

The Royal National Theatre Annual Report and Financial Statements 2009-10



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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 5.

#### **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 NT Live broadcasts to cinemas in the UK and overseas. The NT also seeks to develop new audiences and deepen engagement through its Discover programme and other activities, both on-site and via 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 Board Secretary at the National Theatre.



### **Board and Advisers**

#### **Board Members**

Chairman Sir Hayden Phillips GCB DL

Peter Bennett Jones

Susan Chinn

Tim Clark

Lloyd Dorfman CBE

Glenn Earle

Ros Haigh

Kwame Kwei-Armah

Rachel Lomax

Neil MacGregor

John Makinson

Caro Newling

Farah Ramzan Golant

Clive Sherling

#### **Executive**

Director\* Nicholas Hytner
Executive Director Nick Starr
Finance Director Lisa Burger
Director of Production, Technical & Engineering John Campbell

#### **Associate Directors**

Sebastian Born

Howard Davies

Marianne Elliott

Katie Mitchell

Ben Power

Bijan Sheibani

#### **Bankers**

Coutts & Co

440 Strand, London WC2R 0QS

#### **Auditors**

PricewaterhouseCoopers LLP 80 Strand, London WC2R 0AF

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



# **Annual Report and Financial Statements**

#### For the 52 weeks ended 28 March 2010

Inside front cover: Public Benefit Statement

- 1 Board and Advisers
- 5 Aims and Objectives
- 6 Hayden Phillips, Chairman
- 10 Nicholas Hytner, Director
- 13 Overview: Nick Starr. Executive Director
- 19 National Theatre Live
- 20 Productions 2009-10
- 26 Tours, Transfers and Awards
- 28 Acting Company
- 30 Show Musicians
- 32 Discover Programme
- 34 Platforms
- 36 Watch This Space
- 38 Exhibitions
- 39 Foyer Music, Publications
- 40 NT Studio
- 42 NT Archive
- 44 Development and Fundraising
- 46 Supporters
- 48 American Associates of the National Theatre
- 51 Corporate Members, Trusts & Foundations
- 53 Structure, Governance and Management
- 59 Financial Review: Lisa Burger, Finance Director
- 66 Other Matters
- 68 Independent Auditors' Report
- 70 Financial Statements
- 74 Notes to the Financial Statements
- 93 Associates and Committee Membership
- 96 Heads of Department, photograph captions

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

The Trustees' Report comprises those items on the inside front cover, pages 1–5, 13–67 and 93.



# **Aims and Objectives**

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. It has wide-ranging programmes of public engagement and participation, tours in the UK and internationally, and broadcasts seasons of its productions and others' work into cinemas across the world. And through its amplifying activities on the South Bank – Platform performances, backstage tours, foyer music, publications, exhibitions and outdoor events – it recognises that theatre doesn't begin and end with the rise and fall of the curtain.

#### **Aims**

The National endeavours to maintain and re-energise the great traditions of the British stage and to expand the horizons of audiences and artists alike. It aspires to reflect in its repertoire the diversity of the nation's culture. It takes a particular responsibility for the creation of new work – offering at the NT Studio a space for research and development for the NT's stages and the theatre as a whole. Through its education programme, Discover, it engages tomorrow's audiences. As the *national* theatre, it strives to reach as many people as possible, in the UK and abroad, and aims to foster the health of the wider British theatre through policies of collaboration and touring. These activities demonstrate the considerable public benefit provided by the NT, locally, nationally and internationally.

#### **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 and NT Associates 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.

## Hayden Phillips, Chairman

In my last Annual Review as Chairman of the Board of the National Theatre I want to begin by saying a big thank you to the staff of the NT who have contributed so much to our successful performance over the last year and, indeed, over the preceding five. I have worked in a wide variety of organisations over a long period of time, and some of them are now, and were then, very good indeed. However, none in my view has matched the staff of the NT for their combination of quality, commitment and enthusiasm, bringing me solutions not problems and always a sense of realistic optimism. This is a combination which produces a working culture that makes the task of the Chairman a genuine pleasure, and which accounts for the lion's share of our success.

In the last year, I think I can fairly say that the Theatre has achieved success: high artistic quality and wide range in Nick Hytner's programming on stage; strong finances and intelligent and responsible financial management; innovative outreach to new audiences in the UK and internationally, not only through touring and our Discover programme, but also, now, by bringing live theatre to the cinema screen via National Theatre Live; and affordable prices – for a good proportion of our audience this is thanks to the continuation of the Travelex £10 season, a price we have somehow managed to hold at the same level for seven years.

The last fifteen years, 1995-2010, have, in financial terms, been years of plenty for the publicly funded sector of the performing arts, first from the National Lottery and then from a growing level of grant income. In referring to this in our 2006 Report and in pointing out that John Major and Tony Blair, respectively deserved personal thanks for these two developments, I then said "All I ask is that the next generation of political leadership of all parties learns the lessons of that success." Now, however, the performing arts face a period of austerity, although at the time of writing we do not know its precise nature or timing. There are however two lessons from the past fifteen years which I hope the Coalition Government will carry firmly in their minds. The first is the way in which the publicly supported arts sector has, through past investment, been able to play a galvanising part in the overall success, nationally and internationally, of what we have now come to call the creative industries. Second, the period of investment has underpinned the ability of arts organisations to plan sensibly rather than just living from hand to mouth. In a period of greater austerity the desirability of focused long-term planning both of financing and of the strategy towards repertoire is of even greater importance.

The NT has used the last year to construct an ambitious plan to redevelop and enhance the Theatre's spaces both within the building – to enable, for example, more and better educational activity to take place – and in the public realm around it and across its terraces. I am now asked, perfectly fairly, whether ambition and austerity are compatible partners and I reply that they can certainly be so if the vision of ambition is disciplined by

the practicability of common sense. I believe the NT has both vision and common sense and that the investment in development which we have made over the last year will not be squandered.

On behalf of the Board and of the NT I thank four of its members who have, or will have, retired since the last Annual Report: Caro Newling, Andre Ptaszynski, Chris Smith and Nicholas Wright. Each has made a full, creative and welcome contribution. We welcome Peter Bennett Jones and Clive Sherling as new members of the Board, and congratulate John Makinson on his appointment to succeed me as Chairman from 1 November 2010.

Hay Rilly's





# Nicholas Hytner Director of the National Theatre

Nobody expects the arts to escape the public spending squeeze, and there has been a lot of talk about the replacement of the current funding system with something more like the American model, which is almost exclusively dependent on private philanthropy. The government has been, in my experience, more circumspect. The culture minister Jeremy Hunt has talked about philanthropy not as an alternative to public funding but as an addition, and he has suggested that it will take 20 years before it has reached a level that will enable the arts to be substantially less dependent on public investment.

Leading cultural institutions have been in warmly productive relationships with both individual philanthropists and corporate sponsors for many years. We all welcome the government's commitment to encouraging philanthropy but at the time of writing, we still await substantive proposals. Nobody in the British arts world would turn up their noses at the kind of tax breaks offered in America where billions of dollars flow annually not to the IRS but to cultural institutions, channelled by a relatively small cadre of wealthy individuals. It remains to be seen how thrilled the British Treasury would be to swallow a reduction in tax revenue on the American scale.

The great London institutions have become, in any event, increasingly adept at paying their own way. In 1980 60% of the NT's income came from the state; in 2000, 50%; now, as this Annual Report shows, 30%. This is partly because our turnover has doubled over the last eight years as we have become increasingly entrepreneurial. We also raise £6 million a year in sponsorships and donations and we are by no means top of the league: the Royal Opera House last year raised £19 million. Our relationships with loyal corporate supporters such as Travelex, Philips, Accenture and Bank of America Merrill Lynch continue to thrive, and we've recently welcomed new sponsorships from Neptune Investment Management and Aviva, as well as generous donations from many individuals, trusts and foundations.

I'm nevertheless deeply concerned that the success of a large handful of flagship institutions in earning and raising substantial amounts of money should not somehow give the impression that arts philanthropy is a piece of cake. There is, to begin with, a symbiotic relationship between private giving and public subsidy. It is almost invariably the case that private sponsors gravitate to those institutions which are most reliably supported by the state. They are understandably attracted by success and stability. It is not easy for companies who struggle to make ends meet to find private sponsors to help them only to survive. Nor is it easy for young companies, however exciting they may promise to be, to find individuals who will take a punt on their future success. Mere survival is no more attractive to private donors than the risk of failure.

Even more unsettling is the assumption that regional or small fringe institutions will have the same experience as the National Theatre, the Royal Opera House or the British Museum. Regional theatres have worked hard to form relationships with local businesses and individual supporters, but bluntly, the money is in London. In the great American cities, there is not only money but also a long established tradition – which our regional centres do not share – of philanthropic support for cultural institutions.

The situation is not much different for smaller experimental theatre companies, even in London. Understandably, private sponsors are interested in the achievements and prestige of what were once called the centres of excellence. It is time to recognise that excellence is sought by everyone in the arts, and achieved in the most unexpected places. And the mighty institutions are utterly dependent on today's fringe for tomorrow's greatest talents.

