma FOWLER
Michael GREGORY
Catherine HAGGO
Michael HASLAM
Anna HEMERY
Melanie HENRY
Paul HIGGS
Simon HOLLAND
Sarah HOMER
Philip HOPKINS
Ann LINES
Martin LOWE
Victoria MATTHEWS
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Stephen PIERCE
Gareth ROBERTS
Rachel ROBSON
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Pamela SCANLAN
Katherine SHAVE
David SHRUBSOLE
Julia SINGLETON
Fraser SNELL
Rowland SUTHERLAND
Charlie TIGHE
Joe TOWNSEND
Katherine TOY
Joanna WATTS
Jeremy WILES
Paul WILLEY
Jan WINSTONE
Robert WORKMAN
Chris WORSEY
NT Education encourages active participation on every level, not just through watching plays. Courses enable teachers to develop their own understanding and communication of key works, and performances and post-show discussions take place around the UK, not just in the London area. The following is a selection of the work NT Education has delivered during the year:

www.stagework.org.uk
the NT’s unique, BAFTA award-winning online resource
This website provides fascinating and comprehensive information on selected productions, as well as lesson plans and guidance notes for teachers. The site is constantly evolving and exploring new productions – this year an interactive interview with Ian McKellen and rehearsal diaries for The Caucasian Chalk Circle are among the new additions. 

Stagework is supported by DCMS Culture On-Line, the Royal National Theatre Foundation and BT

INTERACT
supports the teaching of citizenship in secondary schools and creates theatre that tackles vital issues such as human rights, youth criminal justice, and war. Invisible Mountains by Rebecca Lenkiewicz, for Year 7 students, deals with moving up to secondary school and the excitement of growing up in London. It toured to 51 London schools from 20 March to 12 May 2006. Heroes by Leo Butler explores the causes and consequences of conflict at home and abroad. It played 43 performances in 40 schools from 12 February to 27 April 2007. 
Both tours were supported by Deutsche Bank and the DFES London Challenge

PRIMARY SHAKESPEARE
introduces 7-11-year-olds to Shakespeare Pericles visited 50 schools in early 2006, reaching an audience of over 5,000 children; Romeo and Juliet toured to 48 primary schools from mid-January 2007 and played at the Unicorn Theatre from 27 March to 1 April 2007. Over 6,800 children aged 7-11 saw the production. For each production there were in-service days for the teachers involved and six half-day workshops in each school. 
Primary Shakespeare was supported in 2006-07 by Archie Sherman Family Trusts, The Barclay Charitable Fund, The Goldsmiths’ Company, The Ingram Trust, The Royal Victoria Hall Foundation, and Walcot Educational Foundation (The Lambeth Endowed Charities)

CONNECTIONS
the world’s most exciting new plays programme for young people – launched 13 years ago
Each year thousands of young people work, both on-stage and behind the scenes, on brand new plays specially commissioned by the National Theatre from some of the best playwrights of our time, and written specifically for young performers. Around 300 productions are staged by youth groups across the UK and Ireland before the National’s 17 partnership theatres begin a season of festivals, presenting showcases by companies from their region. In the summer, in a week-long Festival at the National, ten of the companies represent everything that Connections has to offer. These intriguing and thought-provoking plays are then published in a single volume and distributed to every secondary school in the country. This project has so far generated over 80 new plays for and about teenagers. Three of the plays from Connections 2005 (sponsored by Shell) were subsequently given full productions in the Cottesloe repertoire, and two of them – Chatroom and Citizenship – are to tour the UK in 2007. Connections 2006-07 was supported by The National Lottery through Arts Council England, and The Ingram Trust

WORD ALIVE!
the National’s storytelling programme
Word Alive! brought over 3,000 primary schoolchildren aged 7–11 to performances of The Frog Bride and The Heartless Princess in the Olivier theatre in May 2006. For many, it was their very first trip to the theatre. Over 100 primary schools booked tickets, with 51 classes from 33 primary schools in 11 London boroughs linking to the NT partnership programme and 149 teaching sessions scheduled for children in schools. Word Alive! was supported in 2006-07 by The Goldsmiths’ Company, and Lloyd’s Community Programme
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 Richard E Grant, Peter Hall on the 50th anniversary of *Waiting for Godot*, Anna Massey, Simon Callow, Roy Hattersley, George Alagiah, Leslie Phillips, Brenda Blethyn, Claire Tomalin, Alan Bennett, Ronnie Corbett, Peter Sallis, Ian Richardson, Humphrey Lyttelton, Victor Spinetti, Jamila Gavin and Murray Melvin, often followed by book-signing. Roald Dahl Day was marked with drawings by Quentin Blake and readings from Alex Jennings, Lesley Manville and Simon Russell Beale.

*Banned*, a special evening exploring censorship in theatre, included an extract from Gurpreet Kaur Bhatti’s *Behzti*; Fiona Shaw and Jung Chang were among the readers from PEN’s new collection of the work of imprisoned writers. Playreadings included Sheridan’s rarely-seen *Pizarro*, Granville Barker’s one-act play *Vote by Ballot* and Simon Armitage’s new translation of *Sir Gawain and the Green Knight*.

Guests for the ‘In Conversation’ summer series were Margaret Tyzack, Juliet Stevenson, Oliver Ford Davies, Oliver Cotton, Simon Russell Beale and Penelope Wilton.


In the annual Theatre Quiz, *Coram Boy* beat the team from *Caroline, or Change*, while Thérèse Raquin herself (Charlotte Emmerson) kept the score.
There were 315 concerts on Concert Pitch, of which 39 were given by new bands and soloists. Among them were jazz saxophonist Pat Crumly, vocalist Julia Farino, harmonica player Julian Jackson, and young jazz/pop singers Jonny Boston and Anthony Strong with their respective quartets. An international array of diverse singer-songwriters included Farai (Zimbabwe), Marcia Mello (USA), Mark Wilson (Merseyside), and a female-only project presented by Angelic Music with Janis Haves and Liz Simcock. African musicians brought their own music from Ghana (Kari Bannerman), Senegal (Doudou Cissoko) and an instrumental partnership between Senegalese harp “kora” player Kadialy Kouyate and Paraguayan harpist Keke Pedersen. An exceptionally crowded foyer listened spellbound to Argentine guitar and flute duo Las Morochas, and were treated to return visits from singer-guitarist Martha Acosta and band with their moving rendering of South American folkloric songs. Bewitching Israeli-Andalusian singer Mor Karbasi performed heart-wrenching Ladino songs and El Despiole filled the foyer with tango-dancing couples.

This year’s exhibitions were: Most People Are Other People: Portraits of Actors from Britain and Ireland by Stuart Pearson Wright; The Press Photographer’s Year; More Moments Like These: Photographs by Michael Ward; Inside Out: Conceal and Reveal – The Unilever International Schools Art Project; Melanges: Animated pictures by Matthew Andrews; Reuters – The State of the World: Images of the New Century; West to East: Life in the City – Paintings by Hilary Rosen; Dazzle; The Art of the Theatre Workshop; Climates: Photographs by Nuri Bilge Ceylan; London Blues: Photographs by Nobby Clark; and Stages Calling: Market Theatre Photographs by Ruphin Coudyzer.
Publications support and add background to the NT and the productions in its repertoire. Programmes for the 19 new and visiting productions this year included specially commissioned articles from Sebastian Barry, Robert Butler, Edwina Currie, Richard F Dietrich, Richard Eyre, Victoria Glendinning, David Hare, Philip Hensher, Peter Holland, Fergal Keane, Alice Oswald and Aleks Sierz.

For the first time the National's own programmes for a main-stage production were sold on tour (for The History Boys). On-line material and background packs, and the magazine StageWrite, were produced in collaboration with NT Education to support most of the productions in the repertoire.

A new book in the ‘National Theatre at Work’ series was published this year with Oberon Books: The Alchemist Exposed by Robert Butler follows Nicholas Hytner’s production of Ben Jonson’s play and explores its background. All the books in the series, and other NT Publications, are on sale at the NT Bookshop.

Seventeen productions at the NT on the South Bank were audio-described this year for blind and visually impaired people, at a total of 33 performances, and 17 touch-tours of sets were given. Twenty 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 The Seafarer. For The History Boys, performances were described and touch-tours given in Birmingham, Nottingham, Bradford, Hull, Edinburgh, Aberdeen, Belfast, Llandudno, Cardiff, and Salford; and captioned performances given at eight of these theatres. When the production reached the West End, one performance was audio-described, one captioned, and a touch-tour was arranged.

Performances of The Seafarer were audio-described at Cambridge, Salford and Newcastle; and captioned at Brighton, Bath, Cambridge and Salford.
The Archive exists to preserve and provide access to materials documenting the history of the National Theatre for staff, academics and the public. The archive is open from 10am to 5pm, Monday to Friday. Archive staff (Archivist and Archive Assistant) conduct cataloguing and preservation work, direct the records management policy for the National Theatre, provide a public enquiry and photograph library service, run the Archive research room, web-services and the NT filming programme. Group learning programmes and archive induction days are available for school and undergraduate groups.

On-site Services
During 2006-07, we received over 1,000 visitors to the Archive research room in Kennington; this represents a significant increase in group and individual visits on previous years. We continued to improve our public facilities, offering access to our newly digitised video and audio collections and themed exhibitions of archive material. The success of our weekly archive-based module for Theatre Production students at South Bank University was a major step in our development of educational services.

Online Services
We continue to invest much work in the online presence of the archive. The online Archive Catalogue and NT Performance Database function as a resource for researchers planning to visit the archive and as an oracle on our growing collections and the history of NT productions. Our involvement with the NT’s web development group and with the BBC-led Creative Archive group has helped us to develop new podcast and vidcast services, showcasing the newly digitised collection of Platform audio and video. Our posters site www.ntposters.org.uk is a growing online archive of the graphic history of the NT, a useful research tool and continues to be a successful commercial venture.

Video
Video recordings are the most requested items in the NT collection. Our digital video recording programme continues in the three auditoriums. In the Lyttelton and Olivier theatres we have now added a third camera. This system allows us to capture both a fixed wide-angle shot and the three-camera edit version of all productions, thus satisfying both scholarly and general interest research. In the Cottesloe Theatre, and for Platforms in all auditoriums, we maintain a high quality single-camera system.

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 with the Theatre Information Group. This archive continues to contribute items from the collection to external exhibitions and to displays in the National. The Archivist is most grateful for the continuing contribution of volunteers.

The opening of the new Archive in the NT Studio, scheduled for autumn 2007, provides a great opportunity for the development of all our services and the chance to open the collection to a far greater audience.
Since its foundation in 1984, the Studio has played a vital role in developing work for the National’s stages. It is also a resource for a wide range of artists working throughout British theatre, providing an environment in which writers, actors and practitioners of all kinds can explore, experiment and devise new work free from the pressure of public performance.

For much of this year, the Studio has been operating from its temporary premises at the Oval, which has offered the use of three well-equipped studio spaces. This year around 370 artists have used the Studio for play development, early work on projects, training and research. Two ideas, The Menu and Clockwork, were developed into scratch performances, and presented in the Cottesloe.

