The Royal National Theatre is a company limited by guarantee and a registered charity. It was established in 1963 for the advancement of education and, in particular, to procure and increase the appreciation and understanding of the dramatic art in all its forms as a memorial to William Shakespeare. These objects are set out in the governing document, which is its Memorandum and Articles of Association, and have been developed into a set of aims and objectives as described on page 4.

Public Benefit Statement
In developing the objectives for the year, and in planning activities, the Trustees have considered the Charity Commission’s general guidance on public benefit including the guidance on public benefit and fee charging. The repertoire is planned so that across a full year it will cover a wide range of theatre, appealing to a broad audience. Particular regard is given to ticket-pricing, affordability, access and audience development, both through the Travelex £10 season and more generally in the provision of £10 tickets for all performances. Careful consideration is given to the accessibility of the National to those on low incomes, through concessions, free exhibitions, foyer music and performances of Watch This Space. Geographical reach is achieved through touring and in the development of NT Live. The NT also seeks to develop new audiences and deepen engagement through NT Discover and other activities both on-site and over the website.

This Annual Report and Financial Statements is available to download at www.nationaltheatre.org.uk

If you would like to receive it in large print, or you are visually impaired and would like a member of staff to talk through the publication with you, please contact the Company Secretary at the National Theatre.
Board Members
Chairman Sir Hayden Phillips GCB DL
Susan Chinn
Tim Clark
Lloyd Dorfman CBE
Glenn Earle
Ros Haigh
Kwame Kwei-Armah
Rachel Lomax
Neil MacGregor
John Makinson
Caro Newling
André Ptaszynski
Farah Ramzan Golant
Rt Hon Lord Smith of Finsbury
Nicholas Wright
Company Secretary Kay Hunter Johnston

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

Associate Directors
Sebastian Born
Howard Davies
Marianne Elliott
Katie Mitchell
Tom Morris

Bankers
Coutts & Co
440 Strand, London WC2R 0QS

Auditors
PricewaterhouseCoopers LLP
1 Embankment Place, London WC2N 6RH

* The term “Director” is a traditional title used at the National. Neither the Director, the Associate Directors, nor other members of the Executive, are directors under the Companies Act, 1985.
annual report and
financial statements

For the 52 weeks ended 29 March 2009

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

The Trustees’ Report comprises those items on the inside front cover, pages 1-4, 8-48 and 71.
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 extensive amplifying activities – Platform performances, backstage tours, foyer music, publications, digital resources, 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 the nation’s culture and an engagement with the theatrical culture of other countries. 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 its Discover programme, the National opens up its theatres and its work to new audiences and participants. As the national theatre, it aims to foster the health of the wider British theatre through policies of collaboration; and by touring, transfers and broadcasting it seeks to reach audiences in significant numbers beyond the South Bank.

**Objectives**
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.
The National Theatre has had a year in which it was in good heart; vibrant and popular, challenging in what it offered, self critical and, I hope, a cheerful place to visit including, for the first time ever, on Sundays. As this Report confirms, our audiences responded at the Box Office in an overwhelmingly positive way.

Above all therefore I thank our audiences for their support. The Theatre is there for you, not just on its stages but also to give you the opportunity to discover more and more about all the things we do and about how theatre is made. We used the year well, I believe, to make plans for growing what we offer to wider audiences through greater touring in the UK and abroad and through the screening of live performances at home and internationally.

NT Live and Sunday opening are the latest outward and visible signs of major new strategic developments. We now want to go further to match the development of artistic capability with improving the building and its facilities for our audiences and our artists. We want to offer a warmer and more transparent welcome; to make the terraces more accessible; to exploit the use of the riverside setting; say goodbye to the squalor of the goods-in yard; and much more too. We have used 2008-09 to put a Conservation Plan in place and to evolve a Master Plan. I believe we are at a watershed in the NT’s history. In the coming year we want to take some decisive steps on that new journey.

It is right that each year the Chairman should use this opportunity formally to record our thanks to our continuing supporters: to Arts Council England (whom no publicly funded arts organisation should take for granted) and to the individuals, companies and trusts and foundations who have continued their loyal commitment even in these difficult times. The National Theatre is immensely grateful.

Next year – 2010 – we shall be three years away from the Theatre’s 50th anniversary. At an event last year for some of our supporters, two of them said to me “we cannot imagine life without the National Theatre, both for what it gives us on stage and for what it has done to London life on the South Bank.” I gently reminded them that it had taken a battle of nigh on a century for the NT actually to arrive and its continued success depended not on what it had achieved but on a constant process of creative renewal. And that cannot be taken for granted.

For that achievement, and for over a thousand performances across our three theatres, on behalf of the Board I thank Nick Hytner and the staff of the NT – permanent and passing, artistic and administrative, actors and front of house staff. Our audiences thank them by coming in such numbers. I thank them for making the NT what it is today.

Hayden Phillips, Chairman
On 25 June 2009, the National Theatre became the first theatre company in the world to broadcast a live performance to cinemas all over the globe. Jean Racine’s *Phèdre* was seen as it happened (or time-delayed on the other side of the Atlantic and in Australia) in 280 cinemas, 80 of them in the UK. 48,000 people saw the performance; 28,000 of them within 24 hours.

We embarked upon the project we have called NT Live with some trepidation, but the hunger for live theatre – even theatre as demanding as French classical tragedy – is evidently even greater than we had imagined. In the 24 hours after the performance, an avalanche of emails arrived from audience members whose excitement at being within easy reach of what the National offers was palpable. From Carlisle, Aberdeen, Guernsey, Tewkesbury, Copenhagen, Reykjavik, Ottawa and Los Angeles, the message was the same – more please.

The pilot season of NT Live, supported in the UK by the Arts Council and NESTA and abroad by Travelex, will continue with productions of Shakespeare’s *All’s Well That Ends Well*, the adaptation by Mark Ravenhill of Terry Pratchett’s *Nation*, and Alan Bennett’s *The Habit of Art*. But I am confident that we have pioneered a new genre: not quite live theatre, certainly not cinema, but an exciting approximation of the real thing whose potential reach is limitless. We have arranged a marriage between our own ancient art form and digital technology that has become available only in the last few years. High-definition video images can be received now by cinemas that have satellite equipment which was simply not available until recently. I could not be prouder of my colleagues for their eagerness to embrace the possibilities that new technology opens up to us, nor more grateful to the actors in *Phèdre* who were willing to put themselves on the line. In the event, they communicated Racine’s austere tragedy in a way that would have been inconceivable not only to him but until very recently also to us.

The National played on the South Bank alone in 2008-09 to 817,000 paying audience members. Most years, taking into account our extensive touring and our work in the West End and very often on Broadway, we reach well over a million. According to the Society of London Theatres, we are responsible for about a third of the entire play-going public in London. There now appears to be no limit to the number of people we can reach both nationally and internationally and at the very time that we have harnessed new technology to our determination to get out as widely as possible, we are embarking on an expanded touring programme that will see, over the next couple of years, productions on the road of Lee Hall’s *The Pitmen Painters*, Alan Bennett’s *The Habit of Art*, *War Horse* and *Hamlet*.

It has been a commonplace over the last few months, that the financial crisis has been the catalyst for a re-examination of what constitutes public value. The response to even our most challenging productions suggests to me that there is a large public that craves engagement with the kind of art that asks difficult questions and provides the kind of insight that can only come with sustained concentration, a public that seeks to understand more, to explore more and to expand its intellectual and imaginative horizons. In the rush for profit, the entertainment industry has too often preferred to ignore this craving, and has dragged the audience relentlessly downmarket. We sold 85% of all available tickets for *Phèdre* in UK cinemas, so I’ve a feeling we too might have underestimated our potential audience.

We are accustomed now at the National to playing to many different audiences – it is no surprise to us that a Nigerian play will attract a large Nigerian audience, that plays from our New Connections programme will play to teenagers, nor that Shakespeare will play very often to audiences who seem to represent a cross-section of the wider community.
We were nevertheless delighted that many cinema managers were thrilled to welcome to Phèdre the over-25s whose custom, particularly during the summer months, they felt they had lost as a consequence of the kind of movies being delivered to them by the studios for exhibition. We will continue to have faith both in our ability to find for the great unifying classics the widest possible audience, and, for more specialised repertoire, precisely the audience it most urgently addresses. As it happens, our various audiences frequently surprise us by selecting for themselves the shows which interest them most. Thomas Middleton’s blood-soaked Jacobean masterpiece, The Revenger’s Tragedy, seemed to be a Facebook favourite, judging by the startling youth of most of its audiences.

Our determination to attract the widest and largest possible audience to a challenging repertoire found expression also in a three-month season of Sunday performances which were so successful that, from July 2009, Sunday opening became a permanent feature of our operation. We are now open seven days a week, we are available all over the country and in much of the rest of the world, and we are embarking this year on an ambitious and exciting programme which will transform the National’s exterior, revitalise our public spaces, and cement our educational mission into the heart of the theatre. We have rarely been in higher spirits.

Michele Knight
As this review of 2008-09 is sent to the printers, the thirtieth Travelex £10 production, *Mother Courage*, goes into rehearsal. Seven years on, the seasons are as popular with audiences and artists as ever, and continue to allow us to take risks with new plays on the largest of our three stages.

This year, three out of the four £10 productions were new plays. Across the whole NT programme, 11 of the 25 productions were new plays, seven were classics, two were dance-theatre, and five were adaptations. One was a play for six actors and 42 musicians: a co-production with the Southbank Sinfonia of *Every Good Boy Deserves Favour* which played twice-nightly and returns in 2010. There was a rare chance to host Steppenwolf from Chicago for *August: Osage County* – one of a range of co-productions and visiting companies that also included Live Theatre Newcastle’s *The Pitmen Painters* which, first invited to the Cottesloe, moved to the Lyttelton, will tour in the autumn and is scheduled for Broadway in spring 2010.

The year 2008-09 was notable for developing two innovations that are opening up the National to wider audiences: NT Live broadcasts and Sunday matinee performances. First introduced as a 4-month pilot allowing us to explore the impact on staff and actors, the Sunday experiment was a resounding success. Now adopted permanently, it transforms the NT into a seven-day, 52-week a year operation, increasing our capacity by 2,000 seats a week and enabling us to participate fully in the extraordinarily popular weekend life of the South Bank. By any measure, the NT must now be the busiest national theatre in the world.

As Nicholas Hytner writes, NT Live has been welcomed around the world as an experiment as much in artistic form as in broadcasting technique. One single performance of *Phèdre* was seen by almost as many as will attend its three-month run in the Lyttelton Theatre. As we continue with the pilot season and in the years to come, it will be fascinating to discover the cultural effect of this global outreach.

During the year, a new international policy was established, based at the NT Studio as a centre for international exchanges, beginning with China, Georgia and Poland, and supported by increasingly wide-ranging foreign touring of *Happy Days* and *The Year of Magical Thinking*, and a revival of *Waves* that proved a sell-out hit as much in Dublin and The Hague as on 42nd Street. In all, we were on the road for 21 weeks of the year. Since 2005, we have toured an average of 29 weeks per year, and the two years ahead look likely to grow that number significantly.

As our financial year closed, we took the opportunity to transfer *War Horse* to the New London Theatre under the NT’s management with our long-term partners National Angels. Having sold the 100,000th ticket at the New London, its six-month run has now been extended into 2010. *War Horse* also provided the spur to make the first NT documentary for broadcast, to be shown on More 4 later this year.

The growing public curiosity about theatre-making processes inside the NT’s walls has engendered a flowering of digital film-making by an increasingly expert group of in-house practitioners. We re-launched our website, integrating content and functionality more seamlessly. A new interactive tour comprises over a hundred short documentaries on the work of the NT’s many departments, with a navigation device based on 3-D floor-plans of the building.

The year has been one of transformational change for NT Education which was re-launched in summer 2008 as NT Discover under Stephanie Hutchinson, who, upon her return to Australia in July 2009, was succeeded by Alice King-Farlow. The programme is described in detail on page 21.

Outside the building, the summer Watch This Space festival celebrated its tenth anniversary with its biggest programme to date, including a new venue, Square2, on the riverside at the north-east corner.
Development of audiences
Overall paid attendance was 93% of capacity – the second highest average over the last seven years. This represents 817,000 ticket sales across the NT’s theatres: the highest total attendance in the same seven-year period.

Financial result
The year ended with an unrestricted operating surplus of £456,000, and has enabled us to designate significant amounts to capital spending and towards the Master Plan. NT Enterprises had a particularly good year, boosted by the launch season of our new rooftop space, The Deck, which earned back almost half of its capital outlay. Revenue fundraising grew despite the economic climate: £6.2 million was raised, including proceeds from the ‘Fast Forward’ gala in March 2009. Individual giving grew at both entry-level and high-level – a 20% increase in priority membership and a doubling in Olivier Circle membership.

People and organisation
While the artistic programme plays to many different and overlapping audiences, the development of diversity in the permanent staff of the NT has been a slower process. We are much better now at seeking out people of different experience and skills, and the Step Change training programme goes from strength to strength. But we can do yet better, and are thus retaining diversity as an organisational goal.

Environmental sustainability
We achieved our aim of 20% savings in energy compared with the benchmark of 2006, and have stretched the target to 25% by the end of the year. Since the NT spends £1 million on energy per year, and the money saved goes straight back to the stage, our motivation is very real. We have come up with a scheme of changes to the building which would be transformative. This is one element of our Master Plan.

Master Plan
Two years ago, we began to look at the NT’s building in the round. The priorities were three-fold – to maintain the fabric and infrastructure of a hard-working building; to continue to develop artistic capability; and to improve amenities for audiences. The last represented a bundle of frustrations and concerns about the building’s lack of welcome, the dourness of the terraces, the unexploited use of the riverside setting, the squalor of the goods-in yard. We saw the potential to open the building up, to make it, in parts, literally more transparent, so as to reveal the processes of the hundreds of craftspeople, designers, actors and technicians working under its roof. We wanted to respond to our ambition, repeated yearly in this document, for the NT to be ‘bold, contemporary and accessible’ – so evident in the artistic programme, the £10 seasons, Sunday opening and NT Live, and rather less evident, except at night or during Watch This Space, from Waterloo Bridge.

The Master Plan has been conceived both as an architectural project and as an enabler of the NT’s mission. It wraps into an integrated plan not only responses to defects and opportunities that are evident 30 years after the building’s completion, but also ways of making the organisation more efficient to run and capable of continuing to operate at very high levels of productivity and artistic standards.

The NT was conceived on the model of Olivier’s company at the Old Vic: thus the facilities for actors are generally good, but those for writers, directors and designers are scarce. The exponential developments in lighting, sound and video that came with the digital age couldn’t have been envisaged, nor how much they would supplement, rather than replace, the traditional range of crafts such as painting, fabrication and prop-making. The building was designed well before education and fundraising departments became essentials, and when energy was cheap and unfreighted with ethical and social considerations. The building is now at its limits – and yet we can do more.

Our plan represents a big advance in the NT’s public engagement and facilities for artists and audiences. The first phase would include a centre for participation and a way of engaging the NT with the life that surges along and around the South Bank.