Swingeing cuts in the arts would hit smaller and regional institutions hardest. Many of them would simply close. The immediate impact would be on the communities they serve, but the impact on the national companies would follow swiftly. All the writers, directors, designers and actors currently working at the National Theatre started their careers and gained the experience and expertise that made them what they are in the regions or on the fringe.

It is exactly this expertise, this creative confidence, which has ensured that the creative economy has been the only part of the wider economy to flourish and grow during the last few years. The Chancellor has generously acknowledged that the creative sector is as large as the financial sector. It has also given him and his predecessors considerably less of a headache. It is our creative economy that is genuinely still a world-beater, and at its centre is the network of publicly subsidised institutions that are its engine room. In too many other areas of national endeavour, we lick our wounds and admit ruefully that we no longer punch above our weight; but our international pre-eminence as creative entrepreneurs is widely celebrated.

I am sure that the arts are resourceful enough to absorb some of the pain, and as we await the outcome of the Comprehensive Spending Review, I hope the government has been able to develop a sensible long-term plan for the arts to survive and even prosper through the next few years. Although we may be no smaller than the financial sector, there is no risk that we will bring the rest of the economy down, and every hope that we can be in the vanguard of the recovery.





### **Overview**

#### Objectives for 2009-10

- Design and fundraising for phase one projects of NT Future
- Development of digital/ broadcasting strategy after successful launch of NTLive
- International policy development
- Environmental sustainability further progress

## Design and fundraising for phase one projects of the Master Plan

The NT's Master Plan – now given the project title **NT Future** – was submitted to Lambeth Planning in June 2010. Initial reaction to Haworth Tompkins' designs – from the local community, audiences, and architectural and heritage organisations – has been hugely positive and encouraging. Like all good architectural projects, it's really about what we do rather than bricks and mortar. We want to open our

building up – to audiences, passers-by and the local community – and to contribute to the regeneration of the South Bank; to transform our facilities for education and participation; and to keep ahead of new technologies and meet the changing needs of theatre artists and audiences. We want to achieve this alongside environmental and financial sustainability – driving down costs while reducing energy consumption. Fundraising will begin in earnest once the outcome of the planning application is known, but we have already received our first pledges towards the project.

#### Launch of NT Live and development of digital strategy

By far the most radical increase in the NT's reach this year has been with National Theatre Live (NT Live), which has enabled the NT to be a national theatre as never before, taking world-class theatre to audiences around the globe by live satellite transmission to hundreds of cinemas. There were further digital achievements with the NT's first self-produced documentary – *Making War Horse* – which was shown on More 4 and released as a commercial DVD; following this success we have since created another hour-long documentary, this time about Alan Bennett and *The Habit of Art*, in collaboration with More 4, Arts Council England and Lone Star Productions, to be broadcast in autumn 2010; and we filmed the sold-out production of *The Cat in the Hat*, which will also be released soon on DVD.

#### **Development of audiences and financial result**

Excellent audience numbers for *War Horse* at the New London Theatre, alongside the Sunday performances (introduced year-round from July 2009) as part of the regular repertoire system on the South Bank, account for an increase of 45% in attendances compared to 2008-09. *War Horse* contributed 400,000 attendances to the total paid attendance for NT-produced performances in London of 1.2m, equivalent to 90% of capacity. Consequently, the National Theatre was responsible for a third of the play-going across London theatre as a whole. With NT Live contributing a further 100,000 attendances during the year, and touring audiences in the UK and abroad of 90,000, the NT's total reach was 1.4 million people worldwide: a record number and twice the audience of eight years ago.

As a result, box office income rose to represent 47% of the National's total income for the year, and subsidy fell to 30% of turnover, which has doubled in the last eight years. The year ended with an unrestricted



operating surplus of £495,000, and has again enabled us to designate significant amounts to fund high priority capital replacement works.

#### Repertoire

In 2009, the National Theatre sold its millionth Travelex  $\mathfrak{L}10$  ticket. Eight years after its introduction, the season is as valuable as ever both to artists and audiences (almost 25% of whom, each successive year, have been first-time bookers at the National). As this report goes to print, schools and college groups are seizing the opportunity to book for *Hamlet*, with half the tickets still priced at  $\mathfrak{L}10$  – an unbeatable inflation-busting offer.

This year was strong for classic plays and 20th-century revivals, with stand-out productions including *The White Guard, Phèdre, Mother Courage and Her Children, London Assurance* and *Death and the King's Horseman* (the latter drawing a noticeably diverse audience). New writing continued to provide the backbone of the repertoire, amounting to nine of the twenty new productions, with themes ranging from David Hare's analysis of the financial crisis in *The Power of Yes* to Tadeusz Slobodzianek's examination of 20th-century Polish history in *Our Class*, while Alan Bennett's *The Habit of Art* unveiled not simply an imagined meeting between WH Auden and Benjamin Britten but also the creative process behind the craft of theatre itself. Katie Mitchell's adaptation of Dr Seuss's *The Cat in the Hat* became the National's first show for 3-6-year-olds and transferred from the Cottesloe to the Young Vic for another sellout run; and we took advantage of early evening slots and otherwise dark nights in the Lyttelton to mount a number of short plays.

The repertoire demonstrated a range of theatre-making and stage practice, reflected in the experience of our Associate Directors. This year, Sebastian Born, Howard Davies, Marianne Elliott and Katie Mitchell were joined by Ben Power and Bijan Sheibani, lending further strength to the National's artistic leadership. Collaborations with companies such as Fuel – who brought Inua Ellams' *The 14th Tale* to the Cottesloe – Tara Arts, Southbank Sinfonia, the Young Vic and Live Theatre, Newcastle, are beneficial, rewarding and important, as is our relationship with Broadway via our first-look deal with producer Bob Boyett (*The Pitmen Painters* opens in New York in September 2010).

#### International policy development

During the year we have focused on further developing the NT's international relationships with theatres in central Europe and Scandinavia. The Studio has forged valuable partnerships and exchanges with Georgia, Japan and Korea, while the summer outdoor festival Watch This Space has an increasingly international flavour, especially in Square 2 which hosted five foreign theatre companies. We made our third visit in as many years to Epidaurus, with Helen Mirren in *Phèdre*, which also visited Washington; and *The Pitmen Painters* visited Dublin. The worldwide economic climate is currently less hospitable to touring, meaning that international tours will be significantly reduced in the short term (particularly with experimental or unfamiliar work such as last year's highly successful tour of *Waves*). Meanwhile, we are concentrating on establishing new relationships and links with theatres abroad that may bear fruit in the medium term.



### Specific objectives for 2010-11

- Securing planning permission for NT Future plans
- Fundraising for NT Future
- The world-wide roll-out of War Horse
- Development of National Theatre Live
- Collaborative initiative to help sustain theatre-making in difficult times

#### People and organisation

John Campbell joined the Executive as Director of Production, Technical and Engineering, to bring a focus and overview to the most complex areas of the theatre's operations, and with a brief to achieve further efficiencies. Our constant goal is to streamline operations to achieve the best use of our resources (in terms of both money and people) and – importantly in the current public funding climate - to make them available, where appropriate, to support other organisations. During the vear, the NT bookshop was overhauled in design and operation, and in 2010-11 the box office and front-ofhouse operations are being reviewed and improved. Among our diversity initiatives, our Step Change training programme (run with the Royal Opera House, Young Vic, BAC and Nitro) continues to be very successful and now enters its fourth year.

#### **Environmental sustainability – further progress**

We stretched our initial aim of 20% savings in gas and electricity (compared to a 2006 benchmark) to 25% by the end of last year. Having achieved this through a combination of energy-saving schemes and our partnership with Philips, we have now set a target of further reductions over the coming years. Works such as the installation of a combined heat and power plant sit within the NT Future project but have been prioritised in our pursuit of reduction in energy use and CO2 emissions.

#### The longer view

The National Theatre is at its best when operating at very high levels of activity. We believe there is no contradiction between an entrepreneurial outlook and a non-profit mission. We have found success in recent years by innovating within our mission, and retaining control over the exploitation of our assets (National Theatre Live and *War Horse* being examples likely to have a considerable effect on our global reach over the next years).

We strive for a combination of long-term aims and 12-month objectives. Looking back on the objectives set over the past five years, it is striking how steadily and continuously we set our sights on broadening the work on stage and our audiences: these are our twin constant aims. In 2004-05 the specific objectives for the year were to redevelop the Studio building; to re-establish and develop touring after a year's hiatus; to enhance the NT's exterior with lighting and planting; to make the organisation function better; and to create a capital plan to maintain the building for future generations. It's instructive that some objectives can be achieved comparatively quickly (the redevelopment of the Studio was completed in 2006-07), while others take longer to come to fulfilment or act as springboards for further innovation and development. While the business of putting on plays is often seen as an ephemeral art, we constantly look to the future as well as the past, to further the ongoing evolution that underpins our success.

Nick Starr

**Executive Director** 



National Theatre Live began as something of an experiment in bringing our work to a wider audience across the UK. The four-show pilot season launched with *Phèdre*. On 25 June 2009, the performance was filmed in high definition and broadcast via satellite to a total of 282 screens, reaching an audience of over 50,000, doubling the total audience size of *Phèdre's* run in the Lyttelton.