For the repertoire, the Studio began exploratory work on The Seagull, War Horse, Faust, Rafta, Rafta..., The Caucasian Chalk Circle, Attempts on her Life, A Matter of Life and Death and Waves. Visiting companies included Clean Break, the Clod Ensemble, Frantic Assembly, Ridiculousmus, Sound & Fury and Theatre O; visiting artists included Samuel Adamson, Damon Albarn, Moira Buffini, Annie Castledine, Tony Harrison, Bryony Lavery, Phyllida Lloyd, Owen McCafferty, Anthony Neilson, Diane Samuels and Roy Williams. In total, the Studio developed around 35 projects, hosted 15 writers and five directors on attachment, and supported nine play readings, including a collaboration between David Eldridge, Robert Holman and Simon Stephens, and a new play by Kwame Kwei-Armah.

The Studio continues to host initiatives to train and develop artists, including the Royal Academy Composers’ Residency led by Dominic Muldowney, and an annual course offering 16 young directors the opportunity to meet and hear from leaders in the fields of directing, acting, design, lighting, sound and other theatre disciplines. Our writer in residence was Simon Stephens, with Matt Charman joining in February supported by the Pearson Television Award. We also offered two directors’ bursaries, one to Polly Findlay, supported by the Bulldog Prinsep Theatrical Fund, and the second to Jamie Harper, supported by the John S. Cohen Foundation.

In autumn 2007, the Studio will move back to its original home on The Cut.
There is a shared appreciation of the importance of fundraising throughout the National Theatre, and the funds raised through the Development team have become increasingly significant. In 2006-07, over £5m in annual revenue was raised, a new benchmark, accounting for over 10% of the NT’s annual income. In addition we secured the remaining £300,000 to complete the £6m capital sum required for the refurbishment of the NT Studio.

Support from individuals reached an all-time high this year, nudging close to the £2m mark. New members were recruited at all levels but with the announcement that the life benefactor list was closing to new members, over 30 individuals took this opportunity to sign up. Details of a new level of individual membership, called the Olivier Circle, will be released shortly.

Trusts and Foundations continued to support a very wide range of projects at the NT. Notably, the Camelot Foundation supported City Ambassadors, working with young refugees and asylum seekers in South London, The Dorset Foundation supported the Mobile Tour of *The Caucasian Chalk Circle* and The Leverhulme Trust continued to support writers’ attachments at the NT Studio.

We have around 65 corporate members and are fortunate to have a number of very strong corporate partnerships that successfully deliver benefits for both parties. The Travelex £10 season is in its fifth year, and Accenture, our sponsors for innovation, agreed to a third year in which, as well as financial support, they give us considerable time and expertise. We have been extremely grateful too for the backing given to our key educational projects: to Deutsche Bank for its continued support for Interact, and to BT for Stagework.

On 1 March 2007, with very substantial support from Goldman Sachs, we set out to raise funds for the National’s work with and for young people. This was the second time in two years we had created the event which we call ‘FastForward’. Actors, writers and directors combined with the National’s technical expertise to create a spectacular performance, and then joined some 500 of our individual and corporate supporters for dinner. A highly successful auction and the revenue from sponsorship and event tickets combined to raise a net contribution of £0.7m.

The encouragement and financial support this year have been vital and the NT would like to express gratitude to the many people and organisations that have helped us by recognising them in the following pages. Their aid is invaluable and we are immensely grateful for their continuing commitment and the way in which they enable and enrich our work.
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John & Tawna Farmer
Maureen & Allan Fisher
Lawton W Fitt & James I McLaren Foundation
Emily & Alex Fletcher
Clara & Michael Freeman

Daniel & Joanna Friel
Monica G-S & Ali Wambold
Jacqueline & Michael Gee Charitable Trust
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Beth & Gary Glynn
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Jill Hackel & Andrzej Zarzycki
Katherine Hallgarten
Dr Martin Halusa
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Susan & Richard Hayden
Morven & Michael Heller
The Hintze Family Charitable Foundation
David Hobbis
Dr & Mrs Alan J Horan
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Nita Jackson
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Mark J & Elizabeth L Kogan Charitable Fund
Bruce & Suzie Kovner
The Kreitman Foundation
The Mark Krueger Charitable Fund
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Kenneth & Melissa Leet
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Edward McKinley & Kathleen Lavidge
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The David & Elaine Potter Charitable Foundation
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Any a & John Sainsbury
The Hon Simon Sainsbury
Yusuf & Fawzia Samad
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Mrs Carol Sellass
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Mr Eric Tomsett
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Jeffrey & Susan Weingarten
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Rachel & Anthony Williams
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Mary Wallach
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Anonymous
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Barbara & Joe Abensur
Meg Addison & Irwin Charles Ferry
James Andrew International
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James Astor
John Atanaskovic
Annette Atkins & Thomas Joyce
Attias Family Foundation
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Mr & Mrs Lawrence Banks
John Barker
Anne J Barsh
Stephen Bartlett
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Patricia Begley & George H. Beane
James & Caroline Beery
J. & A. Bénard
Phil & Lisa Bennett
Peter Bennett-Jones
Samuel and Rosie Berwick
Dr & Mrs R David Bloomer
John & Jean Botts
Lady Brown
Mr & Mrs L.L. Browning, Jr
John & Susan Burns
Mr Philip Buscombe
Martin Byman and Margaret Samson
Sandra Carlisle
Douglas & Joan Carter
Mrs Denise Cohen
Geoffrey Collens
Mr & Mrs G L Collins
Mr & Mrs Paul Collins
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Cynthia Diacre
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Cory & Bob Donnally C.FDN
Glen Donovan
Arnold & Greta Edward
Mr & Mrs Peter Einstein
Don Ellwood & Sandra Johnigan
Sarah & Louis Elon
Mrs Maureen Elon
Hilary & Rupert Evenett
Mr & Mrs Thomas J. Eyerman
Mr R Feit
Mr Nicholas Ferguson
Mr Joseph A Field
Ralph Fields
Mrs Hilary Finer
Ms Susan Fischgrund
Claire Fisher
Tony Fisher
Mr Mortimer Fleishhacker
Mr Paul Fletcher
The Gerald Fogel Charitable Trust
Mr Roger M Formby
Tim Fosberry
The Edwin Fox Foundation
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Robert & Pirjo Gardiner
Jacqueline & Jonathan Gestetner
Hon Clive & Mrs Gibson
The Hon PN Gibson's Charity Trust
Hon William & Lori Gibson
Mrs M C Godwin
Mr Richard Goldbach
Jack & Grete Goldhill
Mr Christophe Gollut
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Mr & Mrs Edward Greene
Richard & Odile Grogan
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Mr Alexander Hackel
Andrew & Alex Haining
Mrs Themy Hamilton
Susan & Rex Harbour
Richard Hardman & Elizabeth Atkinson
Dean Hargrove
Mr Samuel A. Haubold
Malcolm Herring
Mr Rodger Hess
Mrs D P Hiddleston
Barbara & Gerald Hines
A Michael Hoffman
David R Hogg
Horsham Chiropractic Centre
Angela Howard & David Gestetner
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Mr J D Hyatt
Robin & Inge Hyman
Maxine Isaacs & James A Johnson
Derek & Anne Jenkins
Harold & Valerie Joels
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David Kaskell & Christopher Teano
John & Jenny Kelly
David Killick
Philip Kingsley
Mrs Frances Kirsh
The Kowitz Family Foundation
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Mr D M Lass
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Ms Claudine B Malone
Dr Anna Mann
Paul & Paula Marber
Marina & William Marcoux
David M Marks
Brenda Meldrum
David & Wendy Meller
Mr Bruce Golden and Ms Michelle Mercer
David & Elizabeth Miles
Mr Ian Mill
Barbara Minto
The National is also grateful for the support of our Supporting Cast and Priority Members

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James & Debby Brice
Russ & Linda Carr
Camilla Cazalet
Ian & Caroline Cormack
David Dutton
Clare & Bernard Horn
Mr & Mrs Jack Keenan
Edward McKinley & Kathleen Lavidge
Oliver Prenn
Leopold de Rothschild
Dasha Shenkman

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BP
GlaxoSmithKline

Platinum
American Airlines
Bloomberg
Braveword Asset Management
British American Tobacco
Daily Mail & General Trust plc
Deutsche Bank
Garfield Weston Foundation
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Merck Sharp & Dohme Ltd
NDS Ltd
Norton Rose
Pearson plc
Reuter Group PLC
Royal Mail Group
S G Asset Management
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Smiths Group plc
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Gold
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Lawrence Graham
Man Group plc
Markson Pianos
Memery Crystal
Moore Stephens
Nyman Libson Paul
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Pentland Group PLC
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The Rose Foundation
Schroders
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Slaughter & May
Smith & Williamson
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Major Trust & Foundation Support
Camelot Foundation
The John S Cohen Foundation
The Dorset Foundation
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The Ingram Trust
The Leverhulme Trust
Lloyd’s Community Programme
The Mulberry Trust
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Archie Sherman Family Trusts
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Trust & Foundation Support
Anonymous
The ADAPT Trust
The Ananda Trust
The Barclay Charitable Fund
The Bulldog Prinsep Theatrical Fund
Card Aid
The Craps Charitable Trust
The Gilbert and Eileen Edgar Foundation
The Gibbs Trust
The Goldsmiths’ Company Charity
The Worshipful Company of Grocers
Embassy of Ireland
Boris Karloff Charitable Foundation
The Austin and Hope Pilkington Trust
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The Royal Victoria Hall Foundation
Saddlers’ Company Charitable Fund
The Schnie Foundation
The Sobell Foundation
The Vandersfell Foundation
The Walcot Educational Foundation
The Harold Hyam Wingate Foundation

AMERICAN ASSOCIATES OF THE ROYAL NATIONAL THEATRE
The National is grateful too for the support of the American Associates of the Royal National Theatre

Board of the American Associates
at 2 April 2007
Leila Maw Straus, Chairman
William G. Bardel, Treasurer
Debra Black
Terri Childs
Ian Cormack
Suzanne Elson
Richard Harding
Suzie Fairchild Kovner
Elliott F Kulick
Jeanne Linnes
Stephanie McLelland
Stafford Matthews
Sir Deryck Maughan
Laura Pels
Dr Charles Ryskamp
David Smalley
Monica Wambold
Peter Wolff

NT STUDIO REFURBISHMENT CAMPAIGN
Leadership Capital Gifts and Pledges
Anonymous
The Weston Family
Deborah Loeb Brice Foundation
The Foyle Foundation
John Lyon’s Charity
Royal National Theatre Foundation
Arts Council England

Major Capital Gifts
Anonymous
Keith & Helen Bolderson
Foundation for Sport and the Arts
Heritage Lottery Fund
The Rothschild Foundation

Capital Gifts
Anonymous
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Russ & Linda Carr
John S Cohen Foundation
Sir Ronald & Lady Cohen
Ian & Caroline Cormack
Sir Harry & Lady Djanogly
The Gatsby Charitable Foundation
Michael & Jacqueline Gee
Charitable Trust
Mrs Juliet Gibbs
Evelyn & David Green
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The Philip & Pauline Harris Charitable Trust
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Edward McKinley & Kathleen Lavidge
The Mercers’ Company
The Dr Mortimer and Theresa Sackler Foundation
Jon & NoraLee Sedmack
The Sherling Charitable Trust
E & L Sieff Charitable Trust
Edgar & Judith Wallner
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.

Management of the National Theatre
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.