Nick Starr
Executive Director
productions 2008-09

FRAM
by Tony Harrison
Directors Tony Harrison & Bob Crowley
Set Designer Bob Crowley
Costume Designer Fotini Dimou
Lighting Designer Mark Henderson
Music Richard Blackford
Choreographer Wayne McGregor
Projection Designer Jon Driscoll
Sound Designer Gareth Fry
Company Voice Work Kate Godfrey & Jeannette Nelson
Dialect Coach Kate Godfrey
Olivier 17 April
Sponsored by Travelex

AFTERLIFE
by Michael Frayn
Director Michael Blakemore
Set Designer Peter Davison
Costume Designer Sue Willingham
Lighting Designer Neil Austin
Music and Sound Designer Paul Charlier
Choreographer Francesca Jaynes
Company Voice Work Kate Godfrey
Lyttonel 10 April

THE REVENGER’S TRAGEDY
by Thomas Middleton
Director Melly Still
Designers Ti Green & Melly Still
Lighting Designer Paul Anderson
Music Adrian Sutton & differentGear
Sound Designer Paul Arditti
Movement Director Rick Nodine
Fight Director Paul Benzing
Puppetry Mitchell Moreno

WAR HORSE (revival)
based on a novel by Michael Morpurgo
adapted by Nick Stafford
Directors Marianne Elliott & Tom Morris
Designer/Drawings Rae Smith
Puppet Design & Fabrication
Basil Jones & Adrian Kohler
for Handspring Puppet Company
Lighting Designer Paule Constable
Director of Movement & Horse
Choreography Toby Sedgwick
Music Adrian Sutton
Songmaker John Tams
Music Director Harvey Brough
Video Designers Leo Warner & Mark Grimmer for Fifty Nine Productions Ltd
Sound Designer Leo Warner & Mark
Associate Mervyn Millar
Company Voice Work Kate Godfrey & Jeannette Nelson
Olivier 17 September
Sponsored by Accenture

HARPER REGAN
by Simon Stephens
Director Marianne Elliott
Designer Hildegard Bechtler
Lighting Designer Chris Davey
Sound Designer Ian Dickinson
Fight Director Alison de Burgh
Company Voice Work Jeannette Nelson
Cottesloe 23 April

A SLIGHT ACHE and LANDSCAPE
by Harold Pinter
Director Iqbal Khan
Set, Costume & Lighting Designer
Ciaran Bagnall
Sound Designer Mike Winship
Lyttonel 13 September

DE PROFUNDIS
by Oscar Wilde
edited by Merlin Holland
Director Richard Nelson
Lighting Designer Simon Fraulo
Sound Designer Mike Winship
Lyttonel 22 September

THE YEAR OF MAGICAL THINKING
by Joan Didion, based on her memoir
Director David Hare
Set Designer Bob Crowley
Costume Designer Ann Roth
Lighting Designer Jean Kalman
Sound Designer Paul Arditti
Lyttonel 30 April

IN-I
Directed and performed by
Juliette Binoche & Akram Khan
Set Designer Anish Kapoor
Composer Philip Sheppard
Lighting Designer Michael Hulls
Costume Designer Kei Ho
Dramaturgy Guy Cools
Dance Coach & Rehearsal Director
Su-Man Hsu
Technical Director Fabiana Piccioli
Sound Designer Nicolas Faure
Lyttonel 18 September
Produced by Khan Chaudhry Productions & Jubilation Productions; co-production
sponsored by French Wines; global tour by SG
Private Banking, Fondation Hermes

THE PITMEN PAINTERS
by Lee Hall
inspired by a book by William Feaver
Director Max Roberts
Designer Gary McCann
Lighting Designer Douglas Kuhrt
Sound Designer Martin Hodgson
Cottesloe 21 May
(revived in the Lyttonel 27 January 2009)
Sponsored by Accenture

HER NAKED SKIN
by Rebecca Lenkiewicz
Director Howard Davies
Designer Rob Howell
Lighting Designer Neil Austin
Projection Designer Jon Driscoll
Music Harvey Brough
Sound Designer Paul Groothuis
Company Voice Work Jeannette Nelson
Olivier 31 July
Sponsored by Travelex

HER NAKED SKIN
by Rebecca Lenkiewicz
Director Howard Davies
Designer Rob Howell
Lighting Designer Neil Austin
Projection Designer Jon Driscoll
Music Harvey Brough
Sound Designer Paul Groothuis
Company Voice Work Jeannette Nelson
Cottesloe 30 July

WAVES (revival)
Devised by Katie Mitchell & the Company
adapted by Fyodor Dostoevsky
Director Katie Mitchell
Designer Vicki Mortimer
Lighting Designer Paule Constable
Projection Designer Jon Driscoll
Music Harvey Brough
Sound Designer Paul Groothuis
Company Voice Work Jeannette Nelson
Olivier 4 June
Sponsored by Travelex

WAVES
Devised by Katy Mitchell & the Company
from the text of Virginia Woolf’s novel The Waves
Director Katie Mitchell
Designer Vicki Mortimer
Lighting Designer Paule Constable
Projection Designer Jon Driscoll
Music Harvey Brough
Sound Designer Paul Groothuis
Company Voice Work Kate Godfrey
Cottesloe 23 August (pre tour)
Original production sponsored by Accenture

...SOME TRACE OF HER
inspired by The Idiot by Fyodor Dostoevsky
by Michael Frayn
Director Michael Blakemore
Set Designer Peter Davison
Costume Designer Sue Willingham
Lighting Designer Neil Austin
Music and Sound Designer Paul Charlier
Choreographer Francesca Jaynes
Company Voice Work Kate Godfrey
Lyttonel 10 April

DE PROFUNDIS
by Oscar Wilde
reviewed by Merlin Holland
Director Richard Nelson
Lighting Designer Simon Fraulo
Sound Designer Mike Winship
Lyttonel 22 September

National Theatre co-production
Druid

**THE WALWORTH FARCE**
by Enda Walsh
**Director** Howard Davies
**Set Designer** Bob Crowley
**Costume Designer** Fotini Dimou
**Lighting Designer** Mark Henderson
**Projection Designers** Jon Driscoll and Gemma Carrington
**Music** Dominic Muldowney
**Sound Designer** Christopher Shutt
**Company Voice Work** Jeannette Nelson
**Cottesloe** 11 November
Sponsored by J.P. Morgan

Steppenwolf

**AUGUST: OSAGE COUNTY**
by Tracy Letts
**Director** Anna D Shapiro
**Set Designer** Todd Rosenthal
**Costume Designer** Ana Kuzmanic
**Lighting Designer** Ann G Wrightson
**Music** David Singer
**Fights** Chuck Coyl
**Sound Designer** Richard Woodbury
**Lyttelton** 26 November
Production flight partner American Airlines

Co-production with Southbank Sinfonia

**EVERY GOOD BOY DESERVES FAVOUR**
a play for actors and musicians
by Tom Stoppard and André Previn
**Orchestra** Southbank Sinfonia
**Directors** Felix Barrett and Tom Morris
**Conductor** Simon Over
**Designer** Bob Crowley
**Lighting Designer** Bruno Poet
**Choreographer** Maxine Doyle
**Sound Designer** Christopher Shutt
**Company Voice Work** Kate Godfrey
**Olivier** 16 January 2009
Sponsored by American Express

**MRS AFFLECK**
by Samuel Adamson
from Henrik Ibsen’s *Little Eyolf*
**Director** Marianne Elliott
**Designer** Bunny Christie
**Lighting Designer** Neil Austin
**Music** Stephen Warbeck
**Sound Designer** Christopher Shutt
**Fight Director** Kate Waters
**Magic Director** Paul Kieve
**Company Voice Work** Jeannette Nelson
**Cottesloe** 27 January

**ENGLAND PEOPLE VERY NICE**
by Richard Bean
**Director** Nicholas Hytner
**Designer** Mark Thompson
**Director of Animation** Pete Bishop
**Lighting Designer** Neil Austin
**Composer** Grant Olding
**Choreographer** Scarlett Mackmin
**Fight Director** Terry King
**Sound Designer** John Leonard
**Company Voice Work** Jeannette Nelson & Kate Godfrey
**Olivier** 11 February
Sponsored by Travelex

**OEDIPUS**
by Sophocles
in a new version by Frank McGuinness
**Director** Jonathan Kent
**Designer** Paul Brown
**Lighting Designer** Neil Austin
**Music** Jonathan Dove
**Movement Director** Denni Sayers
**Sound Designer** Paul Groothuis
**Company Voice Work** Jeannette Nelson
**Olivier** 15 October
Sponsored by Shell

**TO BE STRAIGHT WITH YOU**
Conceived and directed by Lloyd Newson
**Designer** Uri Omi
**Lighting Designer** Beky Stoddart
**Sound Designers** Adam Hooper and Dominic Muldowney
**Movement Directors** John Avery and Steven Hoggett
**Video Artists** Kit Monkman and Tom Wexler (KMA)
**Costume Co-ordinator** Gabriel Castillo
**Lyttelton** 29 October
Co-produced by spielzeit’europa, Berliner Festspiele, National Theatre, Maison des Arts de Créteil and Festival d’automne, Paris. An Artsadmin associated project

**GETHSEMANE**
by David Hare
**Director** Howard Davies
**Set Designer** Bob Crowley
**Costume Designer** Fotini Dimou
**Lighting Designer** Mark Henderson
**Projection Designers** Jon Driscoll and Gemma Carrington
**Music** Dominic Muldowney
**Sound Designer** Christopher Shutt
**Company Voice Work** Jeannette Nelson
**Cottesloe** 24 September

**MACBETH**
by William Shakespeare
in a version by Carl Heap
**Director** Carl Heap
**Designers** Miriam Nabarro and Mila Sanders
**Music** Joe Townsend
**Cottesloe** 10-21 February
(tour to primary schools)
Supported by The Behrens Foundation, The Goldsmiths’ Company, The Ingram Trust, Lloyd’s Community Programme, Newcomen Collett Foundation, St Olave’s Foundation Fund, Schroder Charity Trust, Archie Sherman Charitable Trust, The Topinambour Trust

**BERLIN**
a reading by David Hare
**Director** Stephen Daldry
**Lighting** Rick Fisher
**Sound** Mike Winship
**Lyttelton** 10 February

**BURNED BY THE SUN**
by Peter Flannery
from the screenplay by Nikita Mikhalkov and Rustam Ibragimbekov
**Director** Howard Davies
**Designer** Vicki Mortimer
**Lighting Designer** Mark Henderson
**Music** Ilona Sekacz
**Sound Designer** Christopher Shutt
**Music Director** Dan Jackson
**Choreographer** Scarlett Mackmin
**Fight Director** Terry King
**Company Voice Work** Kate Godfrey
**Lyttelton** 3 March

**DIDO, QUEEN OF CARTHAGE**
by Christopher Marlowe
**Director** James Macdonald
**Set Designer** Tobias Hoheisel
**Costume Designer** Moritz Junge
**Lighting Designer** Adam Silverman
**Movement** Steven Hoggett and Imogen Knight for Frantic Assembly
**Music** Orlando Gough
**Sound Designer** Christopher Shutt
**Company Voice Work** Kate Godfrey
**Cottesloe** 24 March

**Olivier** 11 February
**Company Voice Work** Jeannette Nelson & Kate Godfrey
**Supported by** Travelex
tours, transfers and awards 2008-09

TOURS AND TRANSFERS

**Happy Days**
by Samuel Beckett, after a successful international tour in 2007, returned to embark on a second international tour, visiting Stadsschouwburg, Amsterdam, Holland Festival (31 May–2 June); the ancient theatre at Epidaurus, Greece, Hellenic Festival (4-5 July); and the Abbey Theatre, Dublin (2-25 October).

**The Year of Magical Thinking**
by Joan Didion, visited Landestheater, Salzburg, Austria; Cheltenham Everyman; Bath Theatre Royal, and the Gaiety Theatre, Dublin Theatre Festival, between 11 August and 4 October 2008.

**Waves**
inspired by Virginia Woolf’s *The Waves*, devised by Katie Mitchell and the Company, after a run in the Cottesloe in 2006, was revived and toured in the UK and internationally, visiting West Yorkshire Playhouse, Leeds; Quays Theatre, The Lowry, Salford; Bath Theatre Royal; Beckett Centre, Dublin Theatre Festival; The Royal Theatre, The Hague, Holland; Studio at Grand Théâtre de la Ville, Luxembourg; and Duke Theater, New York (Lincoln Center Festival) between 16 September and 22 November 2008.

**Gethsemane**
by David Hare, after a sell-out run in the Cottesloe, visited Windsor Theatre Royal; Newcastle Theatre Royal; Cambridge Arts Theatre; Bath Theatre Royal; and Brighton Theatre Royal from 3 March to 4 April 2009.

**War Horse**

AWARDS

**2008 New York Drama Desk Awards**
Outstanding Featured Actor in a Play: Conleth Hill for *The Seafarer*

**2008 New York Tony Awards**
Best Performance by a Featured Actor in a Play: Jim Norton for *The Seafarer*

**2008 Evening Standard Awards**
Best Play: *The Pitmen Painters* by Lee Hall

**Visit London Awards 2008**
Accessible Tourism Award
The National Theatre

**2008 Critics’ Circle Awards**
Best New Play: *August: Osage County* by Tracy Letts
## acting company 2008-09

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<td>Obi Abili</td>
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<td>Freddie Hill (child)</td>
<td>Katherine Manners</td>
<td>Roger Ringrose</td>
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<td>Anastasia Hille</td>
<td>Lesley Manville</td>
<td>Verelle Roberts (child)</td>
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<td>Aykut Hilmi</td>
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acting company continued...

Lizzie Roper
Chelcie Ross
Shannon-Fleur Roux (child)
Jonah Russell
Simon Russell Beale
Daniel Ryan
Vinicius Salles
Ryan Sampson
Christopher Saul
Avin Shah
Richard Shanks
Lesley Sharp
David Shaw-Parker
Nick Sidi
Ira Mandela Siobhan
Ceallach Spellman (child)
Sophie Stanton
Dan Stevens
Theo Stevenson (child)
Lorraine Stewart
Malcolm Storry
Bradley Taylor
Keanu Taylor (child)
Michelle Terry
Sian Thomas
Stephanie Thomas
Joseph Thompson
Stanley Townsend
Tony Turner
Sarah Van der Pol
David Verrey
Harvey Virdi
Ross Waiton
Nicola Walker
Deka Walmsley
Howard Ward
Hattie Webb (child)
Roy Weskin
Troy West
Ben Whishaw
David Whitaker
Alan Williams
Robert Willox
Phillippa Wilson
Roger Wilson
Deborah Winckles
Lizzie Winkler
Felix Zadek-Ewing (child)

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show musicians

Chris Allan
Michael Allen
Jake Arditti
Richard Ashton
Neyire Ashworth
Angela Balint
Derek Barnes
Steve Bentley-Klein
Richard Boothby
Rosie Burton
Tatiana Bysheva
Andy Callard
Bronwen Clements
Nicholas Cooper
Paul Cott
Sarah Davies
Calina De La Mare
Susana Dias
Alison Dods
Jacqui Dossor
Alex Duggan
Kwesi Edman
Ruth Elder
Amy Fawcett
Anastasiya Filippochkina
Ed Furse
Simon Gilliver
Deborah Gruman
Gareth Hanson
Richard Hart
Sarah Homer
Stefan Hadjiev
Tracy Holloway
Joe Ichinose
Daniel Jackson
Leah Johnston
Caroline Kelly
Vicky Lester
Raymond Lim
Jennymay Logan
James Lumsden
Michaela Mangan
Verity Marshall
Rebecca Mathews
Iain Maxwell
Mary McAdam
Krystian McInnis
Magnus Mehta
Robert Millett
Alastair Mitchell
Laura Moody
Jeff Moore
Lucy Norfield
Simon Over
Claire Overbury
Rebecca Owen
Louise Parker
David Pugh
Colin Rae
Gordon Richerby
Rachel Robson
Rachel Rowntree
Peter Salem
Daniel Shilladay
David Shrubsole
Blair Sinclair
Laura Sinnerton
Vincent Sipprell
John Slack
Emma Smith
Charlotte Stoddart
Adrian Sutton
Graeme Taylor
Mette Termansen
Alberton Vidal Borella
Robert Wallace
Gemma Wareham
Julian Warburton
Susie Watson
Anthony Williams
Scott Wilson
Mark Wood
In September 2008 we were proud to launch our new National Theatre Discover Programme, having spent a year researching and piloting new ideas and exploring ways of working with a wider range of people externally, as well as working much more closely with artistic, production and technical teams within the organisation.