This launch was followed by *All's Well That Ends Well, Nation* and *The Habit of Art.* The season has continued to grow, with nearly 320 venues now participating in 22 countries; 85 of those venues are in the UK.

The success of the programme was such that we added a "bonus" broadcast of *London Assurance*, owing to the incredible demand for the production, and so created an opportunity for thousands of people who would not otherwise have had the chance to see it. For the first time, we also showed the broadcast simultaneously on an open-air screen in the National's Theatre Square, as part of the Watch This Space Festival, to a free audience who had the added benefit of receiving a personal curtain call from the company out in the square.

By the end of the first season, nearly 200,000 people had been to see an NT Live broadcast – an increase of the NT's reach by almost 25%. The response has been overwhelming, with feedback from audiences as close to home as London and as far afield as San Francisco and Sydney.

Research conducted by NESTA on the broadcasts of *Phèdre* and *All's Well That Ends Well* showed that NT Live performances attracted a significant number of first-time theatre-goers and that there were no cannibalisation effects on the NT box office but, to the contrary, NT Live encourages audiences to attend theatre more frequently.

The second season will continue to grow the number of participating venues and territories and introduce some exciting new elements. Having built the distribution network and developed the resources required to successfully capture live performances, the National aims to share this platform with other theatre companies, thereby widening the scope of work that audiences worldwide will have access to through National Theatre Live.

### **Productions 2009-10**

#### **DEATH AND THE KING'S HORSEMAN**

by Wole Soyinka
Director Rufus Norris
Designer Katrina Lindsay
Lighting Designer Paule Constable
Associate Director/Consultant/Lyrics
Peter Badejo
Choreographer & Movement Director
Javier de Frutos
Band Music Matthew Scott
Vocal Arranger & Music Director
Michael Henry
Sound Designer lan Dickinson
Puppet Co-ordinator David Cauchi
Company Voice Work Jeannette Nelson

#### \_\_\_\_\_

Olivier 8 April

Sponsored by Travelex

by JB Priestley
Director Rupert Goold
Designer Laura Hopkins
Lighting Designer Mark Henderson
Music and Sound Adam Cork
Video Design Fifty Nine Productions Ltd
Company Voice Work Jeannette Nelson
Lyttelton 5 May

#### THE OBSERVER

by Matt Charman
Director Richard Eyre
Designer Rob Howell
Lighting Designer Neil Austin
Music Richard Hartley
Projection Designer Jon Driscoll
Sound Designer Rich Walsh
Cottesloe 20 May

#### **ALL'S WELL THAT ENDS WELL**

by William Shakespeare
Director Marianne Elliott
Designer Rae Smith
Lighting Designer Peter Mumford
Music Adam Cork
Movement Director Laïla Diallo
Projection Designers Gemma Carrington
& Jon Driscoll
Sound Designer Ian Dickinson
Olivier 28 May
Sponsored by Travelex

#### **PHÈDRE**

by Jean Racine
in a version by Ted Hughes
Director Nicholas Hytner
Designer Bob Crowley
Lighting Designer Paule Constable
Sound Score Adam Cork
Company Voice Work Jeannette Nelson
Lyttelton 11 June
Sponsored by Coutts
Supported by The Laura Pels Foundation

A Tara Arts production with the NT

#### THE BLACK ALBUM

by Hanif Kureishi
Director Jatinder Verma
Set Designer Tim Hatley
Costume Designer Claudia Mayer
Lighting & Video Designer Jvan Morandi
Video Content Producers
Tom Hadley & Sara Nestruk
Choreographer Shobana Jeyasingh
Music Sister Bliss
Music Associate John Gingell
Sound Designer Fergus O'Hare
Fight Director Alison de Burgh
Company Voice Work Jeannette Nelson
Cottesloe 21 July

#### THREE MORE SLEEPLESS NIGHTS

by Caryl Churchill
Director Gareth Machin
Designer Naomi Dawson
Lighting Designer Laurie Clayton
Sound Designer Mike Winship
Company Voice Work Kate Godfrey
Lyttelton 30 July

Co-production with Live Theatre, Newcastle THE PITMEN PAINTERS (revival)

by Lee Hall
inspired by a book by William Feaver
Director Max Roberts
Designer Gary McCann
Lighting Designer Douglas Kuhrt
Sound Designer Martin Hodgson
Lyttelton 2-22 September
Sponsored by Accenture





#### **LOLITA**

by Vladimir Nabokov edited by Richard Nelson Director Richard Nelson Lighting Designer Simon Fraulo Sound Designer Mike Winship Assistant Director Colin Chambers Lyttelton 7 September (3 performances)

#### MOTHER COURAGE AND HER CHILDREN

by Bertolt Brecht
in a version by Tony Kushner
Director Deborah Warner
Set Designer Tom Pye
Costume Designer Ruth Myers
Lighting Designer Jean Kalman
Songs Duke Special
Musicscape Mel Mercier
Sound Designers Andrew Bruce & Nick Lidster
for Autograph
Video Designers Lysander Ashton & Mark
Grimmer for Fifty-Nine Productions Ltd
Company Voice Work Jeannette Nelson
& Kate Godfrey

#### OUR CLASS

Olivier 25 September

Sponsored by Travelex

by Tadeusz Slobodzianek in a version by Ryan Craig Director Bijan Sheibani Designer Bunny Christie Lighting Designer Jon Clark Choreographer Aline David Music Sophie Solomon Sound Designer Ian Dickinson Company Voice Work Jeannette Nelson Cottesloe 23 September

Company Movement Joyce Henderson

#### THE POWER OF YES

by David Hare
Director Angus Jackson
Designer Bob Crowley
Lighting Designer Paule Constable
Music Stephen Warbeck
Sound Designer John Leonard
Video & Projection Designers Jon Driscoll
with Gemma Carrington
Dialect Work Kate Godfrey
Company Voice Work Jeannette Nelson
Lyttelton 6 October

#### John Lithgow STORIES BY HEART

Uncle Fred Flits By by PG Wodehouse Haircut by Ring Lardner Original director Jack O'Brien Director for the NT Bruce Guthrie Lighting Designer Catriona Silver Lyttelton 19 & 26 October

#### PAINS OF YOUTH

by Ferdinand Bruckner
in a new version by Martin Crimp
Director Katie Mitchell
Set Designer Vicki Mortimer
Costume Designer John Bright
Lighting Designer Jon Clark
Music Paul Clark
Music for extended piano Simon Allen
Sound Designer Gareth Fry
Movement Director Kate Flatt
Cottesloe 28 October

#### THE HABIT OF ART

by Alan Bennett
Director Nicholas Hytner
Designer Bob Crowley
Lighting Designer Mark Henderson
Music Matthew Scott
Sound Designer Paul Groothuis
Company Voice Work Kate Godfrey
Lyttelton 17 November
Supported by a group of individual donors

#### NATION

based on a novel by Terry Pratchett adapted by Mark Ravenhill Director Melly Still Set Designer's Melly Still with Mark Friend Costume Designer Dinah Collin Puppets & Puppetry Yvonne Stone Lighting Designer Paul Anderson Projection Designers Jon Driscoll & Gemma Carrington Composer Adrian Sutton Sound Designer Paul Arditti Music Director Martin Lowe Choreography Nation Company (Happy Birthday Dance Michelle Lukes, Spear Dance Adrian Decosta & Mike Denman) Fights Paul Benzing Company Voice Work Jeannette Nelson Olivier 24 November Sponsored by Accenture





Dr Seuss's

#### THE CAT IN THE HAT

adapted for the stage by Katie Mitchell based on the book *The Cat in the Hat* by Dr Seuss *Director* Katie Mitchell *Designer* Vicki Mortimer *Lighting Designer* Jon Clark *Music* Paul Clark

Movement Director Joseph Alford Sound Designer Gareth Fry

Cottesloe 16 December, before transferring to the Young Vic (Maria Studio) from 28 January 2010

Sponsored by Neptune Investment Management

### Co-production with Southbank Sinfonia EVERY GOOD BOY DESERVES FAVOUR

a play for actors and orchestra 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 9 January 2010

#### **REALLY OLD, LIKE FORTY FIVE**

by Tamsin Oglesby
Director Anna Mackmin
Designer Lez Brotherston
Lighting Designer Mark Henderson
Movement Director Scarlett Mackmin
Music Ben and Max Ringham
Sound Designer Christopher Shutt
Video Designers Mark Grimmer with
Lysander Ashton for Fifty Nine
Productions Ltd
Company Voice Work Jeannette Nelson
Cottesloe 3 February

Fuel presents Inua Ellams' THE 14TH TALE Written & performed by Inua Ellams

Wilter & Performed by Inda Lilans Director Thierry Lawson Lighting Designer Michael Nabarro Cottesloe 9 February discover: primary classics

#### TWELFTH NIGHT

by William Shakespeare
in a version by Carl Heap
Director Carl Heap
Set & Mask Design Miriam Nabarro
Costume Design Mila Sanders
Mask & Movement Coach Marcello Magni
Music Joe Townsend
Cottesloe 16-27 February
(and tour to primary schools)
Supported by The Behrens Foundation, The Ernest Cook Trust,

Supported by The Behrens Foundation, The Ernest Cook Trust, The Ingram Trust, The MacRobert Trust, Peter Minet Trust and The Topinambour Trust