The Board employs a paid executive to manage the organisation and the National Theatre is currently led by Nicholas Hytner who is the fifth in the company’s history to hold the title Director. Previous Directors have been Laurence Olivier, Peter Hall, Richard Eyre, and Trevor Nunn. It is the Director’s responsibility 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 many of its functions to the Director, through his contract of employment, and these are exercised by him subject always to the Board’s over-riding authority. The Director is supported in carrying out his responsibilities by the Executive. In addition to Nicholas Hytner the members of the Executive are Nick Starr the Executive Director, Lisa Burger the Finance Director and, until July 2007, Maggie Whitlum the General Manager.

It should be noted that the term “Director” is a traditional title used at the National Theatre. The Director is not however a director under the Companies Act, nor are the other members of the Executive.

The operational framework for the Board is established through terms of reference for the Board and its committees, and a Schedule of Matters, both of which are reviewed on a regular basis. The Schedule sets out those matters which should be brought to the Board’s attention for decision so that effective control is maintained over strategic, financial, organisational and compliance issues. The Executive and Board work together in a culture of mutual confidence and trust 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 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.

Selection of repertoire
The Board delegates to the Director the selection and staging of all productions and events performed at, and under the auspices of, the National. The Director is supported in making repertoire decisions by the National’s four Associate Directors and also draws on the advice of the NT Associates (who are listed on p73) and a group of people with responsibility for planning, casting, music and the development of new work.

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.

Appointment and Terms of Office of Board Members
Since March 2001, the Board has appointed its own members. Before that date the Board were appointed by the Secretary of State for Culture, Media and Sport. The Nominations Committee, (membership on p73), 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.

Board members may be appointed for an initial term of up to four years, but generally appointments are for a three-year term. This first term may be followed by re-appointment for a further period of up to four years and 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, Lloyd Dorfman (appointed 20 April 2007), Nicola Horlick (retired 23 July 2007), Rachel Lomax, Neil MacGregor (appointed 6 February 2007), Caragh Merrick, Grahame Morris (retired 29 September 2006), Caro Newling, Ben Okri OBE (retired 20 July 2006), André Ptaszynski, Philip Pullman (appointed 29 January 2007), Rt Hon Lord Smith of Finsbury, Edward Walker-Arnott, and Nicholas Wright.


Appointment and Terms of Office of Executive
The Board appoints the Director and is directly involved in the appointment of other members of the Executive.

The Director was appointed for an initial term of five years from 1 April 2003. This appointment has been renewed for a further period of five years from April 2008.

Induction and Training of Board Members
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 approximately two induction days at the National comprising meetings with the Executive and Heads of Department, and a tour of the National’s building, which together provide a comprehensive picture of the National and its activities.

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.

All Board members have access to the advice and services of the Company Secretary who can coordinate further training and source independent legal advice at the National’s expense if required.

Board Committees
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 page 73.

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, on an annual basis, 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 reserves policy is reviewed by the Finance and Audit Committee annually on behalf of the Board.
and at other times if events or circumstances make it appropriate. 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. 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 (members p73) 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 and the Company Secretary.

**Development Council**
The Development Council is set up to provide a specific mechanism to assist in fundraising for the National both generally from year to year and for special projects. It is a committee of the Board and its members are appointed by the Board for agreed terms (current members p73). 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**
The Education Committee comprises three Board members and two co-opted members who are experts in the field (see p73). The Committee’s chairman is the Chairman of the Board. 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.

**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 page 71.

**Connected Charities**
The Royal National Theatre Foundation has objects related to those of the NT and, in particular, makes grants to the NT 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 10 trustees, of whom two currently have a direct connection with the National. A grant of £3,000 to help stage an exhibition was made by the Royal National Theatre Foundation to the National in the financial year (2005-06 total grants £587,000 including video archive project and Studio refurbishment). 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 or through AARNT to the National was $513,237 for revenue purposes and $306,341 for the Studio refurbishment campaign.

**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, 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. Financial risks are considered in the financial review on page 47. Non-financial risks identified by the Board and recorded in the NT’s risk register are analysed under the following headings:

- Repertoire and audience
- People
- Infrastructure
- Reputation
Internal Management Committees
The Executive is responsible for the appointment of Heads of Department to manage each area of the National’s activity (see page 73). In addition to a weekly meeting of the Heads of Department, a number of committees have been set up to oversee and progress specific areas. The key decision-making groups comprise Repertoire planning, Capital projects, Health and Safety, Human Resources, and Enterprises. A member of the Executive sits on each of these committees.

Staff and Internal Policies
The National employs on average 684 staff, as well as engaging actors, musicians and other theatre professionals.

Equality 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 gender, 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 Equality 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 they 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. All staff are also invited to contribute to a monthly meeting where they can report to the Associates on any theatre-making talent they have seen outside the NT and whose work they would like to see more of. 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 p73) are volunteers. The National is also grateful for the help it receives from volunteers across many departments and on a regular basis in the archive, education department and in fundraising. During the year, 27 volunteers worked in these areas, giving on average 12 days per person.

Health and Safety
The health and safety team is closely involved in many areas of the organisation. It advises on and assists with health and 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. A strategy on controlling the risks of working at height has been developed and additional safety equipment is being installed. Training for key staff will take place within the next few months.

A review of the main health and safety issues affecting the theatre is underway and a campaign to reinforce the important messages will take place in the autumn.

Environmental Policy
The National is committed to reducing the impact of its operations on the environment. Implementation of relevant environmental legislation is seen as a minimum standard.

In the last year action has been taken to reduce energy use by more effective operation of existing plant and equipment. There has been a reduction of 17% in gas used and 5% in electricity used. Further studies are progressing in partnership with equipment manufacturers, and with the assistance of the Carbon Trust, for longer-term developments which will reduce energy used by a further 15% by the end of 2008. In 2006 development work was carried out on the use of ground water in flushing lavatories and similar uses. This has proved successful and has been implemented. It will result in a reduction of 10% in mains water used.

Other actions include the collection of lamps which are then recycled, the recovery of mercury being
particularly significant; all timber used in engineering works is sourced from certified sustainable (managed) forests; minimising the use of solvent based paints and varnishes; and investigating the phasing out of ozone-depleting substances from air-conditioning equipment. Paper used in programmes and leaflets is from sustainable sources or post-consumer waste, and, from September 2007, all headed paper used at the NT will be from recycled sources.

A report on energy usage was commissioned from Sustainable Development Systems. Environmental Management at the National Theatre will assist management in prioritising ways to reduce consumption and our carbon footprint.

During the year, the National achieved improvements in waste management and recycling. It has a recycling programme for glass, cardboard and paper. It now recycles approximately 40 tonnes of glass bottles a year, plus a large number that are returned to the drinks companies to be refilled. Also 20 tonnes of cardboard, approximately 13 tonnes of white office paper and 100% of all unused leaflets and programmes a year are sent for recycling. Polystyrene and plastic are segregated so they never reach landfill. We have recently introduced a new collection point for used batteries.

We are constantly researching alternative options to reduce packaging and also to use more environmentally friendly and sustainable products such as non-harmful cleaning liquids and recycled toilet paper. We are educating all personnel on environmental issues and everyone is involved in making a difference. We have dramatically reduced the use of special waste and the small quantity we use is disposed of according to the relevant legislation.

The National has been registered with the Environment Agency and has a registration number for the safe disposal of hazardous waste; we only work with registered and responsible carriers. We will endeavour to achieve further improvements in the year ahead with the expansion of the waste and recycling area to allow the recycling of more materials.
financial review

The National achieved a surplus of £187,000 on unrestricted operations funds for 2006-07 financial year against a budgeted break even result for the year. The surplus is reported after making a designation of £2.4m for capital expenditure, against a budgeted provision of £1.5m. The financial result for the year was therefore over £1m better than budget.

The year’s financial success was underpinned by income earned from *The History Boys* but also notable was the growth in revenue from fundraising and the success of touring. Box Office at the National continued to be strong and control of costs was good. Below is a simplified financial statement summarising activity for the year. It does not constitute the full financial statements, which are set out from page 52 onwards, as it excludes capital and other long-term restricted funds. This statement combines unrestricted income and expenditure with short-term project funds.

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
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<tbody>
<tr>
<td>Income</td>
<td>£’000</td>
<td>£’000</td>
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<tr>
<td>Box office</td>
<td>14,817</td>
<td>12,047</td>
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<tr>
<td>Trading and other income</td>
<td>8,210</td>
<td>7,368</td>
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<td>Fundraising</td>
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<td>4,102</td>
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<td>ACE grants</td>
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<tr>
<td><strong>Total</strong></td>
<td>46,106</td>
<td>40,809</td>
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<table>
<thead>
<tr>
<th>Expenditure</th>
<th>2007</th>
<th>2006</th>
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<tbody>
<tr>
<td>Production costs</td>
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<td>Trading</td>
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</tr>
<tr>
<td>Fundraising</td>
<td>1,286</td>
<td>725</td>
</tr>
<tr>
<td>Governance</td>
<td>190</td>
<td>226</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>43,789</td>
<td>40,172</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Transfers</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of restricted project funds</td>
<td>245</td>
<td>202</td>
</tr>
<tr>
<td>Capital and maintenance fund</td>
<td>(2,375)</td>
<td>(1,000)</td>
</tr>
<tr>
<td><strong>Net surplus/(loss) on unrestricted operations fund</strong></td>
<td>187</td>
<td>(161)</td>
</tr>
</tbody>
</table>

In addition to the above, the National received fundraising income of £2.33m for capital and incurred £5.356m on depreciation and related costs.
PRINCIPAL FUNDING SOURCES


Arts Council England Funding
The National is a regularly funded client of Arts Council England, and the terms under which funding is received are set out in a funding agreement. The revenue grant for 2006-07 increased by 2.75% to £17,736,000 and the grant receivable for 2007-08 will see a further uplift of 2.75% to £18,223,400. Unusually, details of the grant beyond this point are not expected until autumn 2007 when the DCMS receives notification of its settlement following the Government’s Comprehensive Spending Review. Once the grant in aid settlement for 2008-09 to 2010-11 is known by DCMS, the Arts Council will be in a position to notify its regularly funded clients, including the National Theatre, of their revenue grants.

Box Office Income
Box office income in 2006-07 comprised ticket income generated from productions shown at the National Theatre, on tour and from sales of The History Boys at Wyndham’s Theatre in the West End, the latter accounting for the significant year on year increase in box office income. The Travelex £10 Season was again very successful, drawing in an audience of 93% capacity. The biggest earner for the year though was Coram Boy which took £1.5m at the box office and achieved 98% occupancy. Financial capacity for this production was 71%, reflecting the hoped for take-up of discounted seats by under 18s.

The table below shows the five year results at the National Theatre for paid attendances for main house shows, as a percentage of capacity, and the number of performances staged in each theatre.