The Discover Programme now enables everyone, of any age or background, to discover more about the National Theatre’s work and the staff and artists who create it. Through a wide range of participatory programmes, learning projects and online resources we provide opportunities to develop creative, intellectual and practical skills and to explore all aspects of theatre performance and production.

We have programmes in place that encourage people to come with us on a journey of theatrical discovery, starting from the very young – with a new Early Years programme – and continuing throughout a lifetime with Discover for Life initiatives. We continue to reach out to schoolchildren, teenagers and teachers, as well as provide opportunities for families to discover various aspects of making theatre together. Working with families is a priority. We want to encourage life-long engagement with theatre and believe children need to actively participate alongside other family members, in addition to receiving cultural provision through their schools.

Highlights of our programme for younger children included a tour of Shakespeare’s *Macbeth* into 39 primary schools across London as well as two weeks of performances in the Cottesloe. Supporting workshops were delivered in the schools and as part of our family workshop programme. We also presented *Word Alive!* a storytelling project with performances in the Olivier.

Wherever possible, we want to connect with the work presented on the NT’s stages and to do this with the artists involved in any given production. In our Secondary Schools programme we have been running a parallel programme of activity alongside the repertoire. Examples include masterclasses, workshops and in-depth school residencies on *Oedipus*, *To Be Straight With You*, *Waves*, *War Horse* and *The Pitmen Painters*.

Our training programme for adults, *Theatreworks*, also expanded and now offers courses designed to boost confidence and the communication skills needed to secure employment opportunities for participants from the third sector. Our own NT technical and production staff have also undergone training to equip them with effective communication skills to work with us through our various Discover programmes.

Discover also has programmes in place to address our remit as a national organisation. Our largest national project is New Connections which enables us to work with up to 200 young theatre companies and to partner 16 regional theatres around the UK. We have also introduced a programme to support the NT when the company tours, and this year have begun working in the regions for the tours of *Gethsemane* and *The Pitmen Painters*.

However, it is through our Digital programme that we know we can reach much larger numbers of people outside London. Our new website was also launched in September with an interactive online tour. This feature comprises over 100 two-minute documentaries on the work of departments across the building, with a particular focus on the workshops and technical departments. You can take a guided tour with the National’s Director or join actors as they prepare for a show. All of this is housed within a navigation device based on 3D floor plans of the actual building.

Our aim is to reach out to as many people as possible and provide opportunities – in person or online – to discover more about the work the NT is creating. It has been a fantastic year and hugely exciting. We look forward to developing every aspect of the Discover Programme in 2009-10 and beyond.
Platforms

The diverse programme of pre-show events across all the National’s auditoriums continued in strength, including appearances by Julie Walters, Roger Moore, Doris Lessing, Joan Didion, Michael Frayn, Julian Clary, Corin and Vanessa Redgrave, Richard Attenborough, Elaine Paige, Denis Norden, Sheila Hancock, Russell T Davies, Bill Paterson, Tom Stoppard, Michael Holroyd and Richard Briers on Ellen Terry and Henry Irving, Roy Hattersley on Shaw, and Katie Mitchell and Peter Gill on the art and craft of directing.

To reflect the abundance of documentary drama in the National’s repertoire, the challenge of playing real people was explored by actors Roger Allam, Ian McNeice, Sian Thomas and playwright David Edgar – and from a different perspective by the impressionist Jan Ravens; Tony Harrison and Greek scholars Edith Hall and Oliver Taplin discussed Gilbert Murray and the League of Nations; comedian Mark Thomas gave us his personal thoughts on the Arts Trade; John Lahr, Paulette Randall, Roy Williams and Kwame Kwei-Armah looked at August Wilson’s thoughts on the Arms Trade; John Lahr, Paullette Randall, Roy Williams and Kwame Kwei-Armah looked at August Wilson’s work; and Shirley Williams discussed the Suffragettes’ legacy. Roald Dahl Day was celebrated by Quentin Blake, Rory Kinnear, Lesley Manville and Alistair McGowan; No Strings Attached united the skills of puppeteers from Avenue Q, Blind Summit and Improbable; ‘The Horse Whisperer’, Monty Roberts, brought a live horse onto the Olivier stage to meet War Horse’s Joey; psychoanalyst and former England cricket captain Mike Brearley examined The Oedipus Complex; Ian Hislop and friends shared another Evening with Private Eye; readings from The Satanic Verses marked 20 years of the fatwa against Rushdie; and the women beat the men in Sandi Toksvig’s Great Feminist Quiz.

Collaboration with the Archive resulted in public visits and screenings of recordings of The Cherry Orchard, The Merchant of Venice and Murmuring Judges before the ‘In Conversation’ season with guests Vanessa Redgrave, Anna Carteret, Lesley Sharp, Lesley Manville, Ralph Fiennes, Clare Higgins, Tamzin Greig and Claire Skinner.

Four of Mark Ravenhill’s epic cycle of short plays on the effects of war, Shoot / Get Treasure / Repeat, were presented simultaneously on a Saturday morning. Michael Morpurgo’s Private Peaceful, with haunting songs from Coope, Boyes and Simpson, marked Armistice Day. In the annual Theatre Quiz, the visiting Americans from August: Osage County beat a team from War Horse, with Emma Freud asking questions with a special transatlantic flavour.

Watch this space

The National’s summer festival of outdoor theatre, music, film and spectacle began celebrating its tenth birthday with its biggest, longest and densest programme to date. The opening weekend brought a radical rural reinterpretation with an ‘Alternative Village Fete’, curated by Home LiveArt, followed by several days of dance from France, Spain, Belgium, Switzerland and a starlit ballroom with The Charleston Chasers.

New productions by UK companies Avanti Display and Markmark Productions made their debuts in the Square with a surrealist cabaret and a Vegas-style magic show. Hula-hooping Aussie airline hostesses, Stacey and Tracy, made a very welcome return to British soil. Eight gentle itinerant Spanish wanderers, Kamchatka, arrived in the Square with their suitcases and then promptly walked into the Thames. Two UK companies, nutkhut and Company FZ, each spent a week at the NT Studio developing their performances before appearing in the Square.

Family Day took place in pouring rain, but various companies soldiered on, including three sodden dinosaurs, a damp aluminium whale and an inadvertently wet Adam and Eve in a hedge. ‘Olympic’ Dance Weekend included music and movement from around the globe – the Bollywood girls and Maori boys being particular hits.

UK aerial company Upswing took up residence in the Square for three days, teaching and performing on bouncy bungee ropes, and Los2Play’s acrobatic mayhem from Catalonia was one of the most entertaining half-hours of the whole summer.

2008 saw the opening of Square2, using the open space by the Stage Door, where we presented two large ticketed shows: Teatr Biuro Podróży’s Macbeth and Les Grooms’ Threepenny Ring Cycle. Both were rewarded with sell-out runs.

To celebrate Watch This Space’s tenth birthday, we welcomed back some hits from its past, starting with Mario, Queen of the Circus, the inimitable Freddie Mercury juggling tribute act. Other returnees included delicate Indian dance from Akademi, living fountains by The Spurting Man, miniature mysteries from The Insect Circus and a heart-stopping, explosive fire-engine by Bångditos. The evening culminated in a beautiful firework finale by The World Famous Pyrotechnic Company which seemed to ignite the entire building.

Despite another year of disappointing weather, Watch This Space entered its second decade in fine fettle, looking forward to growing partnership with the British Street Arts sector and an ever-increasing relationship with the NT’s broad audience.
Particular highlights in a full programme of foyer exhibitions were:

*The Ashington Group*, a selection of paintings and sculpture by Oliver Kilbourn and other members of this unique body of artists, the subject of Lee Hall’s *The Pitmen Painters*. Originally presented in the Olivier, this exhibition transferred, with the production, to the Lyttelton later in the year.

Images and stories from 1968 comprised the National’s contribution to a London festival examining and re-assessing the events of that volcanic year.

The ever-popular *Press Photographer’s Year* reappeared, with a twist: images from the Beijing Olympics were incorporated into the display within hours of being taken. The other annual show, *Landscape Photographer of the Year* was moved to a Christmas slot and proved even more successful than the year before, with a record number of entries. Simon Annand’s portraits of actors preparing for the stage, *The Half*, presented in the Lyttelton and subsequently selected for the prestigious Rencontres d’Arles, rounded out a major year for photography at the National.

The return of *War Horse* to the rep was marked in the foyer by an exhibition of Rae Smith’s designs. The drawings of the Western Front, as seen through the imagined sketchbooks of Captain Nicholls, and the Vorticist influences in the bomb drawings, gave an unusual and privileged insight into the design process.

Portraits from a tented city in the Congo by Rankin showed the extraordinary resilience of refugees struggling to survive one of the world’s deadliest civil wars. This was shown in the autumn in Theatre Square, while *Upshot* occupied the terraces in early summer. Showing the secrets of hidden spaces at the top of London’s highest buildings, these photographs by Alan Williams were part of the London Festival of Architecture and also marked the opening of The Deck.
The foyer music programme continues to present a wide variety of free pre-show concerts for the entertainment of theatre audiences and other music lovers. In 2008-09 there were 335 concerts given by both long-standing collaborators and some 45 new bands and soloists. Whilst jazz in all its styles still features prominently, there is an increasingly regular presence of various folk and traditional genres from the British Isles and across the world. Among the home-grown award-winning and emerging jazz vocalists appearing on Concert Pitch were Anita Wardell, Georgia Mancio and Sara Mitra, and crooners Richard Shelton and Kevin O’Brien; an extraordinary concert was given by US soul and R&B singer Toscha Comeaux and her quartet. Several bands from South America and Brazil livened up the foyers, tango featuring prominently in the programme with TangoDuo, Los Mareados, Fueye Tango and others.

Singer-songwriters also appear regularly, including Paul O’Brien from Canada, Jem Cooke from London, and East African Beatrice Kateme-Byakika. Tim Van Eyken (the Song Man in War Horse) kept the front-of-house audience spellbound with his sprightly brand of English folk revival; more traditional British music from young Rosie Doonan & The Snap Dragons, and from old timers Wraggle Taggle. Intense Jewish grooves were displayed by Los Quatro’s Sephardic repertoire and by the jazz-tinged original music of Israeli Daphna Sadeh and The Voyagers. World blues was presented by Greek rembetiko singer Martha D Lewis, Senegalese Laye Sow, and Argentine-born Michael Storey. And a dash of musical humour and pathos was added by new ensemble Bohemia Ukulele Band from Brighton and loyal collaborators Boum! from France.

Publications support and add background to the NT and the productions in its repertoire.

Programmes for the 24 new, revived and visiting productions this year included specially commissioned articles by a number of prominent writers, including Iain Sinclair, Salley Vickers, Gary Taylor, Robert Service, Michael Frayn, Edith Hall, Mark Danner, Christopher Bigsby, Richard Christiansen, and Dominic Sandbrook.

The National’s programmes for Gethsemane were sold on tour, and the programme for War Horse transferred with the production to the New London theatre, for the first time bringing a share of West End programme revenue back to the NT.

In collaboration with Discover, background packs and on-line material were produced to support most of the productions in the repertoire and provide deeper engagement with audiences.

Carl Heap’s versions of four Shakespeare texts for primary schoolchildren were published with Oberon Books, as well as the illustrated texts of Katie Mitchell’s Waves and Some Trace of Her, and a second edition of Mervyn Millar’s The Horse’s Mouth, his insider’s view of bringing War Horse to the stage. Methuen published Jonathan Croall’s Buzz Buzz, a collection of interviews for the NT with directors, writers and actors.

A new complete history of the National Theatre, The National Theatre Story by Daniel Rosenthal, is being prepared for publication in 2010 by Oberon Books.

All NT Publications are on sale at the NT Bookshop.
NT studio

The Studio building on The Cut continues to be instrumental in developing new work for the National’s repertoire. From script development on *Nation, England People Very Nice* and *The Observer* to exploring the uses of make-up in *Death and the King’s Horseman* or working on ensemble movement on *Every Good Boy Deserves Favour*. Yet in addition to our work on NT productions, the Studio also supports the work of other theatres, and takes an active lead in debates around new theatre forms, in particular new musicals, approaches to translation and the possibilities offered by greater access to technology and digital media. Increasingly, the department is also becoming the focal point for the National’s relationships with colleagues abroad.

This year, the Studio supported a number of projects with an international focus, from the Tricycle’s Afghanistan season, *The Great Game*, to *Paris Calling*, a series of readings of contemporary French plays at Hampstead, Soho, the Bush and Young Vic theatres. Two productions created at the Studio will be programmed this year at the Naples Festival in Italy, with whom we have an ongoing relationship. Further afield, we have set up a long-term partnership with the Rustaveli Theatre in Tbilisi, Georgia, supported by the British Council, HSBC and BP, through which artists from our two countries are given the opportunity to travel, exchange ideas and work together. A similar exchange project with theatre artists from China took place earlier in the year, and we also regularly benefit from hosting a wide range of international artists and students at the Studio itself, this year particularly so from Hungary, Japan, Australia and the USA.

Much of our support for British artists continues to be given in the form of attachments, which are residencies of various lengths offered to writers, directors, designers and composers to develop a certain aspect of their craft or work on a particular project.


The recipient of the Bulldog Prinsep Theatrical Fund Bursary this year was Gbolahan Obisesan, and our Writer in Residence is Anthony Weigh. The Cohen Bursary for a Trainee Director has been replaced by a new bursary supported by the Leverhulme Trust, and was not awarded in 2008-09.
The past year has seen the archive thrive in its new home at the NT Studio. Our visitor figures continue to grow and new public and academic programmes have developed. Despite a lengthy closure period early in the year, the archive registered over 2,000 visits; we expect that figure to grow significantly over the coming year.

The archive exists to provide access to materials documenting the history of the National Theatre for staff, academics and the public. The collection covers the period from the inception of the company in 1963 to the present day but our collections also stretch back to the late 19th century to document the movement to found a national theatre. The Archive has a vital role in preserving a record of the National’s creative output as well as its administrative functions. Our traditional audience has been overwhelmingly an academic one; while we continue to develop our services for and connections with the academic world, many projects in the last year attempted to widen that audience and to develop new audiences by showing how archives can provide stimulus for new creative work and can be a source of entertainment and education as well as a place for research.

Research Audience
We have further developed our higher education links this year, running projects, talks and research sessions for MA programmes from King’s College London and Central Saint Martin’s College and continuing our BA programme with London South Bank University (LSBU). The results of some of our creative projects with universities will be showcased on the NT website in 2009. Our offer of archive induction and research skills sessions for drama schools continues to be a very popular way to start the academic year. With LSBU we have continued to develop workshops and introductions to theatre for the Aim Higher scheme, which attempts to make school-goers aware of the benefits higher education can bring, whatever their background. The NT Archive is home to a number of theatre societies, including the Society for Theatre Research (STR) and the Henry Irving Society, and throughout the year we have been delighted to host several conferences and symposia, the highlight being the STR 60th anniversary symposium, ‘Directions in Theatre Research’ which looked at such topics as conservatories, fringe and the future of research.

Wider Public
Public services at the archive include screenings and talks, research space, free facilities for viewing all past National Theatre recordings, an enquiry and photographic library service, and an online podcast service for our Platform events. An almost instantly fully-booked series of archive screenings to complement Platform events has encouraged us to extend this activity; we will be programming a new series for 2009-10. Video recordings continue to be the most requested items in the collection; the demand is satisfied by the high quality recording of our 3-camera filming system and the ease of access allowed by our digital on-demand system in the research room. Our filming schedule for Platforms and productions keeps the system up-to-date, and more resources are made available every day as we reach further back into the archive, with new digitisation programmes covering our huge photographic archive, manuscript collections and more design and textual material. Although most material reaches us via the National, occasionally we accept material from outside depositors. Among many design deposits this year John Gunter’s set model collection was a highlight. Keeping all this material accessible and in good condition requires an extensive preservation programme that covers both electronic and traditional materials.