#### **LONDON ASSURANCE**

by Dion Boucicault
Director Nicholas Hytner
Designer Mark Thompson
Lighting Designer Neil Austin
Music Rachel Portman
Choreographer Scarlett Mackmin
Sound Designer John Leonard
Company Voice Work Jeannette Nelson
Olivier Theatre 10 March
Sponsored by Shell

#### THE WHITE GUARD

by Mikhail Bulgakov in a new version by Andrew Upton Director Howard Davies Designer Bunny Christie Lighting Designer Neil Austin Music Dominic Muldowney Fight Director Terry King Sound Designer Christopher Shutt Company Voice Work Kate Godfrey Lyttelton 23 March Supported by American Express





### **Tours & Transfers**

#### Gethsemane UK Tour

3-7 March 2009 Windsor Theatre Royal
10-14 March Newcastle Theatre Royal
17-21 March Cambridge Arts Theatre
24-28 March Bath Theatre Royal
31 March-4 April Brighton Theatre Royal

#### Phèdre International Tour

10 & 11 July Epidaurus, Greece - Hellenic Festival 16-26 September Shakespeare Theatre Company, Sidney Harman Hall, Washington, USA

#### The Pitmen Painters UK and International Tour

29 September-3 October Newcastle Theatre Royal

6-10 October Dublin Theatre Festival, Gaiety Theatre,

Dublin, Ireland

13-17 October Cardiff New Theatre
20-24 October Milton Keynes Theatre
27-31 October Lyric Theatre, Lowry, Salford

3-7 November Sheffield Lyceum
10-14 November Norwich Theatre Royal
17-21 November Bath Theatre Royal
24-28 November Plymouth Theatre Royal

#### The Cat in the Hat Transfer

Young Vic Theatre, 28 January-13 March

#### War Horse Transfer

continuing at the New London Theatre, all year

### **Awards**

#### Enjoy England Awards for Excellence

Silver Award, 'Access for All' category – the National Theatre

#### 2009 New York 'Village Voice' Obie Awards

Directing: Katie Mitchell for Waves

#### 2009 Green500 Awards (funded

by the London
Development Agency:
a pioneering carbon
mentoring scheme
to recognise London
organisations that
take action to reduce
their CO2 emissions)
Silver Award,
National Theatre

#### 2010 Hollis Sponsorship Awards

Environment Sponsorship Award: The National Theatre and Philips Sense and Simplicity Lighting Partnership

#### 2010 Laurence Olivier Awards

Best Lighting Design: Mark Henderson for Burnt by the Sun





# **Acting Company 2009-10**

Mark Addy David Ajala Medina Aiikawo Ben Allen Sarah Amankwah Alexander Andreou Francesca Annis Nonso Anozie Mark Arends Jonathan Aris Christopher Ashley Cassie Atkinson Julien Ball Lizzie Barker Lucy May Barker Anthony Mark Barrow Ian Bartholomew Paul Bazely Simon Russell Beale Lorna Beckett Laurence Belcher Claire Benedict Leo Bill Julian Bleach Jonathan Bonnici Portia Booroff Richard Briers Daon Broni Gave Brown Amelia Bullmore Danny Burns Jessie Burton Graham Butler Anthony Calf Peter Campion Gary Carr Pip Carter William J Cassidv **Fave Castelow** Gunnar Cauthery Paul Chahidi Martin Chamberlain Anna Chancellor Jason Cheater Philip Childs Chipo Chung Flaine Claxton Nicholas Clayton

Sian Clifford Pandora Colin Christopher Connel Dominic Cooper Richard Cordery Lindsev Coulson Brian Cox Jolyon Cov Jonathan Coy Hannah Croft Matt Cross Lucy Cudden Marcus Cunningham Alexander D'Andrea Shea Davis Adrian Decosta Rob Delanev Frances de la Tour Mike Denman Ross Devlin Mark Dexter Paul Dodds Sarah Dowling Conor Dovle Kevin Doyle Fiona Drummond Kemi Durosinmi Lynette Edwards Inua Ellams Laura Elphinstone Mark Elstob Robert Eugene **Edward Evans** Mark Extance Derek Ezenagu Otto Farrant Alex Felton Johannes Flaschberger James Fleet Nick Fletcher Daniel Flynn Keiran Flynn Peter Forbes Oliver Ford Davies Trevor Fox Richard Frame Tanva Franks Paul Freeman

Sean Gallagher Lorna Gayle Ian Gelder Howard Gossington Michael Gould Karlina Grace Michael Grady-Hall Toby Graham Gawn Grainger Tamzin Griffin Richard Griffiths Luisa Guerreiro Sandra Guerreiro Jonathan Gunthorpe Amanda Hale Hasina Haque Ian Hart Tony Hasnath Robert Hastie Mark Healy John Heffernan Richard Henders Janet Henfrey Paul Hickey Clare Higgins Paul Higgins Conleth Hill Michael Hodgson Edward Hogg Kobna Holdbrook-Smith Hazel Holder John Hollingworth Cara Horgan Elliot Horne Lloyd Hutchinson Geir Hytten Gbemisola Ikumelo Lee Inaleby Junix Inocian Chuk Iwuji Lisa Jackson Tony James-Andersson Tony Jayawardena Alex Jennings Sioned Jones Thomas Jordan

Jenny Jules Nick Julian Ian Kellv Stephen Kennedy Youssef Kerkour Dermot Kerrigan Asif Khan Beruce Khan Barbara Kirby Aicha Kossoko Nitin Kundra Lvdia Leonard Elliot Levey John Lithgow Brian Lonsdale Amy Loughton Michelle Lukes Helena Lymbery Niamh McCann Barry McCarthy Gemma McFarlane-Edmond Lisa McGrillis Louis McKenzie Rob McNeill Kyle McPhail Siobhán McSweeney Louis Mahoney Nick Malinowski Simon Markey Martin Marquez Stuart Martin Shereen Martineau Laura Matthews Sinead Matthews Michael Mears Michela Meazza Harry Melling Coral Messam Daniel Millar Helen Mirren Justine Mitchell Gerard Monaco Eleanor Montgomery Hattie Morahan Itxaso Moreno Wendy Morgan Robert Mountford

Lucian Msamati **Bruce Myers** Emily Mytton Al Nediari Ruth Negga Wesley Nelson Elizabeth Nestor Cyril Nri Rex Obano Anthony Ofoegbu Brendan O'Hea Stephen O'Toole Demi Oyediran Peter Pacey Tom Padlev Judy Parfitt Bhasker Patel Samantha Pearl Alistair Petrie Isabel Pollen Daniel Poyser Fernanda Prata Claire Price Glvn Pritchard Prasanna Puwanarajah George Rainsford Charlotte Randle Jeff Rawle Paul Ready Guy Rhys Joy Richardson Paul Ritter Christian Roe Jemima Rooper Jason Rowe Nicholas Rowe Rhys Rusbatch Jonah Russell Sirine Saba Justin Salinger Vinicius Salles Nick Sampson Clifford Samuel Adrian Scarborough Adrian Schiller Gary Sefton Maggie Service

Fiona Shaw

Seun Shote John Shrapnel Malcolm Sinclair Gurpreet Singh Roger Sloman Perri Snowdon Craig Stein David Sterne Colin Stinton Sophie Stone Geoffrey Streatfeild Peter Sullivan **Emily Taaffe** Nicolas Tennant Romy Tennant Giles Terera Michelle Terry Michael Thomas Jason Thorpe Stanley Townsend Margaret Tyzack Alan Vicary Deka Walmslev **Ewart James Walters** Marcia Warren Jason Watkins Morgan Watkins David Webber Nancy Wei George David Whitaker David Whitworth Stephen Wight Simon Williams Lvdia Wilson Oliver Wilson Phillippa Wilson Lizzie Winkler Dan Winter Fenella Woolgar Angus Wright Tristram Wymark Sargon Yelda

### **Show Musicians 2009-10**

Sola Akingbola Ayanlere Alajede Chris Allan Liesbeth Allart Michael Allen Simon Allen Kathryn Allnutt Jake Arditti Neyire Ashworth Sumday Ayantunde Ayanyemi Chip Bailey Elizabeth Barker Dinah Beamish Christopher Beckett David Berry Chloe Boireau Richard Boothby James Boyd Geora Burastaller Rosie Burton Andrew Callard Ben Castle Paul Clark **Bronwen Clements** Nicholas Cooper Paul Cott Sarah Davies Daniel De Frv Calina De La Mare Jacqui Dossor Alex Duggan Jonathan Eddie Kwesi Edman Ruth Elder Mireia Ferrer Ali Friend Lucy Gallantine Jean Paul Gandy Arnaud Ghilebeart John Ginaell Thomas Gould Simon Haram Kristal Hamson Tim Harries Richard Hart Michael Henry Andrea Hess

Paul Higgs David Holt Sarah Homer Philip Hopkins Joe Ichinose Amanda Izzo Dan Jackson Rebekah Jones Charmian Keay Clare Kennington Antony Kiley Tom Leate Eugene Lee Lucy Leleu Fabienne Leresche Raymond Lim Simon Little Martin I owe James Lumsden Krystian McInnis Shelagh McKail Michaela Mangan Lora Marinova Verity Marshall Iain Maxwell Jules Maxwell Robert Millett Jeff Moore Lucy Norfield Simon Over Melanie Pappenheim