<table>
<thead>
<tr>
<th>Paid attendances (thousands)</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivia</td>
<td>276</td>
<td>356</td>
<td>375</td>
<td>302</td>
<td>378</td>
</tr>
<tr>
<td>Lyttelton (Main House)</td>
<td>149</td>
<td>268</td>
<td>304</td>
<td>268</td>
<td>248</td>
</tr>
<tr>
<td>Lyttelton (Transformation Season)</td>
<td>50</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Loft</td>
<td>18</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>92</td>
<td>107</td>
<td>96</td>
<td>93</td>
<td>96</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>585</td>
<td>731</td>
<td>775</td>
<td>663</td>
<td>722</td>
</tr>
<tr>
<td>Attendance as % of capacity</td>
<td>80%</td>
<td>91%</td>
<td>94%</td>
<td>84%</td>
<td>85%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of performances:</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivia</td>
<td>325</td>
<td>340</td>
<td>360</td>
<td>335</td>
<td>358</td>
</tr>
<tr>
<td>Lyttelton (Main House)</td>
<td>209</td>
<td>349</td>
<td>360</td>
<td>335</td>
<td>359</td>
</tr>
<tr>
<td>Lyttelton (Transformation Season)</td>
<td>114</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Loft</td>
<td>209</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>331</td>
<td>369</td>
<td>361</td>
<td>347</td>
<td>357</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>1,188</td>
<td>1,058</td>
<td>1,094</td>
<td>1,037</td>
<td>1,074</td>
</tr>
</tbody>
</table>
Fundraising
The Development department hit their target of raising £5m for revenue purposes and a further £1.2m previously pledged for the Studio refurbishment was received in addition to this sum. The total raised net of fundraising expenditure was £4.8m, a year-on-year increase of £1m. Growth was attributable to receipts from the FastForward gala and fundraising from individuals.

Notes 2 and 3 to the accounts provide further information on other statutory funding and the allocation of fundraising income between specific projects and general purposes.

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. There is a strong relationship between audience and performance numbers at the National and revenue generated by the front-of-house trading businesses. There were more performances in 2006-07 than in 2005-06 due to the closure of the Olivier for a three-week refurbishment in 2005-06, but the increase in net profit from the front-of-house trading areas reflected more than the increase in audience numbers. All areas performed well but notable was the growth in catering profit which, despite a four-week closure period for refurbishment of the Lyttelton Café and Espresso Bar, recorded £227,000 increase in profit. The subsidiary pays its profits to the National, under Gift Aid.

Other Income
As noted above, commercial exploitation of The History Boys in the West End was carried out under National Theatre management and has therefore been classified as box office income. Rights income generated £1m from the continuing deal the National has with its US partners, income from The History Boys on Broadway and royalty income from other National productions. Also included in this category is bank interest, fees income generated by the Education department, and from other sundry sources.

REVENUE EXPENDITURE

Production costs
The NT staged 24 productions in the year across the three theatres, of which 19 were new – two more than the prior year. In addition there were 28 weeks of UK touring and 15 weeks of The History Boys at Wyndham’s Theatre. As a result of this activity, expenditure on the capitalisation and running of productions increased from £28.9m to £32.2m and as a % of overall expenditure from 72% to 74%.

<table>
<thead>
<tr>
<th>NUMBER OF PRODUCTIONS (NEW IN BRACKETS):</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
<td>8 (7)</td>
<td>7 (6)</td>
<td>6 (4)</td>
<td>7 (7)</td>
<td>7 (5)</td>
</tr>
<tr>
<td>Lyttelton</td>
<td>6 (4)</td>
<td>7 (5)</td>
<td>7 (4)</td>
<td>8 (3)</td>
<td>8 (6)</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>11 (8)</td>
<td>7 (6)</td>
<td>10 (7)</td>
<td>8 (7)</td>
<td>9 (8)</td>
</tr>
<tr>
<td>Lyttelton (Transformation Season)</td>
<td>14 (14)</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>39 (33)</td>
<td>21 (17)</td>
<td>23 (15)</td>
<td>23 (17)</td>
<td>24 (19)</td>
</tr>
</tbody>
</table>
Education, research and development, and amplification
In addition to staging productions in its three theatres and on tour, the National, through its education programme, seeks to develop future audiences; through the Studio and in expenditure on research and development to develop new forms of theatre; and with the amplification programme, to enrich the experience for the audience both inside and outside the building. These activities are funded through both unrestricted and restricted sources. Total spend on Education was £2.1m of which £0.7m was covered by fundraising and grants and £0.4m from fee income generated by the department. The balance of £0.9m was funded from National Theatre core funds. These costs include support costs.

Total spend on research and development in 2006-07 was £1.5m. This sum excludes the costs of moving into and hiring temporary premises during the refurbishment of the National Theatre Studio which have been charged to a long term capital restricted fund.

Support Costs
Support costs include the costs of running the theatre – front-of-house staffing, box office, marketing, utility costs and administration. These costs fell as a proportion of total expenditure, reflecting the ability of the core operation to cope with additional levels of activity, and have been allocated across all charitable activities as shown in note 6.

RESERVES AND FINANCIAL POLICIES
Unrestricted Operations Fund
The policy for budgeting annual income and expenditure is, taking account of the level of grant receivable from the Arts Council, to seek each year to match income and expenditure, and to avoid accumulating a deficit, so that the National is able to continue successfully its present quantum and quality of operations. A sum of £1m has been identified as a target level of unrestricted reserves to maintain 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 of £0.9m at 1 April 2007 was just under the target level of £1m, which is considered by the Trustees to be within reach.

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

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 success of 2006-07 provided the funds for £2.4m to be transferred to the provision for capital and maintenance in that year. The budgeted provision for 2007-08 is £1.3m and this will be sufficient to fund the plan to March 2008. Based on budget expenditure for the following two years, fundraising of £1m will be required. Cash spend on capital expenditure from the building and equipment fund for the year was £1.9m.

Work is under way on a ten-year plan to address longer term capital requirements. This will require additional funding and plans for this are under consideration.

Front of House Improvements Fund
£0.5m was designated in 2004-05 to continue the enhancement of the National’s public spaces and was spent during the year to finance the refurbishment of the Lyttelton Café and the Espresso Bar.

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 funds are 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
In June 1996 the Arts Council Lottery made an award of £31.6m for the remodernisation of the building and the National raised £10.8m in matched partnership funding. The front-of-house works were completed in early 2000 but work has continued on a number of backstage technical projects which, by their nature, have been phased in over a longer period of time. Lottery-funded capital expenditure charged to this
fund for the year was £0.5m. During the year the Arts Council awarded a supplementary grant of £0.5m to be used for the refurbishment of the National Theatre Studio. This will be allocated to the Studio fund which is explained below. Expenditure paid for with Lottery funds is capitalised within fixed assets and 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. The total budget for the works is £6m including relocation of activities to temporary premises, refurbishment costs, professional fees and fundraising expenditure. Building work began in September 2006 and is likely to be completed before the end of 2007. Other than fundraising costs, expenditure is carried forward within fixed assets as part of work in progress and will be capitalised once the building is complete and £2m was spent in 2006-07. The fundraising target of £6m was achieved in July 2006 with receipt of all pledged income anticipated by July 2009. Grants and donations are recognised in the Studio fund on receipt.

**Musical Fund**

The fund is used for the development of musical work at the National Theatre and is linked to a gift originally made by the Mackintosh Foundation. Further details are set out on page 66. During the year £300,000 was drawn down to support Caroline, or Change.

**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 therefore to hold the funds as cash investments. Deposits are regularly reviewed and selected so as 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 to hold its lowest ticket price at £10. Funding from the Arts Council for April 2007 increased by slightly less than inflation and the increase from 2008 onwards is not yet known. On the expenditure side, 65% of expenditure represents payments to employees or individuals and increases are reviewed annually. If inflation and the award from the Arts Council are broadly in-line, the National can manage its exposure to price risk. However the exposure increases if there is a disparity between inflation and the increase in grant settlement from the Arts Council.

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

Lisa Burger
Finance Director
Trustees’ 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 Trustees’ Responsibilities in Respect of the Annual Report and the Financial Statements
The Trustees 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 Trustees 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 charity and group and of the surplus or deficit of the charity and group for that period. In preparing those financial statements, the Trustees 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 charity will continue in business.

The Trustees confirm that they have complied with the above requirements in preparing the financial statements.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity 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’, other statutory requirements and the governing document. They are also responsible for safeguarding the assets of the charity and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity’s website. Legislation in the UK governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

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

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

The information set out in the preceding pages forms the Trustees’ report for The Royal National Theatre for the 52 weeks ended 1 April 2007.

By order of the Board

Sir Hayden Phillips
Chairman
30 August 2007
We have audited the group and parent charity financial statements of the Royal National Theatre for the year ended 1 April 2007 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 Trustees and Auditors
The responsibilities of the trustees (who are also Trustees of Royal National Theatre for the purpose of Company Law). As described in the Statement of Trustees’ Responsibilities, the Trustees are responsible for preparing the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) are set out in the Statement of Trustees’ Responsibilities.

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. 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 Trustees 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 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 Trustees 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.

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, in our opinion, the information given in the Trustees’ Report is consistent with the financial statements. We also report to you, if in our opinion, the charitable charity 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 Trustees’ 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. This other information comprises only the Trustees’ Report, the Chairman’s Statement and the Operating and Financial Review. 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.
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 group’s and the parent charitable company’s affairs at 1 April 2007 and of incoming resources, including its income and expenditure, and cash flows for the year then ended;
• the financial statements have been properly prepared in accordance with the Companies Act 1985;
• the information given in the Annual Report is consistent with the financial statements.

PricewaterhouseCoopers LLP
Chartered Accountants and Registered Auditors
London
30 August 2007
STATEMENT OF FINANCIAL ACTIVITIES
for the 52 weeks ended 1 April 2007

<table>
<thead>
<tr>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>52 Weeks to 1 April 2007</th>
<th>52 Weeks to 2 April 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operations</td>
<td>Designated</td>
<td>Project</td>
<td>Long Term</td>
</tr>
<tr>
<td>Note</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
</tr>
</tbody>
</table>

Incoming resources

Incoming resources from generated funds:
- Voluntary income
- Activities for generating funds
- Investment income

Incoming resources from charitable activities

TOTAL Incoming Resources

Resources expended

Costs of generating funds:
- Costs of generating voluntary income
- Fundraising trading: cost of goods sold and other costs

Charitable activities

Governance costs

TOTAL resources expended

Net incoming/(outgoing) resources before transfers

Gross transfers between funds:
- Capital & maintenance reserve
- Other

Net movement in funds

Reconciliation of funds

Total funds brought forward

TOTAL funds carried forward

All incoming resources and resources expended are derived from continuing activities. The statement of financial activities incorporates an income and expenditure account. There are no recognised gains and losses other than those noted above and therefore no separate statement of total recognised gains and losses has been presented.
## BALANCE SHEET

at 1 April 2007

<table>
<thead>
<tr>
<th>Note</th>
<th>£'000</th>
<th>£'000</th>
<th>£'000</th>
<th>£'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Group</td>
<td>Company</td>
<td>Group</td>
<td>Company</td>
</tr>
<tr>
<td></td>
<td>As at</td>
<td>As at</td>
<td>As at</td>
<td>As at</td>
</tr>
<tr>
<td></td>
<td>1 April</td>
<td>1 April</td>
<td>2 April</td>
<td>2 April</td>
</tr>
</tbody>
</table>

**Fixed assets**

Tangible fixed assets 14 12,521 12,521 12,991 12,991

**Current assets**

<table>
<thead>
<tr>
<th>Stocks</th>
<th>15 283</th>
<th>56 277</th>
<th>57</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of productions not yet opened</td>
<td>220</td>
<td>220</td>
<td>245</td>
</tr>
<tr>
<td>Debtors</td>
<td>16 2,677</td>
<td>3,622</td>
<td>1,868</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>800</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>7,842</td>
<td>7,757</td>
<td>8,391</td>
</tr>
</tbody>
</table>