Staff at the Archive conduct cataloguing and preservation work, run various university modules, give public talks and screenings, organise the National’s records management and production filming programmes, and are available to consult on theatre history enquiries. Thanks are due to The Foyle Foundation and to all the Archive’s funders and volunteers.
The next twelve months are bound to pose real challenges for NT fundraising, but last year, in the midst of global economic turmoil, support for the National Theatre grew. Supporters understood that our income from ticket sales, trading and public funding covers only a portion of the annual expenditure associated with our activities and that our work can only be fulfilled with additional support from individuals, companies, trusts and foundations.

We raised over £6m in annual income. This figure includes the funds raised at Fast Forward, the extraordinary event held every two years. Fast Forward makes a very significant contribution to the work of the NT’s Discover Programme, our education work for all ages, and for the NT Studio, which identifies and nurtures writers, directors and creative teams. We received significant support for this event from Goldman Sachs.

Trusts and Foundations contributed £400,000 to National Theatre projects. The following examples show how contributions were made to many aspects of our work. The Dorset Foundation supported Discover: Mobile providing educational activity around touring productions; The Leverhulme Trust continued their support of writers’ attachments at the NT Studio, and provided further funding for a new Director’s Bursary there; The Rose Foundation continued their support for backstage refurbishment, whilst The Welton Foundation supported the Entry Pass membership scheme offering low price tickets to 15-25-year-olds.

Individuals have continued to affirm their support through memberships and generous donations. We enjoyed a 20% growth in our entry level Priority Membership (£65 p.a.) and now benefit from over 7,000 members at this level. At the other end of the spectrum, the Olivier Circle (gifts of £10,000 and above) has more than doubled in size and provided an income of £325,000 – a healthy amount for a scheme in only its second year. All of this gives us hope that individual philanthropy and membership programmes will continue to provide vital funding, even during difficult times.

The revenue raised from the corporate sector increased this year. In addition to our multi-year and very successful partnerships with the Travelex £10 season; the Shell series of classic plays; and Accenture, our partners in innovation; we agreed new partnerships for Sunday Times Sundays; and with Prudential, who support our Discover for Life programme and sponsor matinee performances. We also secured sponsorship for Every Good Boy Deserves Favour from American Express, for In-I from French Wines, and for Phèdre from Coutts & Co. Bank of America supported Discover: New Connections, and J.P. Morgan Discover: New Views. We gained a new Premium Member in Neptune Asset Management.

The encouragement and financial support received this year have been vitally important to the NT and we would like to express our 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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AANT Board list is on page 71

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BOARD AND EXECUTIVE

The Board
The Board is the non-executive and unpaid governing body of the National. Board members are both directors of the company and charity trustees and under company and charity law are responsibility for policy, administration and general control. The Board works with the Executive to ensure that the National’s remit is fulfilled, its work remains of the highest quality, and it is managed efficiently and cost-effectively. During 2008-09 it met six times, with the Executive present, to ensure it was maintaining effective control over strategic, financial, organisational and compliance issues. Practically this took the form of considering written reports, receiving a regular oral report from the Director on the National’s repertoire, reports from the Executive Director and Finance Director on all other key activities, and working through an agenda cycle intended to cover the key areas.

The Board delegates to the Director, Nicholas Hytner, the selection and staging of all productions and does not interfere in repertoire decisions. Following its normal practice an annual review of the year’s artistic output was held in June 2008, with the Director, to reflect on the effectiveness of the artistic programme as against the National’s remit. The next review is planned for October 2009. The Board’s annual self-appraisal will be held in October 2009.

The Executive
Nicholas Hytner is formally responsible for furthering the artistic reputation of the National and ensuring its efficient and effective management. He works closely with the Executive Director, Nick Starr, in delivering this and they are supported by Finance Director Lisa Burger. The Board appoints the Director and is directly involved in the appointment of the Executive.

Associate Directors* and NT Associates
Nicholas Hytner is supported in making repertoire decisions by the National’s Associate Directors (listed on page 1), and NT Associates comprising actors, directors, designers, writers and producers (listed on page 71).

The Board in Detail
Board members are generally appointed for three years (maximum four). They may be appointed for up to two terms, but any further re-appointments are made only in exceptional circumstances.
Discover Committee
The Discover Committee comprises a blend of Board members and co-opted members who are experts in the field, who meet with the Head of Discover and the Executive Director. The Committee provides guidance on the development of NT Discover policy, and makes recommendations on policy to the Board. It advises on, and develops with management, strategies for implementing the National’s education policy through its programmes, and monitors and reviews those programmes.

Royal National Theatre Enterprises Limited (‘RNTE’) is a wholly owned trading subsidiary responsible for the National’s trading activities. The National’s Board appoints the directors of RNTE which comprise Board members, external experts, and senior members of staff responsible for the trading areas. André Ptaszynski took over as Chair from Edward Walker Arnott, who retired in September 2008.

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

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

BECTU, Equity and the Musicians Union are all represented at the National. During the year there was regular consultation with unions and staff as plans and changes to terms and conditions for Sunday opening were negotiated.

Diversity
Diversity forms a central part of NT thinking and planning in relation to audience, artists staff and governance. The National has completed a diversity review including objectives for each of these areas. The Board reviews policy and progress twice a year. Step Change, a project to give staff the opportunity to develop across the performing arts, completed a successful second year.

Health and Safety
A health and safety audit of all the technical areas has been made. Areas where improvement is required have been identified and remedial action is being undertaken. Audits of the non technical areas are underway.

The health and safety team are involved in the NT Master Plan, NT Live, Connections, Watch This Space and all new productions. In addition to general health and safety training the team have delivered sessions on asbestos awareness, risk assessments for stage and production managers and ladder safety training for engineers and members of the lighting and sound teams.

The Health and Safety management committee has met six times and considered fire safety matters, reports from the departmental sub-groups and reviewed new policies before their publication.

Greening the National Theatre
As one of the world’s major producing theatres, the National’s activities have significant and wide-ranging environmental impacts and it has a responsibility to minimise these. The National Theatre aspires to lead by example within the theatre sector, demonstrated by the Theatre’s active engagement with policy-making in the London Mayor’s Green Theatre Plan and by undertaking independent initiatives to maintain a downward trend of energy use.

Significant improvements in environmental performance have already been made by individual champions within the NT, and we seek to ensure continued improvements, tackling unnecessary operation of appliances and lighting, through automated controls; using waste water and recycling more efficiently; and looking at all aspects of the National’s work – from scenic construction to marketing – to ensure that waste is minimised.

The NT is developing an environmental policy. Significant developments over the last year include:
- Replacement of the extractor fans in the car park, resulting in reductions of CO2 emissions by 21.5 tonnes
- Installation of movement detection in all the front-of-house toilets with a CO2 saving of 22 tonnes
- In June 2009 the Seefact sign, giving performance information on the front of the building, was replaced by a Philips vidiwall, giving a reduction of 30 tonnes.
Notwithstanding the expansion of the Watch This Space season, the opening of The Deck and the winter season of Sunday openings, we achieved a combined reduction of gas and electricity consumption in 2008-09 of 19% against a 2006 benchmark. A new target of 25% reduction against the 2006 benchmark has now been set by the end of 2009.

In June 2009, the NT received a silver award from the Mayor’s Green 500 programme in recognition of our efforts in reducing our carbon footprint.

Access and audience development
The NT’s commitment to access in the widest sense has been evident in 2008-09 through – among other things – an increase in the number of assisted performances offered to disabled people; the expansion of our reduced-price ticket scheme, Entry Pass, for 15-25-year-olds; a trial period of Sunday performances in the Olivier and Lyttelton; and a new website offering a behind-the-scenes look at life at the NT.

Participation in the Arts Council’s A Night Less Ordinary initiative allowed us to extend the reach of our free membership scheme, Entry Pass, previously open to 15-19-year-olds. All those under 25 are now eligible and membership has swelled to 6,800. Members can claim a free ticket and £5 tickets thereafter to all NT productions. Also, Entry Pass members have the opportunity to review each of our productions alongside the professional critics, and attend show-related workshops throughout the year.

Across the year the NT has provided 53 audio-described performances for blind and visually-impaired people, and 34 captioned performances for deaf and partially hearing people (our 1,000th captioned performance was reached), both at the South Bank and on tour. 1,578 people joined us for assisted performances, and a further 17,814 took advantage of the concessionary rate for disabled people and their companions.

Touch Tours have continued in popularity, and this year 27 have been delivered to audiences ahead of an audio-described performance. The Never So Good Touch Tour boasted record attendance by over 50 blind and visually-impaired people. To introduce Touch Tours and audio-description at the National, there are now three short films on the NT’s BAFTA-nominated Discover website.

In November 2008, the National Theatre received the Accessible Tourism Award from Visit London. The NT also scooped a Silver Award at the Enjoy England Awards for Excellence 2009.

OTHER

Arts Council England
The National receives approximately 35% of its funding from Arts Council England. The conditions of funding are set out in a funding agreement (the current agreement covers the three-year period to 2011), and senior representatives from the Arts Council meet with the Executive annually to review activity and discuss future strategy. The Arts Council representative may attend any Board meetings.

Southbank Sinfonia
The NT made a payment of £35,000 during the year to provide bursaries for young musicians to Southbank Sinfonia, a registered charity, in connection with the staging of Every Good Boy Deserves Favour.

Connected Charities
The Royal National Theatre Foundation has objects related to those of the National and makes grants to the NT from time to time. It has 11 trustees, of whom two have a direct connection with the National. It gave £120,000 in 2008-09 towards the cost of the Conservation Plan and in addition benevolent grants to members and former members of the staff and company.

The American Associates of the Royal National Theatre is an independent s.501c3 not-for-profit charity registered in New York. It gave US $666,009 in 2008-09 to the National.
The National achieved a surplus of £0.46m on unrestricted funds for 2008-09 financial year against a budgeted break-even result for the year. This was a good result reflecting high box office sales, a growth in fundraising and strong catering results. During the year the Trustees decided to spend £0.4m on the commissioning of a Master Plan for the future development of the building and have designated a further £0.8m to be spent in 2009-10 to take forward the building plans to outline design.

The National started accounting for the impact of cultural exemption on VAT during 2007-08. This means that box office ticket income no longer attracts VAT but the National’s ability to recover VAT on its costs is also restricted. During the year the National received £1.2m from HMRC in respect of the back-dated application of this VAT treatment to 2003. This sum has been designated to future capital expenditure as this is the area of activity where the restriction on recovery will have most impact.

Set out below is a summary statement of income and expenditure. It combines the National’s unrestricted income and expenditure with short term project expenditure funded by earmarked donations (restricted funds) to give a picture of the National’s activity undertaken in the year.

<table>
<thead>
<tr>
<th>Income</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box office</td>
<td>£18,935</td>
<td>35%</td>
</tr>
<tr>
<td>Trading and other income</td>
<td>£9,497</td>
<td>17%</td>
</tr>
<tr>
<td>Fundraising</td>
<td>£6,079</td>
<td>11%</td>
</tr>
<tr>
<td>ACE revenue grants</td>
<td>£18,930</td>
<td>35%</td>
</tr>
<tr>
<td>Prior year VAT refund</td>
<td>£1,156</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>£54,597</td>
<td>100%</td>
</tr>
</tbody>
</table>

| Expenditure                   |       |       |
| Production costs              | £33,371 | 68%   | £33,789 | 72%   |
| Impact of cultural exemption  | £1,529 | 3%    | £2,042  | 4%    |
| Discover                      | £1,767 | 4%    | £1,906  | 4%    |
| Research                      | £1,583 | 3%    | £1,147  | 2%    |
| Amplification                 | £1,886 | 4%    | £1,519  | 3%    |
| Trading                       | £7,101 | 15%   | £5,856  | 13%   |
| Fundraising                   | £1,488 | 3%    | £1,111  | 2%    |
| Governance                    | £178   | 0%    | £169    | 0%    |
| **Total Expenditure**         | £48,903 | 100%  | £47,539 | 100%  |

| Transfers                     |       |       |
| Use of restricted project funds| (107) |        | 7      |
| Capital and maintenance fund  | (5,131) |       | (1,350) |
| Net surplus on unrestricted operations fund | 456 |        | 93     |
Box Office Income

Box office income at the National and on tour represented 35% of the National’s total income and, for the first time since the NT moved to the South Bank, overtook the grant received from the Arts Council. It was a very successful year, as demonstrated in the table below which sets out the three key performance indicators of seats sold, attendances as a % of total capacity and the number of performances. Box office from the overseas tour was also a significant contributor at £0.7m gross and delivering a surplus after direct costs of over £0.3m.

<table>
<thead>
<tr>
<th>Paid attendances (000s)</th>
<th>2004-05</th>
<th>2005-06</th>
<th>2006-07</th>
<th>2007-08</th>
<th>2008-09</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>000s</td>
<td>000s</td>
<td>000s</td>
<td>000s</td>
<td>000s</td>
</tr>
<tr>
<td>Olivier</td>
<td>375</td>
<td>302</td>
<td>378</td>
<td>391</td>
<td>402</td>
</tr>
<tr>
<td>Lyttelton</td>
<td>304</td>
<td>268</td>
<td>248</td>
<td>246</td>
<td>310</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>96</td>
<td>93</td>
<td>96</td>
<td>93</td>
<td>105</td>
</tr>
<tr>
<td>TOTAL</td>
<td>775</td>
<td>663</td>
<td>722</td>
<td>730</td>
<td>817</td>
</tr>
</tbody>
</table>

Attendance as % of capacity

<table>
<thead>
<tr>
<th>Number of performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
</tr>
<tr>
<td>Lyttelton</td>
</tr>
<tr>
<td>Cottesloe</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
</tr>
<tr>
<td>Lyttelton</td>
</tr>
<tr>
<td>Cottesloe</td>
</tr>
<tr>
<td>TOTAL</td>
</tr>
</tbody>
</table>

Attendance for 15 productions at the National was in excess of 95% but the biggest earner for the year was again War Horse which took £2.7m at the box office, played to an audience of over 130,000 and achieved 99% occupancy. There was very strong demand from under-18s and college groups for this production and across the year a total attendance of 73,388 from this age group. This was less than 2007-08, when 85,500 attended, although that year’s results were boosted exceptionally by 15,800 who came to see Much Ado About Nothing, which was a school curriculum play.

The Travelex Scheme continued to work as the National’s major access initiative but the year also saw the introduction of a pilot season of Sunday performances. The National opened on Sundays from 21 September 2008 to 18 January 2009 and staged 25 performances which achieved 99% capacity and were seen by 25,000 people, of whom 34% were first-timers. The net cost of running the Sunday season was in its pilot year partly offset by a one-off additional grant of £150,000 from Arts Council England. Given its overwhelming success, it has been programmed to continue year-round from July 2009.
Arts Council England Funding
The core revenue grant for 2008-09 was £18,716,000. This represented a 2.7% increase on core grant on the prior year but because of the increase in funding from other sources, the grant dropped to 35% of total income. The National, like other regularly funded clients of the Arts Council, is in year two of a three-year funding cycle and has received a 2.7% uplift on its grant going into 2009-10 and is anticipating a further increase of 2.7% in 2010-11.

Fundraising
The development department had their best ever year, raising over £6m. Two thirds of the income derived equally from individuals and corporate support and the other third came from a fundraising gala and trusts.