John Parricelli

Stephen Pierce

David Pugh

Frank Ricotti

Jason Rowe Neil Rowlands

Peter Salem

Lucy Shaw

William Russell

Rebecca Saxby

Merlin Shepherd Blair Sinclair

Sophie Solomon

Mariya Sotirova

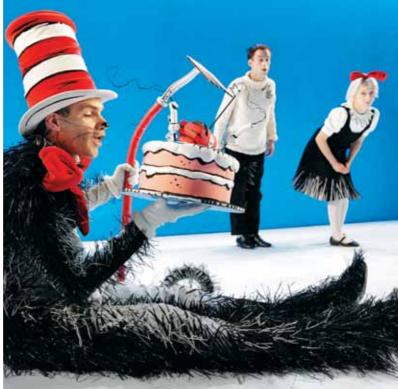
Alessandro Sanguineti

Colin Rae

James Parry-Crooke

Charlotte Stoddart Rowland Sutherland Graeme Taylor Ayobami Thomas Marcus Tilt Anna Turmeau Ingrid Van Boheemen Alberto Vidal Borrella Julian Warburton Gemma Wareham Andrew Watson Ian Watson Hugh Webb Clare Wheeler Annie Whitehead Paul Wilkinson Phil Wilkinson Anthony Williams Glenn Williams Peter Wilson Scott Wilson Michael Wirgam David Wong Joze Zalba





# **NT Discover Programme**





The National Theatre's thriving programme of education and public engagement invites people of all ages to discover the NT's repertoire, the skills and the excitement of theatremaking, and the building itself. Re-launched in 2008 as NT Discover, the programme is central to NT Future, the NT's plan for redevelopment of the building, which will create a new centre for public engagement in and around the Cottesloe Theatre. Planning towards those new spaces, our work in the past year has opened up all aspects of theatremaking to a diverse public, while maintaining our national, digital and schools programmes.

Responding to a growing interest in the crafts of theatre production, this year we introduced courses for young people in lighting, sound and video; dyeing and props; and scenic painting, all led by the NT's own highly-skilled staff. Our theatre craft programme is now being extended to families and to adults. In the Olivier, NT staff revealed the secrets behind the staging of *Nation* and *Every* Good Boy Deserves Favour in our Replay/Reveal series. Young people can also explore the creative and business decisions of a theatre producer through a new interactive game. Discover for Life extended our programme for older people, with courses in playwriting, an inter-generational production of the musical Featherboy and a course on WH Auden.

For younger children and families, our new portable Playspace provided an intimate venue for story-telling at Watch This Space. Later in the year it served as a base for family activities on The Cat in the Hat, and as a space for prop- and puppet-making sessions for younger primary school children. For older primary students, our adaptation of Twelfth Night toured to 41 primary schools in 14 London boroughs, supported by a programme of creative workshops in schools exploring narrative, text, staging. music and design. Discover is currently working with the NT Studio to develop our primary theatre programme, launched with a workshop for writers and theatre-makers, primary school teachers and children.

Discover's secondary school programme has extended its reach through partnership with the Shakespeare Schools Festival (SSF), providing workshops in directing Shakespeare to teachers from 500 schools across the UK. We commissioned Lucinda Coxon's The Eternal Not. a companion piece to All's Well that Ends Well. for the SSF portfolio, to be followed in 2010 by Michael Lesslie's Prince of Denmark, set a decade before the events of Hamlet. Ten secondary schools, including two schools for students with complex special needs, have taken part in yearlong partnerships with Discover, including teacher training, programmes focused on the NT's repertoire, and workshops

in all aspects of theatre-making skills. Older students taking part in our New Views programme responded to the credit crunch and *The Power of Yes*, developing their own creative and polemical writing which they presented on the Lyttelton stage.

Discover's work reaches beyond London with our touring activity, this year linked to The Pitmen Painters, and the NT's national youth theatre festival, New Connections. The 2009 New Connections Festival brought 12 young companies to the National Theatre, from a total of 168 taking part across the UK. New initiatives enabled vulnerable and at-risk young people to take part in New Connections as actors, technicians and producers, and in front-of-house roles, supported by Discover's Theatreworks training programme. Discover is also offering in-depth training to our first Creative Apprentice, who joined the department following placements on NT youth projects.

Discover draws on the breadth and artistry of the NT's work, the extraordinary range of skills housed within the theatre, and the growing enthusiasm of NT staff and artists to share their skills and experiences. These wonderful resources allow participants of all ages to discover not just the work of the NT, but their own creativity and skills and a deeper enjoyment of theatre.

### **Platforms**













Hoggett and Graham

Richard Eyre

Antony Sher

Marianne Elliott

Lorna Luft

Katie Mitchell

With almost 36,000 people attending, it was a very busy year for the diverse programme of pre-show and special events taking place across all the National's auditoriums

This year, the series included appearances by Leslie Caron. Lorna Luft, Terry Pratchett, Joan Bakewell, Joss Ackland, Antonia Fraser, John Humphrys. Deborah Warner and Fiona Shaw: comedians June Whitfield, Griff Rhys Jones, Roy Hudd, David Walliams and Alan Davies: Rov Hattersley with Tom Priestley on his father JB: Andrew Motion and Claire Tomalin on Keats: the brothers Jonathan and David Dimbleby on Russia and art respectively: Jonathan Bate, Gregory Doran and Adrian Noble on Shakespeare; and Vera Lynn marking the 70th anniversary of outbreak of WWII with the Chelsea Pensioners. Alan Bennett sold out the Olivier for one night, as did Michael Morpurgo's WWI story Private Peaceful with haunting songs from Coope Boyes and Simpson; and comedian Mark Thomas, who was joined by an array of financial and business experts to help us try and understand the economic

crisis. Other sell-out Platforms included Alain de Botton, Virginia McKenna, Michael Palin, Dara O'Briain, Helen Mirren and Tony Benn.

Many anniversaries were marked in the year: Hollywood legend Luise Rainer graced us with her presence at the age of 100, and we celebrated Antony Sher's 60th and Stephen Sondheim's 80th birthdays; Jonathan Miller, Simon Callow, Maria Aitken and Janet Suzman revisited the genres they had explored in *The Acting Series* 20 years ago; the designer Alison Chitty talked about her 40-year career; the writer Peter Shaffer, director Peter Hall and actor Simon Callow reunited after 30 vears to reflect on the theatrical phenomenon of *Amadeus*; and Richard Eyre gave the inaugural Jocelyn Herbert Lecture on theatre design.

For younger audiences, we welcomed Quentin Blake, Anne Fine, Michael Morpurgo, Michael Rosen, and Jacqueline Wilson to mark the tenth anniversary of the Children's Laureate award; Quentin Blake returned to celebrate Roald Dahl Day with Alex Jennings,













Terry Pratchett

Roy Hattersley

Nicholas Hytner

Jonathan Bate

Joan Bakewell

Helen Mirren

Adrian Scarborough and Sarah Woodward; and Michael Rosen read us his poetry.

The work of Christopher Marlowe and Wole Soyinka was examined by writers and academics; the founders of Frantic Assembly shared their innovative approach to devised theatre: an Experiment with Time looked at the scientific background to Priestlev's plays: and the diversity of writing inspired by the immigrant experience was discussed. lan Hislop and friends shared another Evening with Private Eye; The British Black Theatre Archive was introduced with readings from the archived plays and contributions from playwrights Michael Abbensetts, Kwame Kwei-Armah and Winsome Pinnock: Paris Calling celebrated contemporary French theatre with readings and discussion; and specially extended morning events offered an in-depth look at the life and work of WH Auden and Beniamin Britten with Phyllida Llovd. Andrew Motion, Colin Matthews and James Naughtie.

We took over the Terrace Bar & Food for a week of evening cabarets with John Standing and Frank Lazarus; the 'In Conversation' guests were Rory Kinnear, Anastasia Hille, Anna Chancellor, Francesca Annis, Margaret Tyzack, Conleth Hill and Frances de la Tour; and in the annual Theatre Quiz, the team from *The Habit of Art* was beaten by a *Nation* team captained by a 'parrot', with Emma Freud asking questions about poetic beasts and the novels of Terry Pratchett.

# **Watch This Space**

The National's summer festival of outdoor theatre, film and spectacle continued into its second decade working in two main spaces, as well as intervening in various parts of the building.

In 'Square2' - in fact, the car park outside the Stage Door - there were five productions by visiting international companies. Teatr Biuro Podrózy from Poland returned with their adaptation of Macbeth and Swiniopolis, an Orwellian tale of frightened piglets. On a particularly stormy night, the stilt-walking witches of the Scottish play, summoning the spirits in a thunderstorm made an unforgettable evening. They were followed by Carbón Club, a cabaret of dead, disco-dancing coalminers from the Basque Country; Otsoko, a dark modern retelling of the red-riding hood story; and Rojo, a delicate tale of the dreams of two sad comics from Catalonia. Despite constantly varying weather, we were rewarded with enthusiastic audiences.