**TOTAL current assets**

11,822 11,655 10,781 10,562

**Creditors: amounts falling due within one year**

| 17 (6,571) | (6,399) | (5,290) | (5,066) |

**Net current assets**

5,251 5,256 5,491 5,496

**TOTAL net assets**

17,772 17,777 18,482 18,487

**Represented by:**

| Operations fund | 18 905 | 910 | 718 | 723 |
| Designated funds | 18 5,115 | 5,115 | 4,393 | 4,393 |

**TOTAL unrestricted funds**

6,020 6,025 5,111 5,116

**Restricted funds**

| 18 11,752 | 11,752 | 13,371 | 13,371 |

**TOTAL funds**

17,772 17,777 18,482 18,487

The financial statements were approved by the Board of Directors on 30 August 2007 and signed on its behalf by:

Sir Hayden Phillips  
Chairman

Edward Walker-Arnott  
Director
CONSORTIUM CASH FLOW STATEMENT

<table>
<thead>
<tr>
<th>Note</th>
<th>Group 52 Weeks to 1 April 2007</th>
<th>Group 52 Weeks to 2 April 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Net cash inflow from operating activities i</td>
<td>4,671</td>
<td>1,421</td>
</tr>
<tr>
<td>Returns on investment: interest received</td>
<td>466</td>
<td>429</td>
</tr>
<tr>
<td>Capital expenditure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments to acquire fixed assets</td>
<td>(4,886)</td>
<td>(3,014)</td>
</tr>
<tr>
<td>Management of liquid resources</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase)/decrease in short term deposits</td>
<td>(800)</td>
<td>15</td>
</tr>
<tr>
<td>(Decrease)/increase in cash in the year ii</td>
<td>(549)</td>
<td>(1,149)</td>
</tr>
<tr>
<td>i NET CASH INFLOW FROM OPERATING ACTIVITIES</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2007</td>
<td>2006</td>
</tr>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Net outgoing resources before transfers</td>
<td>(710)</td>
<td>(4,225)</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>(457)</td>
<td>(387)</td>
</tr>
<tr>
<td>(Increase)/decrease in stock</td>
<td>(6)</td>
<td>102</td>
</tr>
<tr>
<td>Decrease in work in progress</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>(Increase)/decrease in debtors</td>
<td>(818)</td>
<td>541</td>
</tr>
<tr>
<td>Increase/(decrease) in creditors and provisions</td>
<td>1,281</td>
<td>(463)</td>
</tr>
<tr>
<td>Depreciation charge</td>
<td>5,356</td>
<td>5,093</td>
</tr>
<tr>
<td>Decrease in revaluation reserve</td>
<td>0</td>
<td>750</td>
</tr>
<tr>
<td>Net cash inflow from operating activities</td>
<td>4,671</td>
<td>1,421</td>
</tr>
</tbody>
</table>

ii ANALYSIS OF NET CASH RESOURCES

<table>
<thead>
<tr>
<th>As at 2 April 2006</th>
<th>Cashflow As at 1 April 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Cash in hand</td>
<td>8,391</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>8,391</td>
</tr>
</tbody>
</table>

Included within cash are amounts held in instant access high-interest deposit accounts, including Liquidity Fund and Deposit Accounts held with different banking institutions.
### iii RECONCILIATION OF NET CASHFLOW TO MOVEMENT IN NET FUNDS

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in cash in the year</td>
<td></td>
<td>(549)</td>
</tr>
<tr>
<td>Cash outflow/(inflow) from increase/(decrease) in liquid resources</td>
<td>800</td>
<td>(15)</td>
</tr>
<tr>
<td>Movement in net funds in the year</td>
<td>251</td>
<td>(1,164)</td>
</tr>
<tr>
<td>Net funds at 2 April 2006</td>
<td></td>
<td>8,391</td>
</tr>
<tr>
<td>Net funds at 1 April 2007</td>
<td></td>
<td>8,642</td>
</tr>
</tbody>
</table>
notes to the financial statements

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 the recommendations of the Statement of Recommended Practice “Accounting and Reporting by Charities” (“the SORP”) issued in March 2005. The principal accounting policies adopted in the preparation of the financial statements are set out below. As required by FRS 28, where corresponding amounts are not comparable with the current year, the former amounts have been restated.

B CONVENTION
The financial statements are presented in Sterling rounded to the nearest thousand.

C GROUP FINANCIAL STATEMENTS
The Group financial statements consolidate those of the Royal National Theatre (“the National” or “the NT”) and its non-charitable trading subsidiary, Royal National Theatre Enterprises Limited (see note 25, page 71). The results of the trading subsidiary have been incorporated on a line by line basis. Transactions and balances between the entities are eliminated on consolidation.

A separate statement of financial activities and income and expenditure accounts are not presented for the Charity itself as permitted by Section 230 of the Companies Act 1985 and paragraph 397 of the SORP. The net expenditure of the company for the year was £1,722,000 (2006: £4,993,000).

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.

D LEASE OF THE NATIONAL
The National holds a lease on its building from its freeholder, Arts Council England, at a peppercorn rent. This lease expires in 2138. Under the terms of the lease, the National is responsible for maintaining the fabric of the building and its mechanical and electrical equipment. In order to meet this obligation, funds are being transferred from the National’s own resources, namely the operations fund, to a buildings and equipment reserve (see note 18, page 68).

E FIXED ASSETS AND DEPRECIATION
Fixed assets are held at cost less accumulated depreciation within the relevant fund. Only assets over £1,000 are capitalised. Depreciation is provided on a straight line basis to write off the assets over their anticipated useful economic lives and is charged to the relevant fund as follows:

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

The freehold property, the NT Studio, is in the process of being redeveloped. Expenditure of a capital nature on this project has been included at cost in work in progress at the balance sheet date. No depreciation is provided until the assets are brought into use. Redevelopment expenditure of £2,004,000 was incurred in the period (2006: £440,000).

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

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

F STOCKS
Stock held by the National’s trading subsidiary comprises catering, bookshop and programme supplies for resale. Other stock (“production stock”) comprises consumables for use in the making of sets and costumes.
All stock is valued at the lower of cost and net realisable value. Cost is based on the latest purchase price for catering, bookshop and programmes, and average cost for production stock.

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

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

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

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

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

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

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

**Activities for Generating Funds**
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**
Box office income comprises ticket sales for performances at the South Bank, income from touring activities (excluding grants) and in the West End, when the production has transferred under direct National Theatre management, and ticket sales or fees for NT Education projects. Income is recognised in the Statement of Financial Activities on maturity of the performance or event.

**Investment Income**
Investment income comprises interest receivable on cash balances and short-term deposits held in appropriate interest bearing accounts. Interest receivable is credited to funds in proportion to cash holdings.

**Other Income**
Other income comprises exploitation and rights, mailing list subscriptions and sundry other income. Income from exploitation and rights and sundry sources is recognised on receipt. Income from the mailing list is recognised on a straight line basis over the period of the subscription.

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

Resources expended which relate directly to the National’s charitable objectives are analysed between:
- Performances at the South Bank or elsewhere under direct management
- Performances on tour
- Education
- Research and development (including the NT Studio and commissioning costs)
- 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 include the costs of the company secretary, board expenses, internal audit and external audit fees.

Support costs relating to a single activity are allocated directly to that activity. Where support costs relate to several activities, they have been apportioned as set out in note 6 on page 61. Canteen costs are shown net of contributions.

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

**J 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.

**K 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 71). These costs are expensed in the Statement of Financial Activities as they become payable.

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

**M VAT**
Income and expenditure are stated net of VAT to the extent that it is payable to/recoverable from the tax authorities..
### 2. VOLUNTARY INCOME - ANALYSIS BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Council England:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue grant</td>
<td>17,222</td>
<td>0</td>
<td>0</td>
<td>17,222</td>
<td>16,767</td>
</tr>
<tr>
<td>Touring grants</td>
<td>514</td>
<td>154</td>
<td>0</td>
<td>668</td>
<td>525</td>
</tr>
<tr>
<td>Capital and other grants</td>
<td>0</td>
<td>139</td>
<td>847</td>
<td>986</td>
<td>257</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>17,736</strong></td>
<td><strong>293</strong></td>
<td><strong>847</strong></td>
<td><strong>18,876</strong></td>
<td><strong>17,549</strong></td>
</tr>
<tr>
<td>Other voluntary income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>529</td>
<td>103</td>
<td>0</td>
<td>632</td>
<td>694</td>
</tr>
<tr>
<td>Education</td>
<td>0</td>
<td>619</td>
<td>0</td>
<td>619</td>
<td>1,179</td>
</tr>
<tr>
<td>Research &amp; development</td>
<td>0</td>
<td>78</td>
<td>0</td>
<td>78</td>
<td>94</td>
</tr>
<tr>
<td>Amplification</td>
<td>0</td>
<td>12</td>
<td>0</td>
<td>12</td>
<td>34</td>
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<tr>
<td>Long term projects</td>
<td>0</td>
<td>0</td>
<td>1,249</td>
<td>1,249</td>
<td>654</td>
</tr>
<tr>
<td>General activity</td>
<td>3,709</td>
<td>0</td>
<td>0</td>
<td>3,709</td>
<td>2,101</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,238</strong></td>
<td><strong>812</strong></td>
<td><strong>1,249</strong></td>
<td><strong>6,299</strong></td>
<td><strong>4,756</strong></td>
</tr>
<tr>
<td><strong>TOTAL voluntary income</strong></td>
<td><strong>21,974</strong></td>
<td><strong>1,105</strong></td>
<td><strong>2,096</strong></td>
<td><strong>25,175</strong></td>
<td><strong>22,305</strong></td>
</tr>
</tbody>
</table>

### 3. TOTAL VOLUNTARY INCOME - ANALYSIS BY INCOME TYPE

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Council England</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsorship</td>
<td>0</td>
<td>0</td>
<td>18,876</td>
<td>18,876</td>
<td>17,549</td>
</tr>
<tr>
<td>Donations, subscriptions &amp; legacies</td>
<td>529</td>
<td>103</td>
<td>0</td>
<td>632</td>
<td>694</td>
</tr>
<tr>
<td>Grants</td>
<td>100</td>
<td>151</td>
<td>368</td>
<td>619</td>
<td>1,179</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124</strong></td>
<td><strong>3,585</strong></td>
<td><strong>0</strong></td>
<td><strong>3,709</strong></td>
<td><strong>2,101</strong></td>
</tr>
<tr>
<td><strong>TOTAL voluntary income</strong></td>
<td><strong>753</strong></td>
<td><strong>5,159</strong></td>
<td><strong>387</strong></td>
<td><strong>6,299</strong></td>
<td><strong>4,756</strong></td>
</tr>
</tbody>
</table>
4. TOTAL INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