Trading and Other Income
Trading operations, including catering, bookshop, programmes, car-park and costume hire, are conducted through the National’s wholly owned subsidiary Royal National Theatre Enterprises Limited. The car park is operated under a franchise, but the other businesses directly by the National. Trading benefited from high attendance figures but this year also saw the launch of the National’s new function space, The Deck, which had a strong first year. Gross profit before management charge payable to the National was £2.2m – an increase of 17% on the previous year.

Other income, including exploitation and rights, Discover and investment income, showed a dip of £0.1m year on year. This was as a result of the boost to the previous year’s results from the transfer of The History Boys which closed in the West End in April 2008.

REVENUE EXPENDITURE

Production Costs
There were 26 productions staged during the year of which three, all in the Lyttelton, were visiting companies and three, also in the Lyttelton, were new one-hour 6pm shows before the main house performance. This was a successful new form of programming which will be repeated in 2009-10 as a way of increasing the range of productions.

In addition to the new productions built and staged at the National there were 9 weeks of UK touring (25 weeks in 2007-08) and 12 weeks of international touring. Total production spend can be analysed as follows:

Number of productions
(new in brackets)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
<td>6 (4)</td>
<td>7 (5)</td>
<td>7 (7)</td>
<td>8 (6)</td>
<td>7 (6)</td>
</tr>
<tr>
<td>Lyttelton</td>
<td>7 (4)</td>
<td>8 (6)</td>
<td>8 (3)</td>
<td>9 (7)</td>
<td>11 (4)</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>10 (7)</td>
<td>9 (8)</td>
<td>8 (7)</td>
<td>9 (6)</td>
<td>8 (7)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>23 (15)</td>
<td>24 (19)</td>
<td>23 (17)</td>
<td>26 (19)</td>
<td>26 (17)</td>
</tr>
</tbody>
</table>
Discover
The education department’s activities were relaunched as Discover in autumn 2008 to signify that the activity was aimed at all age groups. Total spend for the year was £1.8m of which £0.6m was covered by fundraising, £0.4m raised through ticket and fee income and the remainder covered by core funding.

Research and Development
Expenditure on research and development totalled £1.6m, including £1.0m expenditure in the NT Studio, a full year’s activity compared to 2007-08 when the refurbishment was underway.

Amplification
Spend in this area increased to £1.9m. This included £0.4m for the development of the National Theatre Master Plan and increased expenditure on the annual outdoor theatre programme, Watch This Space.

Support Costs
Support costs cover expenditure on front-of-house staff responsible for the audience; marketing, box office and press; management and maintenance of the building, including insurance and energy costs; and finance, personnel and IT. These costs are allocated against the activities listed above. Year-on-year costs grew by 6% to £12.3m. The increase was driven by the general increase in utility costs of £0.2m, the impact on variable costs of higher box office attendance of £0.1m and additional spend on IT £0.1m to prepare for the development of the web site and other digital initiatives.

Capital Expenditure
Total capital expenditure for the year was £3.4m. Of this, £3.2m was funded from the National’s designated buildings and equipment fund and a further capital expenditure of £0.2m was funded from the remaining balance of the National’s 1996 lottery award. Spend through the designated maintenance fund included £1.5m on technical equipment for the theatres, £0.8m on improvements front of house and £0.9m backstage expenditure.

The annual transfer from the operations fund to the designated fund was £5.1m compared with £1.4m in 2007-08. This includes £1.2m of back-dated VAT claim. This is in excess of the target of £2m per annum and will enable the National Theatre to fund some specific capital expenditure projects in 2009-10 and beyond.

RESERVES AND OTHER FINANCIAL POLICIES

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

The unrestricted reserves target had been set at £1m. The trustees have reviewed this sum and decided the appropriate level required to maintain financial stability on an on-going basis is now £1.5m. It is recognized that there is particular uncertainty around box office receipts and £1.25m is held to recognise the volatility in box office revenue as between budget and actual out-turn. A further £0.25m reflects the knock-on impact of a reduction in box office attendance on catering profits.

Buildings and Equipment Designated Fund
The policy is to ensure that sufficient money is set aside in the reserve so that over a three-year period the National is able to maintain and renew the building in accordance with its rolling capital plan. The plan is in balance for 2009-10 and 2010-11 but expenditure beyond this is currently in excess of the sum which could be reasonably anticipated to be covered from normal P&L and fundraising sources. Work is underway to integrate this maintenance work in the National’s larger Master Plan so that all infrastructure work of a significant scale will be scheduled within the Master Plan and thereby addressed for funding purposes.

Restricted Funds
These are funds which have been earmarked by the donor for specific purposes within the overall aims of the organisation. The funds are analysed between long-term and short-term – long-term being mostly for capital purposes and short-term for project activity, as set out in note 20 to the accounts. Short term will be spent in full in the next 18 months and, where there is a deficit, this will be covered by future restricted income. The balance on the long-term capital funds represents funds received from donors to purchase fixed assets less the depreciation charged on an annual basis. Over time these reserves will reduce to zero as the assets are fully depreciated.

Investment Policy
The policy is to hold investments in liquid funds so they are available to meet predicted cash-flow needs. In selecting suitable cash deposits the policy is to maximize the return and maintain low transaction costs whilst ensuring high levels of capital security by minimising credit risk, and minimising interest rate risk. Deposits and interest rates are reviewed each time the Finance and Audit Committee meets and at 29 March 2009 the cash deposits were spread between four major clearing banks. The bank interest earned for the year was £394,000 (2007-08 £492,000). The policy is reviewed on an annual basis.
Creditor Payment Policy
It is the National’s policy to pay creditors in accordance with terms of payment agreed at the start of business with each supplier.

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

Price risk: The National endeavours to limit ticket price increases to no more than inflation and hold its lowest ticket price at £10. This has been found to be the best way of maximizing revenue and increasing access. Arts Council funding increased by 2.7% in 2008. Payments to employees or individuals represent 58% of operational expenditure and Arts Council grants and ticket income represent 70% of income. The pay award in 2008-09 of 3.25%, whilst in excess of the Arts Council grant increase, was manageable within the National’s annual budget contingency. Over time a disparity between inflation and the increase in Arts Council grant settlement would expose the National to price risk although this is manageable at present levels.

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

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

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

Property Interests
The National has a lease of its building on the South Bank site from Arts Council England for a term expiring in March 2138. The Building is Grade 2* listed. The freehold of the Old Vic Annexe (the Studio), The Cut, London SE1 is owned by the National and this building was listed in March 2006.

Lisa Burger
Finance Director
other matters

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

Board members
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: Sir Hayden Philips (Chairman), Tim Clarke (appointed 8 October 2008), Susan Chinn, Lloyd Dorfman, Glenn Earle (appointed 12 July 2009), Ros Haigh (appointed 8 August 2008), Kwame Kwei-Armah (appointed 17 July 2008), Rachel Lomax, Neil MacGregor, John Makinson (appointed 14 July 2008), Caragh Merrick (retired 30 September 2008), Caro Newling (sabbatical to 1 January 2009), Andre Ptaszynski, Philip Pullman (resigned August 2008), Farah Ramzan Golant (appointed 13 August 2008), Rt Hon Lord Smith of Finsbury, Edward Walker-Arnott (retired 18 September 2008), and Nicholas Wright.

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure of the charitable group for that period. In preparing those financial statements, the Trustees are required to:
• select suitable accounting policies and then apply them consistently;
• observe the methods and principles in the Charities SORP;
• make judgments and estimates that are reasonable and prudent;
• state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
• prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

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

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and the group and enable them to ensure that the financial statements comply with the Companies Act 1985, the Charitites Act 1993, and the governing document. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

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

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

The information set out in the preceding pages forms the Directors’ report for the Royal National Theatre for the 52 weeks ended 29 March 2009.

By order of the Board

Sir Hayden Phillips, Chairman
27 July 2009
We have audited the group and the parent charitable company’s financial statements (“the financial statements”) of the Royal National Theatre for the year ended 29 March 2009 which comprise the Group Statement of Financial Activities, the Group and Charity Balance Sheets, the Group Cash Flow Statement and the related notes. These financial statements have been prepared under the accounting policies set out therein.

Respective responsibilities of trustees and auditors
The responsibilities of the trustees (who are also the directors of Royal National Theatre for the purposes of company law) 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). This report, including the opinion, has been prepared for and only for the charitable company’s members as a body in accordance with Section 235 of the Companies Act 1985 and for no other purpose. We do not, in giving this opinion, accept or assume responsibility for any other purpose or to any other person to whom this report is shown or into whose hands it may come save where expressly agreed by our prior consent in writing.

We report to you our opinion as to whether the financial statements give a true and fair view and are properly prepared in accordance with the Companies Act 1985. We also report to you whether in our opinion the information given in the Trustees’ Report is consistent with the financial statements. In addition we report to you if, in our opinion, the charitable company has not kept proper accounting records, if we have not received all the information and explanations we require for our audit, or if information specified by law regarding trustees’ remuneration and other 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 Chairman’s report and the Directors’ reports. We consider the implications for our report if we become aware of any apparent misstatements within it or material inconsistencies with the financial statements. Our responsibilities do not extend to any other information.

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

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

Opinion
In our opinion:
• the financial statements give a true and fair view, in accordance with United Kingdom Generally Accepted Accounting Practice, of the state of the group’s and the parent charitable company’s affairs as at 29 March 2009 and of the group’s incoming resources and application of resources, including the group’s 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; and
• the information given in the Trustees’ Report is consistent with the financial statements.

PricewaterhouseCoopers LLP
Chartered Accountants and Registered Auditors, London
27 July 2009
GROUP STATEMENT OF FINANCIAL ACTIVITIES
for the 52 weeks ended 29 March 2009

<table>
<thead>
<tr>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>52 Weeks to 29 March 2009</th>
<th>52 Weeks to 30 March 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operations £’000</td>
<td>Designated £’000</td>
<td>Projects £’000</td>
<td>Long Term £’000</td>
</tr>
<tr>
<td>Incoming resources</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Incoming resources from generated funds:</td>
<td>Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voluntary income</td>
<td>2, 3</td>
<td>23,994</td>
<td>108</td>
</tr>
<tr>
<td>Activities for generating funds</td>
<td>25</td>
<td>7,790</td>
<td>-</td>
</tr>
<tr>
<td>Investment income</td>
<td></td>
<td>391</td>
<td>-</td>
</tr>
<tr>
<td>Incoming resources from charitable activities</td>
<td>4</td>
<td>21,407</td>
<td>-</td>
</tr>
<tr>
<td>TOTAL Incoming resources</td>
<td></td>
<td>53,582</td>
<td>108</td>
</tr>
<tr>
<td>Resources expended</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costs of generating funds:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costs of generating voluntary income</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costs of trading operations</td>
<td>25</td>
<td>7,101</td>
<td>-</td>
</tr>
<tr>
<td>Charitable activities</td>
<td>5</td>
<td>39,228</td>
<td>2,269</td>
</tr>
<tr>
<td>Governance costs</td>
<td>5</td>
<td>178</td>
<td>-</td>
</tr>
<tr>
<td>TOTAL resources expended</td>
<td></td>
<td>47,995</td>
<td>2,269</td>
</tr>
<tr>
<td>Net incoming/(outgoing) resources before transfers</td>
<td></td>
<td>5,587</td>
<td>(2,161)</td>
</tr>
<tr>
<td>Gross transfers between funds:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital &amp; maintenance reserve</td>
<td>(5,131)</td>
<td>5,131</td>
<td>-</td>
</tr>
<tr>
<td>Net movement in funds</td>
<td>456</td>
<td>2,970</td>
<td>107</td>
</tr>
<tr>
<td>Reconciliation of funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total funds brought forward</td>
<td>20</td>
<td>998</td>
<td>4,860</td>
</tr>
<tr>
<td>TOTAL funds carried forward</td>
<td>20</td>
<td>1,454</td>
<td>7,830</td>
</tr>
</tbody>
</table>

All incoming resources and resources expended are derived from continuing activities.
The statement of financial activities incorporates an income and expenditure account.
### Balance Sheet

**At 29 March 2009**

| Note | Fixed assets | | Current assets | | Creditors: amounts falling due within one year | | Net current assets | | Total Net Assets |
|------|--------------|-----------------|----------------|------------------|-------------------|-----------------|-----------------|------------------|
|      | Group as at 29 March 2009 £'000 | Company as at 29 March 2009 £'000 | Group as at 30 March 2008 £'000 | Company as at 30 March 2008 £'000 | Note | | | |
|      | Fixed assets | | | | | | | |
|      | Tangible fixed assets | 15 | 14,341 | 14,341 | 14,999 | 14,999 | | |
|      | Investments | 16 | 198 | 198 | 200 | 200 | | |
|      | Total fixed assets | | | | 14,539 | 14,539 | 15,199 | 15,199 | |
|      | Current assets | | | | | | | |
|      | Stock | 17 | 299 | 66 | 287 | 63 | | |
|      | Cost of productions not yet opened | | | | 1,308 | 1,308 | 322 | 322 | |
|      | Debtors | 18 | 1,827 | 2,939 | 2,285 | 2,945 | | |
|      | Short term deposits | | | | 1,136 | - | 886 | - | |
|      | Cash at bank and in hand | | | | 11,214 | 11,208 | 7,714 | 7,708 | |
|      | Total current assets | | | | 15,784 | 15,521 | 11,494 | 11,038 | |
|      | Creditors: amounts falling due within one year | | | | (9,151) | (8,883) | (7,825) | (7,364) | |
|      | Net current assets | | | | 6,633 | 6,638 | 3,669 | 3,674 | |
|      | TOTAL NET ASSETS | | | | 21,172 | 21,177 | 18,868 | 18,873 | |
|      | Represented by: | | | | | | | |
|      | Operations fund | 20 | 1,454 | 1,459 | 998 | 1,003 | | |
|      | Designated funds | 20 | 7,830 | 7,830 | 4,860 | 4,860 | | |
|      | Total unrestricted funds | | | | 9,284 | 9,289 | 5,858 | 5,863 | |
|      | Restricted funds | 20 | 11,888 | 11,888 | 13,010 | 13,010 | | |
|      | TOTAL FUNDS | | | | 21,172 | 21,177 | 18,868 | 18,873 | |

The financial statements were approved by the Board of Directors on 27 July 2009 and signed on its behalf by:

**Sir Hayden Phillips**  
Chairman

**Rachel Lomax**  
Director
### GROUP CASH FLOW STATEMENT

<table>
<thead>
<tr>
<th>Note</th>
<th>£’000</th>
<th>£’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 52 Weeks to 29 March</td>
<td>Group 52 Weeks to 30 March</td>
<td></td>
</tr>
<tr>
<td><strong>Net cash inflow from operating activities</strong></td>
<td><strong>Returns on investment: interest received</strong></td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>6,727</td>
<td>6,355</td>
</tr>
<tr>
<td>ii</td>
<td>3,500</td>
<td>(128)</td>
</tr>
</tbody>
</table>

**Capital expenditure and financial investment**

| Payments to acquire fixed assets | (3,413) | (6,635) |
| Payments to acquire fixed asset investments | - | (200) |

**Total capital expenditure and financial investment**

| (3,413) | (6,835) |

**Management of liquid resources**

| Increase in short term deposits | (250) | (86) |

**Increase/ (decrease) in cash in the year**

| ii | 3,500 | (128) |

#### NET CASH INFLOW FROM OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td><strong>Net incoming resources before transfers</strong></td>
<td>2,304</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>(394)</td>
</tr>
<tr>
<td>Increase in stock</td>
<td>(12)</td>
</tr>
<tr>
<td>Increase in cost of productions not yet opened</td>
<td>(986)</td>
</tr>
<tr>
<td>Decrease in debtors</td>
<td>418</td>
</tr>
<tr>
<td>Increase in creditors and provisions</td>
<td>1,326</td>
</tr>
<tr>
<td>Depreciation charge</td>
<td>4,071</td>
</tr>
<tr>
<td><strong>Net cash inflow from operating activities</strong></td>
<td>6,727</td>
</tr>
</tbody>
</table>
ii ANALYSIS OF NET CASH RESOURCES

<table>
<thead>
<tr>
<th></th>
<th>As at 30 March 2008</th>
<th>As at 29 March 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£'000</td>
</tr>
<tr>
<td>Cash in hand</td>
<td>7,714</td>
<td>3,500</td>
</tr>
<tr>
<td>Short term deposits</td>
<td>886</td>
<td>250</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>8,600</strong></td>
<td><strong>3,750</strong></td>
</tr>
</tbody>
</table>

Included within cash are amounts held in instant access high-interest deposit accounts with several banking institutions.

iii RECONCILIATION OF NET CASHFLOW TO MOVEMENT IN NET FUNDS

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase / (Decrease) in cash in the year</td>
<td>3,500</td>
<td>(128)</td>
</tr>
<tr>
<td>Cash outflow from increase in liquid resources</td>
<td>250</td>
<td>86</td>
</tr>
<tr>
<td>Movement in net funds in the year</td>
<td>3,750</td>
<td>(42)</td>
</tr>
</tbody>
</table>

Net funds at 30 March 2008

|                                               | 8,600| 8,642 |

Net funds at 29 March 2009

|                                               | 12,350| 8,600 |
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 principle accounting policies adopted in the preparation of the financial statements are set out below.