Meanwhile in Theatre Square, the front of the National exploded with a huge line-up of endlessly diverse free entertainment. Britain's leading circus school, Circus Space, presented the final show by their Graduation Class of 2009 – a spectacular climax to their training. Other companies who took over for a week were the aerialists Upswing, free-running Prodigal Theatre and the juggling Gandinis. All these companies also ran free participatory workshops – including free-running for the over-50s.

A week of family fun included some grumpy Canadian sheep, an anarchic French brass band, some bottle-fed vegetable babies and a singing bee. At other times audiences were confronted with a hula-hooping beautician, a Russian ballerina dancing *en pointe* on traffic cones and some breathtaking Spanish acrobatics going gloriously wrong. Bank Holiday weekend was a magnificent celebration of dance, as jive, tango, ballroom, salsa and bollywood took over the Square, alongside contemporary performances by Motionhouse and StopGAP.

Up on the Flytower, the BFI programmed a series of films from their National Archive. Matthew Robins spent a week at the NT Studio to develop his wildly imaginative Flytower shadow puppet stories on the *Life and Death of Flyboy*. The Playspace, Discover's small inflatable auditorium, parked in the Square for a week of Storytelling for children and adults.

The end of the season was memorable for two stunning French companies: Les Colporteurs provided a surprisingly romantic tightrope walking show and *La Roue de la Morte – The Wheel of Death –* virtually brought the Thames Festival to a heart-stopping standstill.

#### Watch This Space 2009 Supporters

Polska! Year
The Spanish Ministry of Culture
The Basque Government
Institut Ramon Llull – Catalan Language
and Culture
Prudential

#### **Programming Partners**

NT Studio City Circ The Mayor's Thames Festival Cultural Olympiad Open Weekend



# **Exhibitions**



As War Horse neared the end of its run on the South Bank, a selection of photographs of rural Devon by James Ravilious (used by the production team as visual reference and by Publications as programme illustrations) were shown in the Olivier. Such was the reaction to these beautifully moving images of a vanished world that the exhibition, originally scheduled for five weeks, was revived for a further six later in the year.

Similarly popular were the annual showings of *The Press Photographer's Year* and *Take a View*, the landscape photography exhibition.

Exhibitions with a theatrical theme included a little-shown record of Jerzy Grotowski's last

performance in Milan in 1979; photographs by Sandra Lousada of the actors, writers and artists associated with her mother, the late Jocelyn Herbert; and the biennial Linbury Prize, presented for the first time under the administration of the National Theatre.

The year under review ended with Alison Chitty: Design Process, an ambitious project supported by the National Theatre Foundation. Not only has Alison Chitty been at the forefront of British theatre design for over 40 years, she has also, as Director of the Motley Theatre Design Course, been a mentor to succeeding generations of designers. Using some of Alison's most significant productions as models, this exhibition set out to unravel the complexities of the designer's role, from first outline sketches to final staging. NT graphics produced the catalogue, while the NT's production departments were responsible for the unique environment in which the exhibition was staged.

All NT exhibitions are free.

# **Foyer Music**

Music played in the foyer continued strongly through the vear, presenting a wide range. with more World music and folk revival represented than in previous years, in a move designed to redress the balance away from jazz as the dominant mainstay of the programme. The highly successful experiment of presenting concerts by Duke Special and his band after performances of Mother Courage and Her Children in December led to a significant expansion of the fover music programme, and concerts were presented regularly on Friday and Saturday nights following performances which finished at 10.00pm or before. These events enlivened the foyers and were enjoyed by large and enthusiastic audiences.

This year, for the first time, more than 400 concerts were given, which allowed programming of many new acts, including traditional Cuban and Madagasi music, performances from the Hot Club de France period by Vipers Dream, the Attab Haddad Quintet with music from the Middle East, and the foyer resounded to the colourful and boisterous music of, among many others, Oh La La!

All foyer concerts are free.

# **Publications**

Publications support the National's repertoire and add to the experience of seeing a play.

Programmes for the 23 new, revived and visiting productions this year included specially commmissioned articles by a number of prominent writers, including Shola Adenekan, Mary Beard, Alan Bennett, Michael Berkeley, Julie Curtis, Patrick Garland, AC Grayling, Aidan Hartley, Tony Kushner, Blake Morrison, Charles Nicholl, Fintan O'Toole, Martin Pugh, Libby Purves, and Marina Warner.

Articles on the NT, which change quarterly in the Olivier and Lyttelton programmes, were on Discover, NT Live, Theatre Design and the Linbury Prize, and the NT's retiring Art Director, Michael Mayhew.

The National's programmes for *The Pitmen Painters* were sold on tour, and that for *War Horse*, now in the West End, continued to bring in revenue for 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.

As a co-publication with Oberon Books, *Twelfth Night*, the fifth of Carl Heap's versions of Shakespeare texts for primary schoolchildren, was published. A new complete history of the National Theatre by Daniel Rosenthal, is being prepared for publication in 2011, also by Oberon.

# **NT Studio**



The Studio's work this year has very much focused on developing major projects for the National Theatre repertoire. Our Class. Nation. The Power of Yes. The Cat in the Hat and Women Beware Women all spent significant time in development at the Studio, alongside ongoing work on large-scale projects that we hope to bring to our stages in 2011 and 2012. The Studio has also supported work by other companies - Ridiculusmus, Ontroerend Goed and Sound and Furv. to name three - and for other theatres, from large projects for the Tricycle (Women, Power and Politics), or Sheffield Theatres (Alice in Wonderland) to small-scale script development supporting the work of new writing theatres across the country.

Further afield, the Studio's international programme continues to grow. Our three-year partnership with the Rustaveli Theatre in Georgia resulted in a production of Do We Look Like Refugees, a verbatim piece by Alecky Blythe made in the International Displaced Person camps around Tbilisi, which was produced at the Edinburgh Festival in 2010 and won a number of awards including a Fringe First and the Stage Total Theatre award for Best Ensemble. Other productions originating at the Studio have been produced at the Naples Festival, and other festivals and theatres abroad. We are currently embarking on a longterm exchange of directors and writers with theatres in Japan and

Korea, and continue to develop our links with international artists, commissioning, reading and translating new work, and enabling younger theatre-makers from around the world to travel to see each other's theatre cultures and learn from each other's different theatre styles.

This year, we have also focused significantly on work for children, bringing over Compagnia Rodisio to work in London schools on developing a new project for primary schools, and have commissioned a range of new plays for under-11s from some of Britain's leading playwrights. The Studio's relationship with Discover grows ever closer year by year, and we are hoping to build a significant body of contemporary work to reach school-age audiences in the years to come.

Our other major project this year has been to create a Black British Play Archive. From an initial suggestion by Kwame Kwei-Armah, the Studio is, with the help of Sustained Futures and the Arts Council, undertaking to collect and store a copy of every play produced or published in the UK by a Black British writer in the last 100 years. To date, the archive contains around 450 scripts, and work is now beginning via the Digital Media department to make audio-recordings of the plays, and to ensure the material can be made accessible online to as wide an audience as possible.

Much of our support for British artists continues to be given in

the form of support for directors and playwrights. This year, the artists on attachment included Nicola Baldwin, Alia Bano, Simon Bent, Alice Birch, Irina Brown, Sean Buckley, Simon Daw, Chris Goode, James Graham, Nancy Harris, Joel Horwood, Richard Kelly, Jemma Kennedy, Lucy Kerbel, James Kerr, Ellen McDougall, Connor Mitchell, Amelia Nicholson, John Nicholson, Femi Oguns, Kaite O'Reilly, Lou Ramsden, Theresa Shiban, Penelope Skinner, Zoë Svendsen, Timberlake Wertenbaker, Alex Wood and Pete Wyer. The recipient of the Leverhulme Bursary for trainee theatre directors was Blanche McIntyre, whose production of Molière opened at the Finborough Theatre in Autumn 2009. The Writer in Residence this year was Moira Buffini, whose play Welcome to Thebes opened in the Olivier in June 2010.

# **NT Archive**

In many performing arts archives vou will find a partial record of a show: some photographs, a script, perhaps an audio or video recording. At the NT Archive we not only film the shows our audiences come to see but also collect material from every step in the creative and production processes behind those shows to create an archive useful to the National, to the public, to practitioners and academics. 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 NT Archive is located in the National's Studio and is open to everyone.

The Archive has a vital role in preserving a record of the National's creative output as well as its administrative functions. The Archive's staff of two run the research room, conduct cataloguing and preservation work, run various university modules, arrange public talks and screenings, organise the National's records management and archive filming programmes, and are available to consult on theatre history enquiries.

Visitor figures at the NT Archive continue to grow year on year reflecting the developing public profile of the Archive and the new public and academic programmes on offer. The greatest number of our visitors has always been from the academic world (56% being university students or academics)

and we expect this to continue. Our well-established links with BA and MA programmes at Kings College London and London South Bank University continued with a mix of formal courses, series of lectures and induction and research skills sessions. Such sessions are most frequently taken up by drama schools and research MA courses and tend to result in frequent return visits from students and the selection of NT-related topics for essays and theses. 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 including the STR's conference 'Changing Your Nation and Changing Your Station: the Playwright's Relationship to Heritage, Representation and Legacy'

We have encouraged and seen a great increase in the use of the collection by theatre practitioners based at the Studio and from further afield. Whereas practitioners used regularly to cite an 'anxiety of influence' in response to our offer of access to materials we now see an eagerness to explore past productions in preparation for new work; allowing more casual forms of access via our digital services has helped to effect this change. These digital services (podcasts, online databases, on-demand film access at the archive) are also encouraging wider public access



to the archive and we are increasingly hosting groups for screenings of favourite past productions.