<table>
<thead>
<tr>
<th></th>
<th>2007 £’000</th>
<th>2007 £’000</th>
<th>2007 £’000</th>
<th>2006 £’000</th>
<th>2007 £’000</th>
<th>2006 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>National Theatre box office</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Olivier</td>
<td>5,238</td>
<td>0</td>
<td>5,238</td>
<td>4,186</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lyttelton</td>
<td>4,463</td>
<td>0</td>
<td>4,463</td>
<td>5,026</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cottesloe</td>
<td>1,490</td>
<td>0</td>
<td>1,490</td>
<td>1,476</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>11,191</td>
<td>0</td>
<td>11,191</td>
<td>10,688</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Touring - England &amp; Wales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,272</td>
<td>0</td>
<td>1,272</td>
<td>883</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Touring - other countries</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100</td>
<td>0</td>
<td>100</td>
<td>307</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other box office</strong></td>
<td>2,254</td>
<td>0</td>
<td>2,254</td>
<td>62</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,626</td>
<td>0</td>
<td>3,626</td>
<td>1,252</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exploitation and rights</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>957</td>
<td>10</td>
<td>967</td>
<td>606</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Education</strong></td>
<td>439</td>
<td>0</td>
<td>439</td>
<td>539</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td>450</td>
<td>0</td>
<td>450</td>
<td>389</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL incoming resources from charitable activities</strong></td>
<td>16,663</td>
<td>10</td>
<td>16,673</td>
<td>13,474</td>
<td></td>
<td></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>2007 £’000</th>
<th>2007 £’000</th>
<th>2007 £’000</th>
<th>2007 £’000</th>
<th>2007 £’000</th>
<th>2006 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performances - NT</strong></td>
<td>21,145</td>
<td>9,119</td>
<td>30,264</td>
<td>372</td>
<td>0</td>
<td>30,636</td>
</tr>
<tr>
<td><strong>Performances - touring</strong></td>
<td>1,346</td>
<td>69</td>
<td>1,415</td>
<td>184</td>
<td>0</td>
<td>1,599</td>
</tr>
<tr>
<td><strong>Education</strong></td>
<td>950</td>
<td>372</td>
<td>1,322</td>
<td>751</td>
<td>0</td>
<td>2,073</td>
</tr>
<tr>
<td><strong>Research &amp; development</strong></td>
<td>960</td>
<td>392</td>
<td>1,352</td>
<td>107</td>
<td>0</td>
<td>1,459</td>
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<tr>
<td><strong>Amplification</strong></td>
<td>606</td>
<td>330</td>
<td>936</td>
<td>28</td>
<td>0</td>
<td>964</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>25,007</td>
<td>10,282</td>
<td>35,289</td>
<td>1,442</td>
<td>0</td>
<td>36,731</td>
</tr>
<tr>
<td><strong>Depreciation and related costs</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3,645</td>
<td>1,711</td>
<td>5,356</td>
</tr>
<tr>
<td><strong>Total costs of charitable activity</strong></td>
<td>25,007</td>
<td>10,282</td>
<td>35,289</td>
<td>5,087</td>
<td>1,711</td>
<td>42,087</td>
</tr>
<tr>
<td><strong>Governance</strong></td>
<td>123</td>
<td>67</td>
<td>190</td>
<td>0</td>
<td>0</td>
<td>190</td>
</tr>
</tbody>
</table>
6. ANALYSIS OF SUPPORT COSTS

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>3,003</td>
<td>4,699</td>
<td>3,217</td>
<td>10,919</td>
<td>10,464</td>
</tr>
<tr>
<td>Trading operations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charitable activities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performances - NT</td>
<td>2,691</td>
<td>3,887</td>
<td>2,541</td>
<td>9,119</td>
<td>8,653</td>
</tr>
<tr>
<td>Performances - touring</td>
<td>69</td>
<td>0</td>
<td>0</td>
<td>69</td>
<td>112</td>
</tr>
<tr>
<td>Education</td>
<td>112</td>
<td>121</td>
<td>139</td>
<td>372</td>
<td>387</td>
</tr>
<tr>
<td>Research &amp; development</td>
<td>37</td>
<td>265</td>
<td>90</td>
<td>392</td>
<td>367</td>
</tr>
<tr>
<td>Amplification</td>
<td>94</td>
<td>181</td>
<td>55</td>
<td>330</td>
<td>318</td>
</tr>
<tr>
<td>Total</td>
<td>3,003</td>
<td>4,454</td>
<td>2,825</td>
<td>10,282</td>
<td>9,837</td>
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<tr>
<td>Governance</td>
<td>0</td>
<td>53</td>
<td>14</td>
<td>67</td>
<td>66</td>
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<tr>
<td>Total support costs</td>
<td>3,003</td>
<td>4,699</td>
<td>3,217</td>
<td>10,919</td>
<td>10,464</td>
</tr>
</tbody>
</table>

Allocated costs include:

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating lease rentals:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plant and machinery</td>
<td>38</td>
<td>21</td>
</tr>
<tr>
<td>Land and buildings</td>
<td>219</td>
<td>189</td>
</tr>
<tr>
<td>Total</td>
<td>257</td>
<td>210</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditors’ remuneration:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group audit fee</td>
<td>46</td>
<td>52</td>
</tr>
<tr>
<td>Tax and other fees</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>48</td>
<td>60</td>
</tr>
</tbody>
</table>

Included within the group audit fee is £5,700 (2006: £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>2007 Unrestricted</th>
<th>2007 Restricted projects</th>
<th>2007 Restricted long term</th>
<th>2007 Total</th>
<th>2006 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Theatre</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitalisation &amp; running costs</td>
<td>14,851</td>
<td>72</td>
<td>300</td>
<td>15,223</td>
<td>13,203</td>
</tr>
<tr>
<td>Workshops &amp; stages</td>
<td>9,931</td>
<td>0</td>
<td>0</td>
<td>9,931</td>
<td>9,272</td>
</tr>
<tr>
<td>Producing &amp; direction</td>
<td>5,482</td>
<td>0</td>
<td>0</td>
<td>5,482</td>
<td>5,096</td>
</tr>
<tr>
<td></td>
<td>30,264</td>
<td>72</td>
<td>300</td>
<td>30,636</td>
<td>27,571</td>
</tr>
<tr>
<td>Touring - England &amp; Wales</td>
<td>1,261</td>
<td>30</td>
<td>0</td>
<td>1,291</td>
<td>1,002</td>
</tr>
<tr>
<td>Touring - other countries</td>
<td>154</td>
<td>154</td>
<td>0</td>
<td>308</td>
<td>278</td>
</tr>
<tr>
<td></td>
<td>1,415</td>
<td>184</td>
<td>0</td>
<td>1,599</td>
<td>1,280</td>
</tr>
<tr>
<td><strong>TOTAL expenditure</strong></td>
<td><strong>31,679</strong></td>
<td><strong>256</strong></td>
<td><strong>300</strong></td>
<td><strong>32,235</strong></td>
<td><strong>28,851</strong></td>
</tr>
</tbody>
</table>

### 8. EDUCATION

<table>
<thead>
<tr>
<th></th>
<th>2007 Unrestricted</th>
<th>2007 Restricted projects</th>
<th>2007 Total</th>
<th>2006 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connections</td>
<td>414</td>
<td>106</td>
<td>520</td>
<td>504</td>
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<tr>
<td>Stagework</td>
<td>4</td>
<td>199</td>
<td>203</td>
<td>236</td>
</tr>
<tr>
<td>Secondary</td>
<td>36</td>
<td>0</td>
<td>36</td>
<td>93</td>
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<tr>
<td>Interact</td>
<td>14</td>
<td>148</td>
<td>162</td>
<td>108</td>
</tr>
<tr>
<td>Primary</td>
<td>110</td>
<td>75</td>
<td>185</td>
<td>130</td>
</tr>
<tr>
<td>New Londoners</td>
<td>4</td>
<td>36</td>
<td>40</td>
<td>275</td>
</tr>
<tr>
<td>Head for Business</td>
<td>5</td>
<td>100</td>
<td>105</td>
<td>202</td>
</tr>
<tr>
<td>Innovation &amp; new audiences</td>
<td>4</td>
<td>15</td>
<td>19</td>
<td>131</td>
</tr>
<tr>
<td>Training &amp; development</td>
<td>257</td>
<td>0</td>
<td>257</td>
<td>290</td>
</tr>
<tr>
<td>Regeneration</td>
<td>0</td>
<td>70</td>
<td>70</td>
<td>199</td>
</tr>
<tr>
<td>Other</td>
<td>474</td>
<td>2</td>
<td>476</td>
<td>537</td>
</tr>
<tr>
<td><strong>TOTAL expenditure on education projects</strong></td>
<td><strong>1,322</strong></td>
<td><strong>751</strong></td>
<td><strong>2,073</strong></td>
<td><strong>2,705</strong></td>
</tr>
</tbody>
</table>
8. EDUCATION (CONTINUED...)

Total expenditure on Education projects was funded by:

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Restricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Voluntary income:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsorship</td>
<td>0</td>
<td>100</td>
<td>100</td>
<td>275</td>
</tr>
<tr>
<td>Donations</td>
<td>0</td>
<td>152</td>
<td>152</td>
<td>362</td>
</tr>
<tr>
<td>Grants</td>
<td>0</td>
<td>461</td>
<td>461</td>
<td>544</td>
</tr>
<tr>
<td>Attendance fees</td>
<td>439</td>
<td>0</td>
<td>439</td>
<td>540</td>
</tr>
<tr>
<td>Core funds</td>
<td>883</td>
<td>0</td>
<td>883</td>
<td>866</td>
</tr>
<tr>
<td>Charged to restricted funds brought forward</td>
<td>0</td>
<td>38</td>
<td>38</td>
<td>118</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>1,322</td>
<td>751</td>
<td>2,073</td>
<td>2,705</td>
</tr>
</tbody>
</table>

9. RESEARCH & DEVELOPMENT

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Restricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NT Studio</strong></td>
<td>749</td>
<td>75</td>
<td>32</td>
<td>856</td>
</tr>
<tr>
<td>Commissioning new scripts</td>
<td>354</td>
<td>0</td>
<td>0</td>
<td>354</td>
</tr>
<tr>
<td>Associates and other research &amp; development</td>
<td>249</td>
<td>0</td>
<td>0</td>
<td>249</td>
</tr>
<tr>
<td><strong>TOTAL expenditure</strong></td>
<td>1,352</td>
<td>75</td>
<td>32</td>
<td>1,459</td>
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</table>

Expenditure on the NT Studio excludes the costs of the refurbishment project which are included in work in progress (see note 1E).

10. AMPLIFICATION

<table>
<thead>
<tr>
<th></th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2007 £'000</th>
<th>2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Designated</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Restricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outdoor events &amp; exteriors programme</td>
<td>400</td>
<td>0</td>
<td>0</td>
<td>400</td>
</tr>
<tr>
<td>Platforms &amp; foyer music</td>
<td>277</td>
<td>0</td>
<td>0</td>
<td>277</td>
</tr>
<tr>
<td>Archive</td>
<td>161</td>
<td>0</td>
<td>161</td>
<td>167</td>
</tr>
<tr>
<td>Access &amp; other initiatives</td>
<td>98</td>
<td>0</td>
<td>28</td>
<td>126</td>
</tr>
<tr>
<td><strong>TOTAL expenditure</strong></td>
<td>936</td>
<td>0</td>
<td>28</td>
<td>964</td>
</tr>
</tbody>
</table>
11. STAFF COSTS AND NUMBERS

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Wages and salaries</td>
<td>22,447</td>
<td>20,866</td>
</tr>
<tr>
<td>Social security costs</td>
<td>2,268</td>
<td>2,093</td>
</tr>
<tr>
<td>Other pension costs</td>
<td>499</td>
<td>455</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>25,214</td>
<td>23,414</td>
</tr>
</tbody>
</table>

Average numbers employed in the year: *

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number</td>
<td>Number</td>
</tr>
<tr>
<td>Actors and musicians</td>
<td>170</td>
<td>159</td>
</tr>
<tr>
<td>Production</td>
<td>287</td>
<td>283</td>
</tr>
<tr>
<td>Catering and front of house</td>
<td>227</td>
<td>238</td>
</tr>
<tr>
<td>Administration</td>
<td>170</td>
<td>169</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>854</td>
<td>849</td>
</tr>
</tbody>
</table>

Pension contributions of £34,340 (2006: £45,113) 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 received any remuneration during the year or in the previous year. Expenses for travel and entertainment totalling £246 (2006: £1,216) were incurred by one director (2006: two directors) wholly and necessarily on the National’s business and were reimbursed during the year. Of the directors of the trading subsidiary, six are also employees of the charity and receive salaries from the NT in this capacity. These directors did not receive any remuneration in respect of their services as directors of the subsidiary company.