B CONVENTION
The financial statements are presented in Pounds 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). The results of the trading subsidiary have been incorporated on a line by line basis. Transactions and balances outstanding between the entities are eliminated on consolidation.

A separate statement of financial activities and income and expenditure account are not presented for the Charity itself as permitted by Section 230 of the Companies Act 1985 and paragraph 397 of the SORP. The net expenditure of the company for the year was £1,075,000 (2008: net expenditure of £150,000).

The National has also taken advantage of the exemption not to disclose any transactions or balances outstanding 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 transferred from the National’s own resources, namely the operations fund, to a buildings and equipment reserve (see note 20).

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

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

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

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

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 programme stock, and on 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 expensed on the date of the press night performance. This was previously the first performance to a paying public audience. This change is considered to better reflect the point at which the production is in its final version, as until this date significant changes can still be made. There is no impact to the prior year costs. 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, where material, are included within ‘Voluntary Income’ and under the appropriate expenditure heading, depending on the nature of goods and services provided. These are recognised at an estimated value to the charity at the time of receipt.

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

Incoming Resources from Charitable Activities
Incoming resources from charitable activities comprises:

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

All other income:
• income from NT Discover performances, events and workshops
• exploitations and rights, mailing list subscription and other sundry income

Box office income and income generated by Discover projects is recognised in the Statement of Financial Activities on maturity of the performance or event. Income from exploitations and rights, and other income, is recognised on a receivable basis. Income from the mailing list is recognised on a straight line basis over the period of subscription.

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

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
• NT Discover (education and participation work)
• Research and development (including the NT Studio and commissioning costs)
• Amplification of the NT’s objectives (including Archive, Watch This Space, Platforms, Foyer Music, and NT Master Plan)

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

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

Governance costs include the costs of the 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. Staff canteen costs are shown net of contributions.

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

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

L VAT
The National is a culturally exempt organisation under Schedule 9 of the VAT Act 1994 and during the year VAT returns have been submitted on a culturally exempt basis. Irrecoverable VAT is charged against the category of resources for which it was incurred. Irrecoverable VAT on capital expenditure has been capitalised and will be written off over the life of the assets.

M 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.

N FUNDS
Unrestricted funds are those funds which can be used for any charitable purpose at the discretion of the directors; designated funds are those funds which have been set aside by the directors for particular purposes; restricted funds may only be used in accordance with the specific wishes of donors.
## 2 VOLUNTARY INCOME – ANALYSIS BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Restricted</td>
<td>Designated</td>
<td>Restricted</td>
<td>long term</td>
<td>long term</td>
</tr>
<tr>
<td>Arts Council England:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue grant</td>
<td>18,716</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>18,716</td>
<td>18,283</td>
</tr>
<tr>
<td>Capital and other grants</td>
<td>150</td>
<td>64</td>
<td>-</td>
<td>-</td>
<td>214</td>
<td>1,071</td>
</tr>
<tr>
<td><strong>Total Arts Council</strong></td>
<td>18,866</td>
<td>64</td>
<td>-</td>
<td>-</td>
<td>18,930</td>
<td>19,354</td>
</tr>
<tr>
<td>Other voluntary income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>1,181</td>
<td>24</td>
<td>-</td>
<td>-</td>
<td>1,205</td>
<td>1,029</td>
</tr>
<tr>
<td>Discover</td>
<td>-</td>
<td>622</td>
<td>-</td>
<td>-</td>
<td>622</td>
<td>849</td>
</tr>
<tr>
<td>Research &amp; development</td>
<td>3</td>
<td>62</td>
<td>-</td>
<td>-</td>
<td>65</td>
<td>85</td>
</tr>
<tr>
<td>Amplification</td>
<td>-</td>
<td>243</td>
<td>-</td>
<td>-</td>
<td>243</td>
<td>254</td>
</tr>
<tr>
<td>Long term projects (Studio refurbishment)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>591</td>
<td>2,737</td>
</tr>
<tr>
<td>General activity</td>
<td>3,944</td>
<td>-</td>
<td>108</td>
<td>-</td>
<td>4,052</td>
<td>2,674</td>
</tr>
<tr>
<td><strong>Total other</strong></td>
<td>5,128</td>
<td>951</td>
<td>108</td>
<td>591</td>
<td>6,778</td>
<td>7,628</td>
</tr>
<tr>
<td><strong>TOTAL voluntary income</strong></td>
<td>23,994</td>
<td>1,015</td>
<td>108</td>
<td>591</td>
<td>25,708</td>
<td>26,982</td>
</tr>
</tbody>
</table>

## 3 VOLUNTARY INCOME - ANALYSIS BY INCOME TYPE

<table>
<thead>
<tr>
<th></th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sponsorship</td>
<td>Donations, subscriptions &amp; legacies</td>
<td>Grants</td>
<td>Total</td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>Arts Council England</td>
<td>-</td>
<td>-</td>
<td>18,930</td>
<td>18,930</td>
<td>19,354</td>
<td></td>
</tr>
<tr>
<td>Performances</td>
<td>1,181</td>
<td>-</td>
<td>24</td>
<td>1,205</td>
<td>1,029</td>
<td></td>
</tr>
<tr>
<td>Discover</td>
<td>423</td>
<td>1</td>
<td>198</td>
<td>622</td>
<td>849</td>
<td></td>
</tr>
<tr>
<td>Research &amp; development</td>
<td>-</td>
<td>3</td>
<td>62</td>
<td>65</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>Amplification</td>
<td>-</td>
<td>-</td>
<td>243</td>
<td>243</td>
<td>254</td>
<td></td>
</tr>
<tr>
<td>Long term projects (Studio refurbishment)</td>
<td>-</td>
<td>19</td>
<td>572</td>
<td>591</td>
<td>2,737</td>
<td></td>
</tr>
<tr>
<td>General activity</td>
<td>-</td>
<td>4,035</td>
<td>17</td>
<td>4,052</td>
<td>2,674</td>
<td></td>
</tr>
<tr>
<td><strong>Total voluntary income</strong></td>
<td>1,604</td>
<td>4,058</td>
<td>1,116</td>
<td>6,778</td>
<td>7,628</td>
<td></td>
</tr>
</tbody>
</table>

**SUMMARY:**

- **Arts Council England**: £18,866, £18,930, £19,354
- **Performances**: £1,181, £1,205, £1,029
- **Discover**: £622, £622, £849
- **Research & development**: £65, £65, £85
- **Amplification**: £243, £243, £254
- **General activity**: £3,944, £4,052, £2,674
- **Total voluntary income**: £23,994, £25,708, £26,982

### Notes

- The figures are presented in thousands (£'000).
- Voluntary income is categorized by type and fund, including Arts Council England, Performances, Discover, Research & development, Amplification, Long term projects, and General activity.
- The data shows a consistent trend in voluntary income for the years 2008 to 2010, with slight variations in contributions from different sources.
4 TOTAL INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>National Theatre box office</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Olivier</td>
<td>7,813</td>
<td>7,813</td>
<td>6,984</td>
</tr>
<tr>
<td>Lyttelton</td>
<td>7,584</td>
<td>7,584</td>
<td>5,155</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>2,066</td>
<td>2,066</td>
<td>1,664</td>
</tr>
<tr>
<td></td>
<td>17,463</td>
<td>17,463</td>
<td>13,803</td>
</tr>
<tr>
<td>Touring - England &amp; Wales</td>
<td>383</td>
<td>383</td>
<td>1,101</td>
</tr>
<tr>
<td>Touring - other countries</td>
<td>718</td>
<td>718</td>
<td>553</td>
</tr>
<tr>
<td>Other box office</td>
<td>371</td>
<td>371</td>
<td>1,959</td>
</tr>
<tr>
<td></td>
<td>1,472</td>
<td>1,472</td>
<td>3,613</td>
</tr>
<tr>
<td>Prior year VAT recovery</td>
<td>1,156</td>
<td>1,156</td>
<td>-</td>
</tr>
<tr>
<td>Exploitation and rights</td>
<td>224</td>
<td>224</td>
<td>332</td>
</tr>
<tr>
<td>Discover</td>
<td>429</td>
<td>429</td>
<td>587</td>
</tr>
<tr>
<td>Other income</td>
<td>663</td>
<td>663</td>
<td>515</td>
</tr>
<tr>
<td><strong>TOTAL incoming resources from charitable activities</strong></td>
<td>21,407</td>
<td>21,407</td>
<td>18,850</td>
</tr>
</tbody>
</table>

Under cultural exemption no VAT is payable on box office income. To allow for comparison the VAT benefit for 2008 has been allocated across the theatres’ box office income. Touring income includes co-production and touring fees where appropriate. The prior year VAT claim arising from the National Theatre being a culturally exempt organisation was settled in the period. A payment of £1.2m including interest was received in the year.

5 COSTS OF CHARITABLE ACTIVITY

<table>
<thead>
<tr>
<th></th>
<th>2009 £’000</th>
<th>2009 £’000</th>
<th>2008 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Unrestricted</td>
<td>Unrestricted</td>
</tr>
<tr>
<td><strong>Performances - NT</strong></td>
<td>22,315</td>
<td>9,977</td>
<td>32,292</td>
</tr>
<tr>
<td><strong>Performances - touring</strong></td>
<td>1,015</td>
<td>40</td>
<td>1,055</td>
</tr>
<tr>
<td><strong>Discover</strong></td>
<td>722</td>
<td>416</td>
<td>1,138</td>
</tr>
<tr>
<td><strong>Research &amp; development</strong></td>
<td>1,219</td>
<td>302</td>
<td>1,521</td>
</tr>
<tr>
<td><strong>Amplification</strong></td>
<td>1,182</td>
<td>511</td>
<td>1,693</td>
</tr>
<tr>
<td></td>
<td>26,453</td>
<td>11,246</td>
<td>37,699</td>
</tr>
<tr>
<td><strong>Depreciation and related costs</strong></td>
<td>-</td>
<td>-</td>
<td>1,802</td>
</tr>
<tr>
<td><strong>Non recoverable VAT and related costs</strong></td>
<td>1,529</td>
<td>-</td>
<td>1,529</td>
</tr>
<tr>
<td><strong>TOTAL costs of charitable activity</strong></td>
<td>27,982</td>
<td>11,246</td>
<td>39,228</td>
</tr>
<tr>
<td><strong>Governance costs</strong></td>
<td>129</td>
<td>49</td>
<td>178</td>
</tr>
</tbody>
</table>

* Under cultural exemption, the National is not able to fully recover input VAT.
6 ANALYSIS OF SUPPORT COSTS

<table>
<thead>
<tr>
<th></th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promotion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre operations</td>
<td>357</td>
<td>639</td>
<td>996</td>
<td>639</td>
<td></td>
</tr>
<tr>
<td>Support services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trading operations</td>
<td>-</td>
<td>357</td>
<td>639</td>
<td>996</td>
<td>639</td>
</tr>
<tr>
<td>Charitable activities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performances - NT</td>
<td>2,791</td>
<td>4,511</td>
<td>2,675</td>
<td>9,977</td>
<td>9,490</td>
</tr>
<tr>
<td>Performances - touring</td>
<td>-</td>
<td>-</td>
<td>40</td>
<td>40</td>
<td>177</td>
</tr>
<tr>
<td>Discover</td>
<td>140</td>
<td>126</td>
<td>150</td>
<td>416</td>
<td>338</td>
</tr>
<tr>
<td>Research &amp; development</td>
<td>47</td>
<td>190</td>
<td>65</td>
<td>302</td>
<td>279</td>
</tr>
<tr>
<td>Amplification</td>
<td>135</td>
<td>312</td>
<td>64</td>
<td>511</td>
<td>483</td>
</tr>
<tr>
<td></td>
<td>3,113</td>
<td>5,139</td>
<td>2,994</td>
<td>11,246</td>
<td>10,767</td>
</tr>
<tr>
<td>Governance</td>
<td></td>
<td>38</td>
<td>11</td>
<td>49</td>
<td>48</td>
</tr>
<tr>
<td>Total support costs</td>
<td>3,113</td>
<td>5,534</td>
<td>3,644</td>
<td>12,291</td>
<td>11,454</td>
</tr>
</tbody>
</table>

Allocated costs include:

Operating lease rentals:
- Plant and machinery: 23, 49
- Land and buildings: 218, 220
- Total: 241, 269

Auditors’ remuneration:
- Group audit fee: 49, 48
- Tax and other fees: 3, 10
- Total: 52, 58

Included within the group audit fee is £6,000 (2008: £5,900) in respect of Royal National Theatre Enterprises Limited.


Support costs relating to trading activities are included in costs of trading operations (Note 25).