Over the last year, the Archive has worked with the NT Studio and the playwright and NT Board member. Kwame

Kwei-Armah, to develop the Black British Plays Archive, a major venture to document and record extracts from every African, Caribbean and Black British play produced in the UK in the last 60 years. Recordings and collected material will be made available at the NT Archive and in the new centre being developed in Brixton for the Black Cultural Archives.

Apart from the regular accruals of models, records and audiovisual (AV) material from NT departments, this year the Archive took in the collections of two key graphic designers in the National's history: Ken Briggs and Michael Mayhew. Briggs was the National's first graphic designer, designing all print and publicity for the National at the Old Vic until 1974. Mayhew worked as a production photographer, graphic designer and art director for the National from 1975 to 2009. Their designs have been hugely important in communicating the work of the National to the public and include many classic images of the last 50 years. Following an exhibition of Briggs' NT work at

Pump House gallery in Battersea, the Archive worked with designers Fraser Muggeridge and Sara de Bont to produce a booklet which is now available at the NT Bookshop. Other accessions include the papers of long-time NT Board member and supporter, Derek Mitchell, collections of early NT programmes and (taken on short term deposit) the records of the Rose Theatre Trust (1989-2009).

Preservation work continued in-house across all our AV collections. Funding from the Sidney E Frank Foundation and the Eric Anker-Petersen Charity made possible a major project to outsource the digitisation of the VHS archive of NT productions 1995-2006. This will allow ondemand access at the Archive to recordings of the NT's past shows and ensure the preservation of these recordings for future generations.

We are very thankful for the huge contribution made to the work of the Archive by our volunteers. Thanks are also due to all our very generous funders.

# **Development and Fundraising**





With the backdrop of the seriously difficult economic climate that lasted throughout the year. fundraising for the National Theatre could have easily taken a real dive. The fact that this did not happen is testament to the depth of support that the NT is so fortunate to have gathered. We raised over £5.2 million in annual revenue income in a vear without having the boost from our fundraising gala FastForward, which is held every second year. On a like-for-like basis, after adjusting for gala income, this vear's results show a 5% growth in funds raised.

We also began our capital fundraising campaign for the NT's ambitious plan to help the theatre's future. We are enormously grateful to The Monument Trust for donating our first gift to this campaign, of £4 million.

In annual revenue, it was giving from individuals that grew so significantly, ending the year by achieving £2.5m, a very healthy £750,000 over budget. This increase was achieved at both ends of the giving spectrum - major gifts and high level memberships as well as reaching the total of 8,000 members we now have at £65 per year. Broadbased fundraising campaigns (Annual Fund and donations via the box office) have seen an increase of £43,000 with an average donation to the Annual Fund of £44. A group of individual supporters raised £160,000 in recognition of Alan Bennett's new

play, The Habit of Art. Over the last two years we have achieved a 42% increase in individual giving and are working hard to build on this success.

Corporate income came in just under budget at £2.3m - an excellent result in the current economic environment. We are so grateful for our significant and long-term partners: Travelex continued to support the Travelex £10 season in the Olivier theatre and also supported our launch of NT Live internationally; Bank of America enabled our nationwide new writing programme for 11-19-year-olds, New Connections; and Shell lent their support for our productions with their Classic series. And new sponsors also came to support our work - especially Coutts who sponsored Phèdre; Neptune Investment Management who gave their support for the family production, The Cat in the Hat; and Prudential who sponsored Matinees at the NT.

Trusts and Foundations contributed just over £500.000 in annual revenue, continuing to help an array of National Theatre projects. Some 50 organisations generously supported our work. Some of the bigger grants came from: The Sidney E. Frank Foundation, based in America. who enabled the NT Live broadcast of Shakespeare's All's Well That Ends Well to cinemas across the globe; they also supported the digitising of the National Theatre productions archive, making sure that our work can be experienced by future audiences at the NT Archive. The Leverhulme Trust continued their generous support of young writers and directors, with contributions towards a Director's Bursary and writers' attachments through the NT Studio. Meanwhile, The Ingram Trust continued their support of the NT's work with primary schools across London.

Given the current uncertainty surrounding government subsidy of the arts, it is especially important to remember that the National Theatre's extensive and inclusive programme, on and off the stage can only be fulfilled with additional support from individuals, companies, trusts and foundations. The encouragement and financial support we have received this year have been vitally important to the NT and we would like to express our gratitude to the many people and organisations who have enriched and enabled our work by recognising them in the following pages.

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# Structure, Governance and Management

#### MANAGEMENT OF THE NATIONAL THEATRE

#### The Board

The Board is the non-executive and unpaid governing body of the National. Board members are both directors of the company and charity trustees and under company and charity law are responsible for policy, administration and general control. The Board works with the Executive to ensure that the National's remit is fulfilled, its work remains of the highest quality, and it is managed efficiently and cost-effectively. During 2009-10 it met seven 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 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 October 2009, 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 2010.

At the Board's annual self-appraisal held in September 2009 it considered how it operated as a group, how well it had fulfilled its legal and other responsibilities and in what way it added value to the operation of the National.

## The Executive

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

The Board appoints the Director and is directly involved in the appointment of the Executive. On 1 April 2008 Nicholas Hytner was re-appointed for a further term of five years.

## 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 93).

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

## The Board in Detail

Following a recent review the Board has decided to increase the first term of office from three years to four years. Members may be appointed for a second term of up to four years which is only extended to a third term in exceptional circumstances.

#### **National Theatre Chair**

The Chair of the National Theatre is appointed by the National Theatre Board. Sir Hayden Phillips (current Chairman) will retire on 31 October 2010 at the end of his second term of office. The Board started the search for a new Chair in October 2009 and appointed a Committee, chaired by Tim Clark and comprising the Nominations Committee together with two former Board members to produce a short-list of potential candidates. The post was externally advertised and headhunters engaged and following interviews with the short-listed candidates, the Board agreed on 27 April 2010 that John Makinson should be appointed as the new Chairman to succeed Sir Hayden on 1 November 2010.

# **Induction and Training of Board Members**

All new Board members receive an induction pack of information about the National and guidance on their responsibilities as charity trustees and company directors. Individual Board members are offered approximately two days' induction and training at the National, including meetings with the Executive and Heads of Department and tours of the building.

## **Board Committees**

The Committees are listed on page 93. During the year the terms of reference for each were reviewed by the Board.

#### **Finance and Audit Committee**

Members of the Finance and Audit Committee are appointed by and from the Board. Key responsibilities are for Finance and Control, Audit and Risk. The Committee met five times during the year under the Chairmanship of Rachel Lomax. On each occasion it received information enabling it to review financial performance and in December and February it gave detailed consideration to the annual budget. Through regular reports from the Internal Auditor and the consideration of the risk register and reports from the National's Compliance group it was able to monitor and review material internal controls and risk management systems. At its meeting in June it reviewed matters relating to the preparation and production of the annual financial statements including accounting policies.

The Finance and Audit Committee also sits as the Remuneration Committee. At its annual meeting in May 2009 it considered the general principles affecting the remuneration packages of the senior management team immediately below the Executive, and the details of the remuneration packages of the Executive.

#### **NT Future Committee**

The Committee is responsible for the NT Future project and comprises

Board members, co-opted external members with particular expertise, the Executive and the Director of Fundraising. The architects, external project manager and quantity surveyor also attend as needed. The Committee met three times to review progress on the project, consider fundraising, approve the RIBA Stage C report and following the consideration of a number of options, recommend to the Board that the project be progressed to Planning submission.

## **The Nominations Committee**

The Nominations Committee is appointed by and from the Board and reviews the structure, size and composition of the Board and, in the light of that review, makes recommendations to the Board with regard to the appointment of new members. Tim Clark took over from John Makinson as Chairman in October 2009. The Committee was active in reviewing the composition of the Board in the light of future vacancies.

# **Development Council**

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

## **Discover Committee**

The Discover Committee comprises a blend of Board members and co-opted members who are experts in the field and 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. Ros Haigh took over as Chair from Andre Ptaszynski on Andre's retirement in March 2010.

# **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, NT Future, Enterprises, diversity, audience experience, and health and safety.

Communication is key and the National aims to engage all its employees and others working at the National in its activities and achievements. All staff are invited to a weekly company meeting led by Nicholas Hytner and information from these meetings and

other new developments and policies are available on the National's intranet. Two presentations have been made to staff on the plans for the NT Master Plan. BECTU, Equity and the Musicians Union are all represented at the National.

The National has a diversity action plan. All staff are required to cooperate with the National's policies and procedures to promote inclusivity and diversity but particular focus has been given to understanding why the National's workforce is not better representative of the UK population, what barriers if any there might be and what measures might be taken.