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>Cost or valuation</th>
<th>Freehold land &amp; buildings</th>
<th>Leasehold improvements</th>
<th>Equipment</th>
<th>Work in progress</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 2 April 2006</td>
<td>1,100</td>
<td>32,407</td>
<td>12,953</td>
<td>938</td>
<td>47,398</td>
</tr>
<tr>
<td>Additions</td>
<td>0</td>
<td>871</td>
<td>1,573</td>
<td>2,442</td>
<td>4,886</td>
</tr>
<tr>
<td>Transfers from work in progress</td>
<td>0</td>
<td>108</td>
<td>297</td>
<td>(405)</td>
<td>0</td>
</tr>
<tr>
<td>As at 1 April 2007</td>
<td>1,100</td>
<td>33,386</td>
<td>14,823</td>
<td>2,975</td>
<td>52,284</td>
</tr>
</tbody>
</table>

Depreciation

| As at 2 April 2006 | 175 | 23,537 | 10,695 | 0 | 34,407 |
| Charge for year    | 22  | 3,287  | 2,047  | 0 | 5,356  |
| As at 1 April 2007 | 197 | 26,824 | 12,742 | 0 | 39,763 |

Net book value

| As at 1 April 2007 | 903 | 6,562 | 2,081 | 2,975 | 12,521 |
| As at 2 April 2006 | 925 | 8,870 | 2,258 | 938   | 12,991 |

In addition to these fixed assets, the National holds a collection of paintings and manuscripts bequeathed by Somerset Maugham to the NT. No value has been ascribed to the collection in these financial statements. The collection is not held by the National in pursuit of preservation or conservation objectives and accordingly the Directors do not consider that it represents a heritage asset, as defined by the SORP 2005. Accordingly, it is not considered appropriate to recognise any value relating to the collection at this time. The collection is insured for a value of £2,595,700.

15. STOCKS

<table>
<thead>
<tr>
<th>Goods for resale</th>
<th>Group 2007 £'000</th>
<th>Company 2007 £'000</th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>227</td>
<td>0</td>
<td>220</td>
<td>0</td>
</tr>
<tr>
<td>Consumable items</td>
<td>56</td>
<td>56</td>
<td>57</td>
<td>57</td>
</tr>
</tbody>
</table>

| Total            | 283              | 56                 | 277              | 57                 |

16. DEBTORS

<table>
<thead>
<tr>
<th>Trade debtors</th>
<th>Group 2007 £'000</th>
<th>Company 2007 £'000</th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,132</td>
<td>975</td>
<td>1,538</td>
<td>1,444</td>
</tr>
<tr>
<td>Due from subsidiary</td>
<td>0</td>
<td>1,114</td>
<td>0</td>
<td>996</td>
</tr>
<tr>
<td>Arts Council revenue grants</td>
<td>0</td>
<td>0</td>
<td>74</td>
<td>74</td>
</tr>
<tr>
<td>Arts Council Lottery grants</td>
<td>309</td>
<td>309</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other debtors</td>
<td>95</td>
<td>95</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>1,141</td>
<td>1,129</td>
<td>176</td>
<td>105</td>
</tr>
</tbody>
</table>

| Total            | 2,677            | 3,622              | 1,868            | 2,699              |
### 17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

<table>
<thead>
<tr>
<th></th>
<th>Group 2007 £'000</th>
<th>Company 2007 £'000</th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>2,186</td>
<td>2,126</td>
<td>1,670</td>
<td>1,526</td>
</tr>
<tr>
<td>Taxation and social security</td>
<td>650</td>
<td>650</td>
<td>558</td>
<td>558</td>
</tr>
<tr>
<td>Advance bookings</td>
<td>1,358</td>
<td>1,358</td>
<td>1,322</td>
<td>1,322</td>
</tr>
<tr>
<td>Other creditors and accruals</td>
<td>1,497</td>
<td>1,433</td>
<td>1,080</td>
<td>1,054</td>
</tr>
<tr>
<td>Provisions</td>
<td>254</td>
<td>254</td>
<td>140</td>
<td>140</td>
</tr>
<tr>
<td>Deferred income</td>
<td>626</td>
<td>578</td>
<td>520</td>
<td>466</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>6,571</strong></td>
<td><strong>6,399</strong></td>
<td><strong>5,290</strong></td>
<td><strong>5,066</strong></td>
</tr>
</tbody>
</table>

#### Movement on deferred income

<table>
<thead>
<tr>
<th></th>
<th>Group 2007 £'000</th>
<th>Company 2007 £'000</th>
<th>Group 2006 £'000</th>
<th>Company 2006 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred income brought forward</td>
<td>520</td>
<td>466</td>
<td>413</td>
<td>355</td>
</tr>
<tr>
<td>Released in the year</td>
<td>(520)</td>
<td>(466)</td>
<td>(413)</td>
<td>(355)</td>
</tr>
<tr>
<td>Deferred in the year</td>
<td>626</td>
<td>578</td>
<td>520</td>
<td>466</td>
</tr>
<tr>
<td><strong>Deferred income carried forward</strong></td>
<td><strong>626</strong></td>
<td><strong>578</strong></td>
<td><strong>520</strong></td>
<td><strong>466</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 note 1H.
## 18. FUNDS

<table>
<thead>
<tr>
<th>Fund Type</th>
<th>Operations fund *</th>
<th>Designated:</th>
<th>Total Designated Funds</th>
<th>Restricted: Long Term Funds</th>
<th>Total Restricted Funds</th>
<th>Project Funds</th>
<th>Total Project Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations fund *</td>
<td>718</td>
<td>45,000</td>
<td>(2,466)</td>
<td>4,660</td>
<td>905</td>
<td>2,375</td>
<td>4,660</td>
<td>11,410</td>
</tr>
<tr>
<td>Designated:</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building and equipment</td>
<td>3,944</td>
<td>58</td>
<td>(2,466)</td>
<td>4,660</td>
<td></td>
<td>2,375</td>
<td>4,660</td>
<td>11,410</td>
</tr>
<tr>
<td>Front of house capital</td>
<td>449</td>
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<td>(44)</td>
<td>50</td>
<td>455</td>
<td>2,375</td>
<td>4,660</td>
<td>11,410</td>
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<td>Total designated funds</td>
<td>4,393</td>
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<td>(1,711)</td>
<td>2,375</td>
<td>5,115</td>
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<td></td>
<td></td>
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<tr>
<td>Restricted: Long Term</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modernisation fund</td>
<td>11,025</td>
<td>938</td>
<td>(3,645)</td>
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<td>8,318</td>
<td>0</td>
<td>8,318</td>
<td>13,115</td>
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<td>Musical fund</td>
<td>456</td>
<td>32</td>
<td>(300)</td>
<td>0</td>
<td>188</td>
<td>0</td>
<td>188</td>
<td>13,115</td>
</tr>
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<td>Studio refurbishment</td>
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<td>1,302</td>
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<td>0</td>
<td>2,940</td>
<td>0</td>
<td>2,940</td>
<td>13,115</td>
</tr>
<tr>
<td>Total long term funds</td>
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<td>2,272</td>
<td>(3,977)</td>
<td>0</td>
<td>11,410</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restricted: Project</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Education</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shell Connections</td>
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<td>146</td>
<td>(106)</td>
<td>0</td>
<td>40</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stagework/Culture On-Line</td>
<td>51</td>
<td>190</td>
<td>(199)</td>
<td>0</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interact</td>
<td>166</td>
<td>80</td>
<td>(95)</td>
<td>0</td>
<td>151</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>London Challenge</td>
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<td>(53)</td>
<td>0</td>
<td>0</td>
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<td></td>
<td></td>
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<tr>
<td>Primary</td>
<td>46</td>
<td>75</td>
<td>(75)</td>
<td>0</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Londoners</td>
<td>16</td>
<td>66</td>
<td>(36)</td>
<td>0</td>
<td>46</td>
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<td>0</td>
<td>1</td>
<td>(100)</td>
<td>29</td>
<td>(70)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New audiences</td>
<td>(55)</td>
<td>59</td>
<td>(15)</td>
<td>28</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Regeneration</td>
<td>(2)</td>
<td>44</td>
<td>(70)</td>
<td>34</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other education projects</td>
<td>1</td>
<td>2</td>
<td>(2)</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NT</td>
<td>0</td>
<td>71</td>
<td>(71)</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Touring</td>
<td>0</td>
<td>182</td>
<td>(182)</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research &amp; Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studio projects</td>
<td>33</td>
<td>78</td>
<td>(78)</td>
<td>0</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amplification</td>
<td>0</td>
<td>57</td>
<td>(27)</td>
<td>0</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total project funds</td>
<td>256</td>
<td>1,104</td>
<td>(1,109)</td>
<td>91</td>
<td>342</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total funds</td>
<td>18,482</td>
<td>48,434</td>
<td>(49,144)</td>
<td>0</td>
<td>17,772</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Analysis of unrestricted funds held between parent and subsidiary:
  - Unrestricted retained surplus held by parent: **910**
  - Unrestricted retained deficit held by subsidiary: **(5)**
  - Group unrestricted operations fund: **905**
18. FUNDS (CONTINUED)

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.

£2,375,000 (2006: £1,000,000) was transferred from the operations fund into the buildings and equipment fund during the year. The expenditure for the current period represents depreciation on assets acquired through this fund.

Front of House Capital
£500,000 was transferred from the operations fund in 2005 to continue the enhancement of the National’s external spaces. During 2006, £51,000 was spent on the illumination of the building and public spaces and in the current period £437,000 of capital expenditure was incurred on the refurbishment of the Lyttelton Café. The expenditure for the current period represents depreciation on the redeveloped assets.

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 England, monies received by way of capital funding are credited to the modernisation fund. During the year ended 1 April 2007, Lottery grants of £840,000 (2006: £257,000) were credited to the fund 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 useful economic 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.

In 2007, £300,000 was drawn down from the musical fund as a contribution towards the production of Caroline, or Change at the NT.

Studio Refurbishment Fund
This fund has been created to support a major refurbishment of the NT Studio and the creation within the same building of a new Education Studio and a new home for the NT Archive. At 1 April 2007, £3m has been received and a further £3m pledged.

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

Education Projects
The Education project fund represents restricted funding and related expenditure for projects working with young people and delivering training initiatives. During the year, £91,000 was transferred from the operations fund to the Education project fund in order to make good deficits on specific projects. The restricted funds deficit of £70,000 on the Head for Business project is carried forward to 2008 in anticipation of settlement of outstanding income. The total income from projects of £715,000 includes £53,000 from DFES in respect of The London Challenge Programme for work with schools and £165,000 from Culture On-Line in respect of digitisation work. Income of £66,000 relating to New Londoners includes £46,000 received from the Camelot Foundation. 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.