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>2009</th>
<th>2009</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td><strong>Unrestricted projects</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Theatre:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitalisation &amp; running costs</td>
<td>15,312</td>
<td>24</td>
<td>15,336</td>
<td>15,572</td>
</tr>
<tr>
<td>Workshops &amp; stages</td>
<td>11,344</td>
<td>-</td>
<td>11,344</td>
<td>10,313</td>
</tr>
<tr>
<td>Producing &amp; direction</td>
<td>5,636</td>
<td>-</td>
<td>5,636</td>
<td>5,709</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>32,292</td>
<td>24</td>
<td>32,316</td>
<td>31,594</td>
</tr>
<tr>
<td><strong>Touring - England &amp; Wales</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>637</td>
<td>-</td>
<td>637</td>
<td>1,865</td>
</tr>
<tr>
<td><strong>Touring - other countries</strong></td>
<td>418</td>
<td>-</td>
<td>418</td>
<td>330</td>
</tr>
<tr>
<td><strong>TOTAL expenditure</strong></td>
<td>1,055</td>
<td>-</td>
<td>1,055</td>
<td>2,195</td>
</tr>
</tbody>
</table>

### 8 ANALYSIS OF EXPENDITURE ON DISCOVER BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2009</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£000</td>
<td>£000</td>
<td>£000</td>
<td>£’000</td>
</tr>
<tr>
<td><strong>Unrestricted projects</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Connections</td>
<td>210</td>
<td>272</td>
<td>482</td>
<td>461</td>
</tr>
<tr>
<td>Digital</td>
<td>59</td>
<td>60</td>
<td>119</td>
<td>75</td>
</tr>
<tr>
<td>Secondary &amp; further education</td>
<td>26</td>
<td>84</td>
<td>110</td>
<td>97</td>
</tr>
<tr>
<td>Interact</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>143</td>
</tr>
<tr>
<td>Primary</td>
<td>74</td>
<td>161</td>
<td>235</td>
<td>281</td>
</tr>
<tr>
<td>City Ambassadors</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>109</td>
</tr>
<tr>
<td>Innovation &amp; new audiences</td>
<td>12</td>
<td>38</td>
<td>50</td>
<td>-</td>
</tr>
<tr>
<td>Training &amp; development</td>
<td>230</td>
<td>14</td>
<td>244</td>
<td>305</td>
</tr>
<tr>
<td>Other</td>
<td>527</td>
<td>-</td>
<td>527</td>
<td>435</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>1,138</td>
<td>629</td>
<td>1,767</td>
<td>1,906</td>
</tr>
</tbody>
</table>

**Expenditure on Discover projects was funded by:**

Voluntary income:

- **Sponsorship**
  - £’000: -
  - £’000: 423
  - £’000: 423
  - £’000: 388
- **Donations**
  - £’000: -
  - £’000: 1
  - £’000: 1
  - £’000: 215
- **Grants**
  - £’000: -
  - £’000: 198
  - £’000: 198
  - £’000: 246
- **ACE grants**
  - £’000: -
  - £’000: -
  - £’000: -
  - £’000: 43
- **Attendance fees**
  - £’000: 429
  - £’000: -
  - £’000: 429
  - £’000: 587
- **Core funds**
  - £’000: 709
  - £’000: -
  - £’000: 709
  - £’000: 613
- **Charged/(credited) to accumulated restricted funds**
  - £’000: -
  - £’000: 7
  - £’000: 7
  - £’000: (186)

**TOTAL**

- £’000: 1,138
- £’000: 629
- £’000: 1,767
- £’000: 1,906
### 9 ANALYSIS OF EXPENDITURE ON RESEARCH AND DEVELOPMENT BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>NT Studio</td>
<td>957</td>
<td>62</td>
<td>21</td>
<td>1,040</td>
<td>711</td>
</tr>
<tr>
<td>Commissioning new scripts</td>
<td>410</td>
<td>-</td>
<td>-</td>
<td>410</td>
<td>331</td>
</tr>
<tr>
<td>Associates and other research &amp; development</td>
<td>154</td>
<td>-</td>
<td>-</td>
<td>154</td>
<td>180</td>
</tr>
<tr>
<td><strong>TOTAL expenditure</strong></td>
<td><strong>1,521</strong></td>
<td><strong>62</strong></td>
<td><strong>21</strong></td>
<td><strong>1,604</strong></td>
<td><strong>1,222</strong></td>
</tr>
</tbody>
</table>

### 10 ANALYSIS OF EXPENDITURE ON AMPLIFICATION BY FUND TYPE

<table>
<thead>
<tr>
<th></th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2009 £'000</th>
<th>2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outdoor events &amp; exteriors programme</td>
<td>537</td>
<td>55</td>
<td>592</td>
<td>507</td>
<td></td>
</tr>
<tr>
<td>Platforms &amp; foyer music</td>
<td>287</td>
<td>-</td>
<td>287</td>
<td>287</td>
<td></td>
</tr>
<tr>
<td>Archive</td>
<td>194</td>
<td>-</td>
<td>194</td>
<td>203</td>
<td></td>
</tr>
<tr>
<td>Access</td>
<td>104</td>
<td>-</td>
<td>104</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td>Master Plan</td>
<td>379</td>
<td>63</td>
<td>442</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Digital &amp; other initiatives</td>
<td>192</td>
<td>75</td>
<td>267</td>
<td>370</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL expenditure</strong></td>
<td><strong>1,693</strong></td>
<td><strong>193</strong></td>
<td><strong>1,886</strong></td>
<td><strong>1,519</strong></td>
<td></td>
</tr>
</tbody>
</table>
11 STAFF COSTS AND NUMBERS

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£'000</td>
<td>£’000</td>
</tr>
<tr>
<td>Wages and Salaries</td>
<td>24,614</td>
<td>24,412</td>
</tr>
<tr>
<td>Social Security Costs</td>
<td>2,470</td>
<td>2,413</td>
</tr>
<tr>
<td>Other Pension Costs</td>
<td>597</td>
<td>554</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>27,681</td>
<td>27,379</td>
</tr>
</tbody>
</table>

Average full time equivalents employed in the year: *

<table>
<thead>
<tr>
<th></th>
<th>2008 Number</th>
<th>2008 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic</td>
<td>160</td>
<td>203</td>
</tr>
<tr>
<td>Technical and production</td>
<td>310</td>
<td>305</td>
</tr>
<tr>
<td>Trading and front of house</td>
<td>248</td>
<td>216</td>
</tr>
<tr>
<td>Discover, touring, NT Studio and other projects</td>
<td>43</td>
<td>54</td>
</tr>
<tr>
<td>Marketing and box office</td>
<td>54</td>
<td>52</td>
</tr>
<tr>
<td>Support services</td>
<td>54</td>
<td>51</td>
</tr>
<tr>
<td>Engineering</td>
<td>27</td>
<td>26</td>
</tr>
<tr>
<td>Fundraising</td>
<td>21</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>917</td>
<td>925</td>
</tr>
</tbody>
</table>

As at 29 March 2009, the National employed 453 (2008: 484) staff on permanent full-time contracts and 96 (2008:131) on part-time contracts. In addition, consistent with the National’s activities as a repertory theatre, 934 (2008: 1,115) people were employed on short-term contracts, including actors and musicians during the year.

<table>
<thead>
<tr>
<th></th>
<th>2009 Number</th>
<th>2008 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>£60,001-£70,000</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>£70,001-£80,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>£80,001-£90,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>£90,001-£100,000</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>£110,001-£120,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>£120,001-£130,000</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>£130,001-£140,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>£140,001-£150,000</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>£160,001-£170,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>13</td>
<td>9</td>
</tr>
</tbody>
</table>

Pension contributions of £71,477 (2008: £42,984) were made to defined contribution schemes for the above members of staff during the year.

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

12 DIRECTORS’ EMOLUMENTS

No directors of the company or its operational subsidiary received any remuneration during the year or in the previous year. Expenses for travel and entertainment totalling £2,212 (2008: £740) were incurred by one director wholly and necessarily on the National’s business and were reimbursed during the year. Directors are offered two tickets for each production to enable them to carry out their duties.

13 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 £597,000 (2008: £554,000) with £67,000 (2008: £53,000) payable at the balance sheet date.
14 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.

15 TANGIBLE FIXED ASSETS
Group and Company

<table>
<thead>
<tr>
<th></th>
<th>Freehold Land &amp; Buildings £’000</th>
<th>Leasehold Improvements £’000</th>
<th>Equipment £’000</th>
<th>Work in progress £’000</th>
<th>Total £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As at 30 March 2008</td>
<td>6,647</td>
<td>33,759</td>
<td>17,461</td>
<td>855</td>
<td>58,722</td>
</tr>
<tr>
<td>Additions</td>
<td>58</td>
<td>68</td>
<td>2,335</td>
<td>952</td>
<td>3,413</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>(475)</td>
<td>-</td>
<td>(475)</td>
</tr>
<tr>
<td>Transfers from work in progress</td>
<td>(69)</td>
<td>269</td>
<td>514</td>
<td>(714)</td>
<td>-</td>
</tr>
<tr>
<td>As at 29 March 2009</td>
<td>6,636</td>
<td>34,096</td>
<td>19,835</td>
<td>1,093</td>
<td>61,660</td>
</tr>
</tbody>
</table>

Depreciation

<table>
<thead>
<tr>
<th></th>
<th>£’000</th>
<th>£’000</th>
<th>£’000</th>
<th>£’000</th>
<th>£’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 30 March 2008</td>
<td>115</td>
<td>28,528</td>
<td>15,080</td>
<td>-</td>
<td>43,723</td>
</tr>
<tr>
<td>Charge for year</td>
<td>131</td>
<td>1,488</td>
<td>2,452</td>
<td>-</td>
<td>4,071</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>(475)</td>
<td>-</td>
<td>(475)</td>
</tr>
<tr>
<td>As at 29 March 2009</td>
<td>246</td>
<td>30,016</td>
<td>17,057</td>
<td>-</td>
<td>47,319</td>
</tr>
</tbody>
</table>

Net book value

<table>
<thead>
<tr>
<th></th>
<th>£’000</th>
<th>£’000</th>
<th>£’000</th>
<th>£’000</th>
<th>£’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 29 March 2009</td>
<td>6,390</td>
<td>4,080</td>
<td>2,778</td>
<td>1,093</td>
<td>14,341</td>
</tr>
<tr>
<td>As at 30 March 2008</td>
<td>6,532</td>
<td>5,231</td>
<td>2,381</td>
<td>855</td>
<td>14,999</td>
</tr>
</tbody>
</table>

In addition to these fixed assets, the NT 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 insured for a value of £2,237,168.

16 INVESTMENTS

<table>
<thead>
<tr>
<th></th>
<th>Group 2009 £’000</th>
<th>Company 2009 £’000</th>
<th>Group 2008 £’000</th>
<th>Company 2008 £’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 year gilt</td>
<td>198</td>
<td>198</td>
<td>200</td>
<td>200</td>
</tr>
</tbody>
</table>

In 2008, the Charity invested £200,000 into a 20-year gilt in accordance with the terms of a donation received from a long-term benefactor. At the end of the 20-year term, the capital sum will become available for use by the National Theatre. Interest on the gilt accrues to the Theatre. See Note 25 for details of investments in subsidiary undertakings.
### 17 STOCK

<table>
<thead>
<tr>
<th></th>
<th>Group 2009 £'000</th>
<th>Company 2009 £'000</th>
<th>Group 2008 £'000</th>
<th>Company 2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goods for resale</td>
<td>233</td>
<td>-</td>
<td>224</td>
<td>-</td>
</tr>
<tr>
<td>Consumable items</td>
<td>66</td>
<td>66</td>
<td>63</td>
<td>63</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>299</strong></td>
<td><strong>66</strong></td>
<td><strong>287</strong></td>
<td><strong>63</strong></td>
</tr>
</tbody>
</table>

### 18 DEBTORS

<table>
<thead>
<tr>
<th></th>
<th>Group 2009 £'000</th>
<th>Company 2009 £'000</th>
<th>Group 2008 £'000</th>
<th>Company 2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>486</td>
<td>464</td>
<td>901</td>
<td>830</td>
</tr>
<tr>
<td>Due from subsidiary</td>
<td>-</td>
<td>1,256</td>
<td>-</td>
<td>840</td>
</tr>
<tr>
<td>Arts Council revenue grants</td>
<td>-</td>
<td>-</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>Other debtors</td>
<td>354</td>
<td>354</td>
<td>484</td>
<td>484</td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>987</td>
<td>865</td>
<td>879</td>
<td>770</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,827</strong></td>
<td><strong>2,939</strong></td>
<td><strong>2,285</strong></td>
<td><strong>2,945</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Group 2009 £'000</th>
<th>Company 2009 £'000</th>
<th>Group 2008 £'000</th>
<th>Company 2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>1,541</td>
<td>1,390</td>
<td>2,101</td>
<td>1,752</td>
</tr>
<tr>
<td>Taxation and social security</td>
<td>863</td>
<td>863</td>
<td>1,068</td>
<td>1,068</td>
</tr>
<tr>
<td>Advance bookings</td>
<td>2,699</td>
<td>2,699</td>
<td>1,761</td>
<td>1,761</td>
</tr>
<tr>
<td>Other creditors and accruals</td>
<td>2,858</td>
<td>2,741</td>
<td>1,880</td>
<td>1,768</td>
</tr>
<tr>
<td>Provisions</td>
<td>146</td>
<td>146</td>
<td>203</td>
<td>203</td>
</tr>
<tr>
<td>Deferred income</td>
<td>1,044</td>
<td>1,044</td>
<td>812</td>
<td>812</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9,151</strong></td>
<td><strong>8,883</strong></td>
<td><strong>7,825</strong></td>
<td><strong>7,364</strong></td>
</tr>
</tbody>
</table>

**Movement on deferred income**

<table>
<thead>
<tr>
<th></th>
<th>Group 2009 £'000</th>
<th>Company 2009 £'000</th>
<th>Group 2008 £'000</th>
<th>Company 2008 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred income brought forward</td>
<td>812</td>
<td>812</td>
<td>626</td>
<td>578</td>
</tr>
<tr>
<td>Released in the year</td>
<td>(812)</td>
<td>(812)</td>
<td>(626)</td>
<td>(578)</td>
</tr>
<tr>
<td>Deferred in the year</td>
<td>1,044</td>
<td>1,044</td>
<td>812</td>
<td>812</td>
</tr>
<tr>
<td><strong>Deferred income carried forward</strong></td>
<td><strong>1,044</strong></td>
<td><strong>1,044</strong></td>
<td><strong>812</strong></td>
<td><strong>812</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.
## Funds

<table>
<thead>
<tr>
<th>Fund</th>
<th>Balance as at 30 March 2008 £'000</th>
<th>Income £'000</th>
<th>Expenditure £'000</th>
<th>Transfers £'000</th>
<th>Balance as at 29 March 2009 £'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations fund *</td>
<td>998</td>
<td>53,582</td>
<td>(47,995)</td>
<td>(5,131)</td>
<td>1,454</td>
</tr>
<tr>
<td><strong>Designated:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building and equipment fund</td>
<td>4,450</td>
<td>108</td>
<td>(2,224)</td>
<td>5,131</td>
<td>7,465</td>
</tr>
<tr>
<td>Front of house capital</td>
<td>410</td>
<td>-</td>
<td>(45)</td>
<td>-</td>
<td>365</td>
</tr>
<tr>
<td><strong>Total Designated funds</strong></td>
<td>4,860</td>
<td>108</td>
<td>(2,269)</td>
<td>5,131</td>
<td>7,830</td>
</tr>
<tr>
<td><strong>Restricted: Long Term Funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACE Lottery fund</td>
<td>6,909</td>
<td>-</td>
<td>(1,532)</td>
<td>-</td>
<td>5,377</td>
</tr>
<tr>
<td>Studio refurbishment fund</td>
<td>5,141</td>
<td>591</td>
<td>(182)</td>
<td>-</td>
<td>5,550</td>
</tr>
<tr>
<td>Musical fund</td>
<td>122</td>
<td>3</td>
<td>(21)</td>
<td>-</td>
<td>104</td>
</tr>
<tr>
<td>Other restricted funds</td>
<td>502</td>
<td>-</td>
<td>(88)</td>
<td>-</td>
<td>414</td>
</tr>
<tr>
<td><strong>Total long term funds</strong></td>
<td>12,674</td>
<td>594</td>
<td>(1,823)</td>
<td>-</td>
<td>11,445</td>
</tr>
<tr>
<td><strong>Restricted: Project Funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Discover</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Connections</td>
<td>205</td>
<td>329</td>
<td>(272)</td>
<td>-</td>
<td>262</td>
</tr>
<tr>
<td>Digital</td>
<td>42</td>
<td>18</td>
<td>(60)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Secondary &amp; further education</td>
<td>-</td>
<td>137</td>
<td>(84)</td>
<td>-</td>
<td>53</td>
</tr>
<tr>
<td>Primary &amp; Interact</td>
<td>88</td>
<td>94</td>
<td>(161)</td>
<td>(21)</td>
<td>-</td>
</tr>
<tr>
<td>Innovation &amp; new audiences</td>
<td>17</td>
<td>-</td>
<td>(38)</td>
<td>21</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>22</td>
<td>44</td>
<td>(14)</td>
<td>-</td>
<td>52</td>
</tr>
<tr>
<td><strong>Performances</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NT</td>
<td>-</td>
<td>24</td>
<td>(24)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Research &amp; Development</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studio Projects</td>
<td>-</td>
<td>62</td>
<td>(62)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Amplification</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master Plan</td>
<td>(57)</td>
<td>120</td>
<td>(63)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Step Change</td>
<td>19</td>
<td>31</td>
<td>(39)</td>
<td>-</td>
<td>11</td>
</tr>
<tr>
<td>Watch this Space</td>
<td>-</td>
<td>55</td>
<td>(55)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other amplification</td>
<td>-</td>
<td>101</td>
<td>(36)</td>
<td>-</td>
<td>65</td>
</tr>
<tr>
<td><strong>Total project funds</strong></td>
<td>336</td>
<td>1,015</td>
<td>(908)</td>
<td>-</td>
<td>443</td>
</tr>
<tr>
<td><strong>Total restricted funds</strong></td>
<td>13,010</td>
<td>1,609</td>
<td>(2,731)</td>
<td>-</td>
<td>11,888</td>
</tr>
<tr>
<td><strong>Total funds</strong></td>
<td>18,868</td>
<td>55,299</td>
<td>(52,995)</td>
<td>-</td>
<td>21,172</td>
</tr>
</tbody>
</table>

* Analysis of unrestricted funds held between parent and subsidiary:
  
  Unrestricted retained surplus held by parent 1,459
  Unrestricted retained deficit held by subsidiary (5)
  Group unrestricted operations fund 1,454
DESIGNATED FUNDS:

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

£5,131,000 (2008: £1,350,000) 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 Fund
The expenditure in the period represents depreciation on assets acquired through this fund.

PROJECT FUNDS:

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

Discover Projects
The Discover Project Fund represents restricted funding and related expenditure for projects working with young people and delivering training initiatives work.

NT Studio Projects
The NT 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 and towards the NT Master Plan.

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.

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

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

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 2009, £21,000 (2008: £75,000) was drawn down from the Musical Fund as a contribution towards work at the NT Studio.
## 21 ANALYSIS OF NET ASSETS BETWEEN FUNDS

<table>
<thead>
<tr>
<th>Fixed assets</th>
<th>Cash</th>
<th>Other net assets / (liabilities)</th>
<th>Total net assets at 29 March 09</th>
</tr>
</thead>
<tbody>
<tr>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
<td>£’000</td>
</tr>
</tbody>
</table>

### UNRESTRICTED:

**Operations fund**
- 7,171 (5,717) 1,454

**Designated:**
- **Building and equipment fund** 4,383 3,082 - 7,465
- **Front of house capital** 316 49 - 365

**TOTAL designated funds** 4,699 3,131 - 7,830

### RESTRICTED: long term funds

**Capital**
- **ACE Lottery fund** 3,999 1,378 - 5,377
- **Studio refurbishment fund** 5,537 13 - 5,550
- **Musical fund** - 104 - 104
- **Other restricted funds** 106 110 198 414

**TOTAL long term funds** 9,642 1,605 198 11,445

### RESTRICTED: project funds

**DISCOVER**
- **New Connections** - 262 - 262
- **Secondary & further education** - 53 - 53
- **Other Discover** - 52 - 52
- **Step Change** - 11 - 11
- **Other amplification** - 65 - 65

**TOTAL project funds** - 443 - 443

**TOTAL restricted funds** 9,642 2,048 198 11,888

**TOTAL funds** 14,341 12,350 (5,519) 21,172
The amount payable within one year is £369,000 (2008: £402,000).

23 RELATED PARTY TRANSACTIONS

André Ptaszynski is a trustee of the National Theatre and Chief Executive of Really Useful Group Limited.

During the year the National Theatre negotiated with New London Theatre Limited and its parent company, The Really Useful Group Ltd, to produce War Horse at the New London Theatre. André Ptaszynski did not participate in any decision or negotiation regarding the terms of this agreement. War Horse opened to the public on 28 March 2009, with one preview performance in the financial year.

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

On 28 March 2009, the National Theatre held £1.0m of advance ticket sales, which was owed to New London Theatre Limited, and was due to receive £29,000 from New London Theatre Limited for ticket sales relating to the performance on 28 March. In addition the National Theatre owed New London Theatre Limited £30,000 for the use of the theatre to the year end date.

Nicholas Wright, a member of the Board, is a playwright. He was paid royalties in 2008 of £17,996 and commissioning fees of £5,296, consistent with standard NT rates. In 2009 the NT did not make any payments to Nicholas Wright.

Kwame Kwei-Armah, a member of the Board, is also a playwright, and received a payment of £294 during the year (2008: £nil) for leading a master class as part of the Step Change Programme. This amount is also consistent with standard NT rates.

The National has a limited power to enter into transactions with its Trustees. This power is in its governing document, the Memorandum of Association, and it is limited by conditions which protect the interests of the National as a charity. Information regarding connected charities can be found on page 39 of this report.

24 OPERATING LEASE COMMITMENTS: GROUP AND COMPANY

At 29 March 2009 the National was committed to making the following payments during the next year in respect of operating leases:

<table>
<thead>
<tr>
<th></th>
<th>2009 (£’000)</th>
<th>2008 (£’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipment leases which expire within one year</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td>Equipment leases which expire within two to five years</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>Property leases which expire in over five years</td>
<td>218</td>
<td>218</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>244</strong></td>
<td><strong>238</strong></td>
</tr>
</tbody>
</table>

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

25 COMMERCIAL TRADING OPERATIONS AND INVESTMENT IN TRADING SUBSIDIARY

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

i) Royal National Theatre Enterprises Limited
The company’s main activities are the provision of catering services, the sale of books and publications, the hiring out of costumes/props 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 Charity’s financial statements because it has net liabilities and gift aids all its profits back to the Charity. A summary of RNTE’s trading results is shown on the next page.
25 COMMERCIAL TRADING OPERATIONS AND INVESTMENT IN TRADING SUBSIDIARY (CONT’D)

<table>
<thead>
<tr>
<th>Subsidiary</th>
<th>Subsidiary</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>2008</td>
</tr>
<tr>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Turnover</td>
<td></td>
</tr>
<tr>
<td>8,291</td>
<td>7,063</td>
</tr>
<tr>
<td>Intercompany adjustments</td>
<td></td>
</tr>
<tr>
<td>(501)</td>
<td>(520)</td>
</tr>
<tr>
<td>Activities for generating funds: trading operations</td>
<td></td>
</tr>
<tr>
<td>7,790</td>
<td>6,543</td>
</tr>
<tr>
<td>Interest receivable</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>40</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7,832</td>
</tr>
<tr>
<td>6,583</td>
<td></td>
</tr>
<tr>
<td>Cost of sales</td>
<td></td>
</tr>
<tr>
<td>(6,108)</td>
<td>(5,192)</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td></td>
</tr>
<tr>
<td>(996)</td>
<td>(639)</td>
</tr>
<tr>
<td>Intercompany adjustments</td>
<td></td>
</tr>
<tr>
<td>(7,104)</td>
<td>(5,831)</td>
</tr>
<tr>
<td>Cost of trading operations</td>
<td></td>
</tr>
<tr>
<td>(7,101)</td>
<td>(5,856)</td>
</tr>
</tbody>
</table>

| Net surplus reported in group financial statements | 731 |
| 727 |

Add back intercompany adjustments | 498 |
Net surplus for the year reported in RNTE | 1,229 |
Gift aid due to parent company | (1,229) |
Retained in the subsidiary | - |

Administrative expenses charged by the National Theatre were reviewed as planned in the year and increased from 9% to 12% of turnover resulting in a payment to the National of £996,000, reflecting current costs and the new facility, The Deck.

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

<table>
<thead>
<tr>
<th>Subsidiary</th>
<th>Subsidiary</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>2008</td>
</tr>
<tr>
<td>£’000</td>
<td>£’000</td>
</tr>
<tr>
<td>Current assets</td>
<td></td>
</tr>
<tr>
<td>1,519</td>
<td>1,296</td>
</tr>
<tr>
<td>Creditors: amounts falling due within one year</td>
<td></td>
</tr>
<tr>
<td>(1,524)</td>
<td>(1,301)</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(5)</td>
</tr>
<tr>
<td></td>
<td>(5)</td>
</tr>
</tbody>
</table>

Represented by:
Share capital and reserves | (5) |
Retained deficit | (5) |

**ii) National Theatre Productions Limited**

**Issued share capital:** 2 ordinary shares of £1 each
This company is dormant and has not been consolidated.
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
Mark Ravenhill
Simon Russell Beale
Zoë Wanamaker

**COMMITTEE MEMBERSHIP**
at 29 March 2009

**Development Council**
Lady Susan Chinn, Chairman
Royce Bell
Tony Bloom
Dr Neil Brener
Russ Carr
Caroline Cormack
Ian Cormack
Simon Dingemans
Glenn Earle
Natasha Graham
David Hall
Rosie Hytner
Kwame Kwei-Armah
Celine Lowrey
Danielle Nay
Oliver Pawle
Sir Hayden Phillips GCB DL
Simon Russell Beale CBE
Clive Sherling
Rita Skinner
Jonathan Tyler
Edgar Wallner
Charlotte Weston

**Discover Committee**
Peter Housden
John Makinson
Tom Morris
Sir Hayden Phillips GCB DL, Chairman
Farah Ramzan Golant
Jenny Waldman

**Finance & Audit Committee**
Tim Clark
Lloyd Dorfman CBE
Ros Haigh
Rachel Lomax, Chair
Sir Hayden Phillips GCB DL
Rt Hon Lord Smith of Finsbury

**Nominations Committee**
Rachel Lomax
John Makinson Chairman
Sir Hayden Phillips GCB DL

**Remuneration Committee**
Tim Clark
Lloyd Dorfman CBE
Ros Haigh
Rachel Lomax, Chairman
Sir Hayden Phillips GCB DL
Rt Hon Lord Smith of Finsbury

**ROYAL NATIONAL THEATRE ENTERPRISES LIMITED**

**Directors**
Lisa Burger
Ros Haigh
Patrick Harrison
Sarah Hunt
Karen Jones
John Langley
Justin Manson
Geoffrey Matthews
André Ptaszynski, Chairman
Nick Starr

**HONORARY COUNCIL**
Sir David Bell
Dr David Cohen CBE
Iain Davidson
Justin Dowley
David Dutton
Michael Gee
Michael Grade CBE
Robert Norbury
Oliver Prenn
Lois Sieff OBE
Max Ulfane

**HEA DS OF DEPARTMENT**

**Associate Producer**
Pádraig Cusack
**Casting** Wendy Spon
**Catering** Patrick Harrison
**Development** John Rodgers
**Discover Programme**
Stephanie Hutchinson
**Engineering** John Moffat
**Finance** Fern Stoner
**Front of House** John Langley
**Information Technology**
Joe McFadden
**Marketing** Sarah Hunt
**Music** Matthew Scott
**NT Live** David Sabel
**Personnel** Tony Peers
**Platforms & WTS** Angus MacKechnie
**Press** Lucinda Morrison
**Print & Publications** Lyn Haill
**Production** Mark Dakin
**Studio** Purni Morell
**Technical** David Roberts
**Voice** Jeannette Nelson

**BOARD OF THE AMERICAN ASSOCIATES OF THE NATIONAL THEATRE**
Leila Maw Straus, Chairman
William G Bardel, Treasurer
Suzanne Elson
Maxine Isaacs
Suzie Fairchild Kovner
Elliott F Kulick
Jeanne Linnes
John Makinson
Stafford Matthews
Sir Deryck Maughan
Stephanie McLelland
Laura Pels
Prof Charles Ryskamp
Lady Sheinwald
David Smalley
Joan Steinberg
Monica Gerard-Sharp Wambold
Susan Wilen
Peter Wolff
| Page 3 | BURNT BY THE SUN  
Michelle Dockery, Holly Gibbs and Ciarán Hinds  
*Photo Catherine Ashmore* |
| Page 7 | Helen Mirren, poster for NT Live PHÈDRE  
*Photo Charlotte MacMillan* |
| Page 9 | NEW CONNECTIONS 2008  
*Fugee* by Abi Morgan, performed by Brewery Youth Theatre, Kendal  
*Photo Simon Annand* |
| Page 11 | *Photo Alain Williams* |
| Page 12/13 | Clockwise from left:  
AFTERLIFE  
David Schofield and Roger Allam  
*Photo Conrad Blakemore*  
WAVES  
Liz Kettle  
*Photo Stephen Cummiskey*  
DIDO QUEEN OF CARTHAGE  
Anastasia Hille and Mark Bonnar  
*Photo Johan Persson*  
HARPER REGAN  
Lesley Sharp  
*Photo Kevin Cummins* |
| Page 15 | MRS AFFLECK  
Angus Wright and Claire Skinner  
*Photo Kevin Cummins* |
| Page 18 | Clockwise from topleft:  
FRAM  
Mark Addy and Jasper Britton  
*Photo Nobby Clark*  
THE YEAR OF MAGICAL THINKING  
Vanessa Redgrave  
*Photo Brigitte Lacombe*  
IN-I  
Juliette Binoche and Akram Khan  
*Photo Tristram Kenton*  
HER NAKED SKIN  
Jemima Rooper and Lesley Manville  
*Photo Catherine Ashmore* |
| Page 20 | EVERY GOOD BOY DESERVES FAVOUR  
Tatiana Bysheva of Southbank Sinfonia  
*Photo Simon Annand*  
MACBETH (Primary Shakespeare, in the Cottesloe)  
Adetomiwa Edun  
*Photo Gemma Mount* |
| Page 22 | WATCH THIS SPACE 2008  
Top: 10th anniversary fireworks  
*Below left: Teatr Biuro Podróży’s Macbeth*  
*Below right: Les Grooms’ Threepenny Ring Cycle*  
*Photos Ludovic des Cognets* |
| Page 24 | Landscape Photographer of the Year exhibition  
*Summer Storm, Norfolk* by Kate Barclay |
| Page 26 | EVERY GOOD BOY DESERVES FAVOUR  
Joseph Millson  
*Photo Simon Annand* |
| Page 28 | Clockwise from top left:  
OEDIPUS  
Ralph Fiennes  
*Photo Catherine Ashmore*  
THE WALWORTH FARCE  
Denis Conway  
*Photo Pavel Antonov*  
TO BE STRAIGHT WITH YOU  
Rafael Paradillo  
*Photo Matt Nettheim*  
THE PITMEN PAINTERS  
Michael Hodgson, Christopher Connel, Deka Walmsley, David Whitaker, Brian Lonsdale and Philippa McGrillis  
*Photo Keith Pattison* |
| Page 35 | WAR HORSE  
Craig Leo  
*Photo Simon Annand* |
| Page 38 | DISCOVER FOR LIFE PROJECT  
Lee Hall’s *The Pitmen Painters* was the inspiration for members of The Greater London Forum for Older People, who worked with the NT’s scenic studio on a project.  
NT Head Scenic Artist Hilary Vernon-Smith (left)  
*Photo Stephen Cummiskey* |
| Page 40 | SOME TRACE OF HER  
Ben Whishaw and Jamie Ballard  
*Photo Stephen Cummiskey* |
| Page 46 | THE REVENGER’S TRAGEDY  
Rory Kinnear, Ken Bones and Jamie Parker  
*Photo Johan Persson* |
| Page 48 | GETHSEMANE  
Tamsin Greig  
*Photo Catherine Ashmore* |
| Page 70 | ENGLAND PEOPLE VERY NICE  
Fred Ridgeway, Trevor Laird, Michelle Terry and Neet Mohan  
*Photo Johan Persson*  
Opposite AUGUST: OSAGE COUNTY  
Amy Morton, Rondi Reed and Deanna Dunagan  
*Photo Mark Douet* |