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></th>
<th>Fixed assets</th>
<th>Cash and short term deposits</th>
<th>Other net current liabilities</th>
<th>Total net assets at 1 April 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<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>
<td></td>
</tr>
<tr>
<td>Operations fund</td>
<td>0</td>
<td>4,226</td>
<td>(3,321)</td>
<td>905</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Designated:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building and equipment fund</td>
<td>2,818</td>
<td>1,842</td>
<td>0</td>
<td>4,660</td>
</tr>
<tr>
<td>Front of house capital</td>
<td>394</td>
<td>61</td>
<td>0</td>
<td>455</td>
</tr>
<tr>
<td><strong>TOTAL designated funds</strong></td>
<td></td>
<td></td>
<td></td>
<td>5,115</td>
</tr>
<tr>
<td><strong>RESTRICTED: long term funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modernisation fund</td>
<td>6,772</td>
<td>1,546</td>
<td>0</td>
<td>8,318</td>
</tr>
<tr>
<td>Musical fund</td>
<td>0</td>
<td>188</td>
<td>0</td>
<td>188</td>
</tr>
<tr>
<td>Studio refurbishment fund</td>
<td>2,537</td>
<td>367</td>
<td>0</td>
<td>2,904</td>
</tr>
<tr>
<td><strong>TOTAL long term funds</strong></td>
<td></td>
<td></td>
<td></td>
<td>11,410</td>
</tr>
<tr>
<td><strong>RESTRICTED: project funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDUCATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shell Connections</td>
<td>0</td>
<td>40</td>
<td>0</td>
<td>40</td>
</tr>
<tr>
<td>Stagework/Culture On-Line</td>
<td>0</td>
<td>42</td>
<td>0</td>
<td>42</td>
</tr>
<tr>
<td>Interact</td>
<td>0</td>
<td>151</td>
<td>0</td>
<td>151</td>
</tr>
<tr>
<td>London Challenge</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Primary</td>
<td>0</td>
<td>46</td>
<td>0</td>
<td>46</td>
</tr>
<tr>
<td>Translations</td>
<td>0</td>
<td>46</td>
<td>0</td>
<td>46</td>
</tr>
<tr>
<td>Head for Business</td>
<td>0</td>
<td>0</td>
<td>(70)</td>
<td>(70)</td>
</tr>
<tr>
<td>New audiences</td>
<td>0</td>
<td>17</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>Regeneration</td>
<td>0</td>
<td>6</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Other education projects</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>RESEARCH &amp; DEVELOPMENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studio projects</td>
<td>0</td>
<td>33</td>
<td>0</td>
<td>33</td>
</tr>
<tr>
<td>AMPLIFICATION</td>
<td>0</td>
<td>30</td>
<td>0</td>
<td>30</td>
</tr>
<tr>
<td><strong>TOTAL project funds</strong></td>
<td></td>
<td></td>
<td></td>
<td>342</td>
</tr>
<tr>
<td><strong>TOTAL restricted funds</strong></td>
<td></td>
<td></td>
<td></td>
<td>11,752</td>
</tr>
<tr>
<td><strong>TOTAL funds</strong></td>
<td>12,521</td>
<td>8,642</td>
<td>(3,391)</td>
<td>17,772</td>
</tr>
</tbody>
</table>
20. CAPITAL COMMITMENTS: GROUP AND COMPANY

Amounts contracted for but not provided in the financial statements are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td>£'000</td>
<td></td>
</tr>
<tr>
<td>Approved and contracted</td>
<td>2,632</td>
<td>164</td>
</tr>
<tr>
<td>Studio</td>
<td>2,400</td>
<td>0</td>
</tr>
<tr>
<td>Lighting dimmers</td>
<td>232</td>
<td>164</td>
</tr>
<tr>
<td></td>
<td>2,632</td>
<td>164</td>
</tr>
</tbody>
</table>

The amount payable within one year is £2,632,000 (2006: £164,000).

21. RELATED PARTY TRANSACTIONS

Nicholas Wright, a member of the Board, is a playwright. During the year, he was paid fees of £66,428 (2006: £8,369) in his capacity as writer of the play The Reporter. £nil (2006: £8,269) was payable at balance sheet date. These amounts were consistent with those for a playwright of his standing. Lloyd Dorfman, Chairman of Travelex plc, sponsors of the Travelex £10 Season, joined the Board of the NT on 20 April 2007.

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 on page 39 of this report.

22. VAT

As noted in the prior year, the National submitted a claim under Schedule 9 of the VAT Act 1994 in order to be recognised as a culturally exempt organisation. This claim has now been approved by HMRC. At the date of this report, specific details of the exemption are currently under negotiation with HMRC. As such, the financial impact of the exemption cannot be quantified with reasonable certainty and hence no provision has been recorded (or asset recognised) for the outcome in these financial statements.

23. OPERATING LEASE COMMITMENTS: GROUP AND COMPANY

At 1 April 2007 the National was committed to making the following payments during the next year in respect of operating leases:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td>£'000</td>
<td></td>
</tr>
<tr>
<td>Equipment leases which expire within one year</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>Equipment leases which expire within two to five years</td>
<td>9</td>
<td>16</td>
</tr>
<tr>
<td>Property leases which expire within one year</td>
<td>1</td>
<td>204</td>
</tr>
<tr>
<td>Property leases which expire in over five years</td>
<td>218</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>238</td>
<td>231</td>
</tr>
</tbody>
</table>

Property lease commitments relate to lease contracts for the rental of properties at Kennington Park, London SW9.
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 £493,000 (2006: £466,000) with £64,000 (2006: £34,000) 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 ("RNTE")
The company’s main activities are the provision of catering services, the sale of books, programmes and other publications, the hiring out of costumes/props and studio facilities and the receipt of car park revenue.

Issued share capital: 2 ordinary shares of £1 each

No value is ascribed to this subsidiary within the accounts of the National because it has net liabilities and gift aids all its profits back to the Charity.

National Theatre Productions Limited
Issued share capital: 2 ordinary shares of £1 each. This company is dormant and has not been consolidated.

A summary of RNTE's trading results is shown below:

<table>
<thead>
<tr>
<th>Subsidiary</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turnover</td>
<td>6,610</td>
<td>6,145</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>(5,012)</td>
<td>(4,840)</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td>(607)</td>
<td>(560)</td>
</tr>
<tr>
<td>Profit on ordinary activities before interest</td>
<td>991</td>
<td>745</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>21</td>
<td>23</td>
</tr>
<tr>
<td>Net result</td>
<td>1,012</td>
<td>768</td>
</tr>
<tr>
<td>Gift aid due to parent company</td>
<td>(1,012)</td>
<td>(766)</td>
</tr>
<tr>
<td>Retained in the subsidiary</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>
25. COMMERCIAL TRADING OPERATIONS AND INVESTMENT IN TRADING SUBSIDIARY (CONTINUED)

As at 1 April 2007 the aggregate amount of the RNTE assets, liabilities, share capital and reserves was:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed assets</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Current assets</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td>(1,280)</td>
<td>(1,220)</td>
</tr>
</tbody>
</table>

Represented by:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Share capital and reserves</td>
<td>(5)</td>
<td>(5)</td>
</tr>
<tr>
<td>Retained deficit</td>
<td>(5)</td>
<td>(5)</td>
</tr>
</tbody>
</table>

The results of RNTE are consolidated into the group financial statements on a line by line basis as follows:

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities for generating funds: trading operations</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Investment Income: interest receivable</td>
<td>21</td>
<td>23</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less: costs of goods sold</td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Net trading surplus reported in group financial statements</td>
<td>569</td>
<td>375</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolidation adjustments</td>
<td>443</td>
<td>393</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net surplus for the year reported in RNTE</td>
<td>1,012</td>
<td>768</td>
</tr>
</tbody>
</table>
NT associates, committee membership, and heads of department

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

**COMMITTEE MEMBERSHIP**
**AT 1 APRIL 2007**

**Development Council**
Susan Chinn, *Chairman*
Edgar Wallner, *Vice Chairman*
Royce Bell
Tony Bloom
Dr Neil Brener
Sarah Brener
Russ Carr
Lady Camilla Cazalet
Caroline Cormack
Ian Cormack
Glenn Earle
Michael J Gee
Lady Gabrielle Greenbury
David Hall
Nicola Horlick
Kwame Kwei-Armah
Edward McKinley
Oliver Pawle
Sir Hayden Phillips GCB
Simon Russell Beale
Clive Shirling
Rita Skinner
Tony Thompson

**Royalty National Theatre Enterprises Limited**
**AT 1 APRIL 2007**

**Directors**
Lisa Burger
Sarah Hunt
Karen Jones
John Langley
Robyn Lines
Justin Manson
Geoffrey Matthews
Caragh Merrick
Nick Starr
Edward Walker-Arnott, *Chairman*
Charlotte Weston
Maggie Whitlum

**Education Committee**
Anjali Arya
Peter Housden
Sir Hayden Phillips GCB, *Chairman*
Philip Pullman
Jenny Waldman

**Finance & 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
Caro Newling
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*
photograph captions

Page 4  THE ALCHEMIST
Alex Jennings, Elisabeth Dermot Walsh and Simon Russell Beale
(photo Stephen Cummiskey)

Page 13 ATTEMPTS ON HER LIFE
Dina Korzun (photo Stephen Cummiskey)

Page 15  Clockwise from top left:
THE MAN OF MODE
Nancy Carroll and Tom Hardy
(photo Johan Persson)
SIZWE BANZI IS DEAD
Winston Ntshona and John Kani
(photo Harold Gess)
CORAM BOY
Bertie Carvel (photo Catherine Ashmore)
THE ROSE TATTOO
Zoë Wanamaker and Darrell D’Silva
(photo Catherine Ashmore)
HAPPY DAYS
Fiona Shaw (photo Neil Libbert)

Page 18 THE SEAFARER
Karl Johnson (photo Catherine Ashmore)

Page 25 WAVES
Paul Ready, Liz Kettle, Sean Jackson,
Kate Duchêne, and Anastasia Hille
(photo Stephen Cummiskey)

Page 26 THE STUDIO
(photo Mark Douat)

Page 28 EXILES
Dervla Kirwan and Adrian Dunbar
(photo Stephen Cummiskey)

Page 33  Clockwise from top:
THERESE RAQUIN
Charlotte Emmerson and Ben Daniels
(photo Simon Annand)
THE REPORTER
Ben Chaplin (photo John Haynes)
THE HISTORY BOYS
Akemnji Ndifornyen, Owain Arthur, Philip Correia,
David Poynor, Ben Barnes, Thomas Morrison,
Marc Elliott and Steven Webb
(photo Manuel Harlan)
THE OVERWHELMING
Babou Ceesay and Andrew Garfield
(photo John Haynes)
THE SEAGULL
Hattie Morahan and Company
(photo Stephen Cummiskey)
THE ROYAL HUNT OF THE SUN
Alun Armstrong and Paterson Joseph
(photo Catherine Ashmore)

Page 34  Clockwise from top:
THE CAUCASIAN CHALK CIRCLE
Oliver Dimsdale and Cath Whitefield
(photo Edward Dimsdale)
THE LIFE OF GALILEO
Simon Russell Beale and Ryan Watson
(photo Catherine Ashmore)
MARKET BOY
The Company (photo Robbie Jack)

Page 40 CAROLINE, OR CHANGE
Tonya Pinkins (photo Catherine Ashmore)

Page 49 THE VOYSEY INHERITANCE
Nancy Carroll and Dominic West
(photo Johan Persson)