The Health and Safety team is closely involved in the key risk areas of the organisation and advises and assists with health and safety aspects of productions, special events, accident investigations and training

The National continues on its course to reduce energy consumption and be a responsible building manager by lowering CO2 emissions. Over the last three years, by implementing energy-saving schemes and through a partnership with Philips, savings of some 25% of electricity and gas usage have been achieved. The National has now set a target of a further 32% reduction over the coming years and this will be achieved through ongoing projects. These include the installation of detailed electricity and water metering systems, movement detectors, a combined heat and power plant, new, modern chilling systems, and thermal storage systems.

# **Relationship with Arts Council England**

The National receives approximately 30% 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.

## **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 £10,000 in 2009-10 towards the cost of staging an exhibition 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 \$0.82m in 2009-10 to the National.



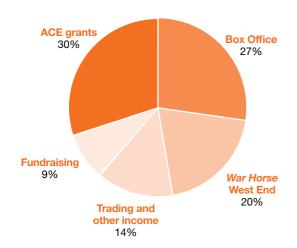


# **Financial Review**

The National achieved a surplus of £0.5m on unrestricted funds for 2009-10 financial year against a budgeted break-even result for the year. This reflected the success of *War Horse* in the West End and the decision of the Trustees to set aside some of the unrestricted surplus to fund high priority capital replacement works. These essential works sit within the NT Future scheme but early action will reduce energy consumption and the risk of equipment failure.

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). It excludes NT Future which is treated as a long-term project spend.

£ 000		£ 000	
17.496	27%	18.935	35%
13,162	20%	0	0%
8,957	14%	9,497	17%
5,546	9%	6,079	11%
19,347	30%	18,930	35%
0		1,156	2%
64,508	100%	54,597	100%
	===/		2221
			68%
10,695	18%	0	0%
1,517	3%	1,767	4%
1,755	3%	1,583	3%
2,295	4%	1,886	4%
7,093	12%	7,101	15%
1,254	2%	1,488	3%
1,251	2%	1,529	3%
202	0%	178	0%
59,765	100%	48,903	100%
252		(107)	
		. ,	
(4,500)		(5, 131)	
495		456	
	£'000  17,496 13,162 8,957 5,546 19,347 0 64,508  33,703 10,695 1,517 1,755 2,295 7,093 1,254 1,251 202 59,765	£'000  17,496 27%  13,162 20%  8,957 14%  5,546 9%  19,347 30%  0  64,508 100%  33,703 56%  10,695 18%  1,517 3%  1,755 3%  2,295 4%  7,093 12%  1,254 2%  1,251 2%  202 0%  59,765 100%	17,496       27%       18,935         13,162       20%       0         8,957       14%       9,497         5,546       9%       6,079         19,347       30%       18,930         0       1,156         64,508       100%       54,597         33,703       56%       33,371         10,695       18%       0         1,517       3%       1,767         1,755       3%       1,583         2,295       4%       1,886         7,093       12%       7,101         1,254       2%       1,488         1,251       2%       1,529         202       0%       178         59,765       100%       48,903



# PRINCIPAL FUNDING SOURCES

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

## **Box Office Income**

Box office income at the National, on tour and from the run of War Horse at the New London Theatre represented 47% of the National's total income. It was a good year at the box office although year-on-year attendances in the Olivier were lower as a result of a two-week closure period to install new power flying equipment and lower attendances for Nation than for War Horse in the Olivier in the prior year.

Attendances for 14 productions at the National were in excess of 90%, with the highest earnings for a single production for the

National Theatre paid attendances (thousands)	2005-06 000s	2006-07 000s	2007-08 000s	2008-09 000s	<b>2009-10</b> 000s
Olivier	302	378	391	402	364
Lyttelton	268	248	246	310	322
Cottesloe	93	96	93	105	98
War Horse					398
Total	663	722	730	817	1,182
Attendance as % of capacity	84%	85%	87%	93%	90%
Attendance as % of capacity  Number of performances:	<b>84%</b> 2005-06	<b>85</b> % 2006-07	<b>87</b> % 2007-08	<b>93</b> % 2008-09	90% 2009-10
• •					
Number of performances:	2005-06	2006-07	2007-08	2008-09	2009-10
Number of performances: Olivier	2005-06	2006-07 358	2007-08 364	2008-09	2009-10 384
Number of performances: Olivier Lyttelton	2005-06 335 355	2006-07 358 359	2007-08 364 339	2008-09 383 376	2009-10 384 393

year being *The Habit of Art* which took £2m at the box office and achieved 100% occupancy.

A total of 108,400 under-18s and college groups attended performances at the NT and the New London Theatre. Under-18s discounts continued to be available for every performance at the NT and the 66,000 tickets sold represented a discount of £620,000 against average ticket price. Membership of the Entry Pass scheme, providing discounted tickets for under-25s, grew to 14,334 people.

The major access initiative – making £10 tickets available – continued to be the Travelex scheme but opening on Sundays has proved a popular new performance day and following the successful pilot in 2008 the decision was taken to programme Sunday performances year-round from July 2009.

The NT has reached audiences who cannot come to the theatre through live broadcast into cinemas and through touring. The pilot season of NT Live, supported with a grant of £150,000 from NESTA and Arts Council England, achieved attendances in 2009-10 of 93,000 and ticket income of £271.000. The NT covered the net cost of the three broadcasts (the remaining two take place in 2010-11). By increasing the number of venues, particularly overseas, there is an expectation that this mission-led initiative to reach more people can break even in the next season. A further audience of 92.000 saw NT touring performances of *The* Pitmen Painters and Phèdre.

## War Horse West End

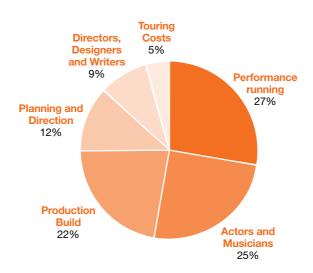
War Horse transferred to the New London Theatre in the West End on 28 March 2009 under NT management. This has been a tremendous success, generating £13.2m box office income and a surplus for the NT of £2.5m. The run has been extended at the New London until October 2011, and a new production will open at Lincoln Center New York in 2011.

# **Arts Council England Funding**

The core revenue grant for 2009-10 was £19,221,000. This represented a 2.7% increase on core grant on the prior year, but a fall from 35% to 30% of total income due to the increase in income from other sources. Funding for 2010-11 was expected to increase by 2.7%, being the final year of a threeyear funding cycle but, following the post-election announcement of cuts to the Arts Council, this was reduced by £100,000 to 2.2%. There is uncertainty around grant funding for 2011-12 and subsequent years and further information is not expected until after the October 2010 spending review.

# **Fundraising**

The development department had a strong year raising £5.5m for revenue activity and a further £0.9m being the first installment of a pledge of £4m towards the NT Future capital project. This represented a small decline in revenue fundraising on the previous year – which had included the biennial Fast Forward gala – but particularly encouraging was the year on year growth in individual giving.



# **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 are operated directly by the National.

Trading benefited from high attendance figures and total profits before the management charge payable to the National were £2.2m.

The National Theatre continues to benefit from its culturally exempt VAT status, which means that there is no VAT on ticket income at the National Theatre but that a proportion of VAT on expenditure is irrecoverable. In 2008-09 there was also a one-off VAT repayment of £1.2 million.

## **REVENUE EXPENDITURE**

## **Production Costs**

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

Total production spend can be analysed as shown above.

There were 26 productions in repertoire at the National during the year, including a new development of three short plays shown early-evening or on dark nights in the Lyttelton.

In addition to the 20 new productions built and staged at the National there were 52 weeks at the New London Theatre, nine weeks of UK touring (2008-09 9 weeks) and 4 weeks of International touring (2008-09 12 weeks).

#### **Discover**

Total spend for the year was £1.5m of which £0.5m was covered by fundraising, £0.3m raised through ticket and fee income and the remainder covered by core funding.

Number of productions (new in brackets):	20	05-06	20	06-07	200	07-08	200	08-09	20	09-10
Olivier	7	(5)	7	(7)	8	(6)	7	(6)	7	(5)
Lyttelton	8	(6)	8	(3)	9	(7)	11	(4)	10	(8)
Cottesloe	9	(8)	8	(7)	9	(6)	8	(7)	9	(7)
	24	(19)	23	(17)	26	(19)	26	(17)	26	(20)

## **Research and Development**

Expenditure on research and development totalled £1.8m, including £1.2m expenditure in the NT Studio, an increase of £0.2m year on year.

# Amplification

Spend in this area increased to £2.3m. This included £0.7m for NT Live, £0.1m for Digital Projects and £0.5m for 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 1% to £12.4m but fell as a proportion of total unrestricted expenditure from 25% to 20%.

# **Capital Expenditure**

Total capital expenditure for the year was £3.3m. Of this £2.6m was funded from the National's designated buildings and equipment fund and a further capital expenditure of £0.7m was funded from the remaining balance of the National's 1996 Lottery award. Spend included £0.9m on the first phase of the replacement of the Olivier

power flying system, £0.4m on improvements front of house, and £1.1m backstage expenditure.

In 2008-09 the Trustees designated £0.8m to be spent on NT Future to take forward the building project to RIBA Stage C. This stage was completed in November 2009 and the project moved forward to Stage D, preparation for planning submission, following the receipt of a grant from the Monument Trust.

The annual transfer from the operations fund to the designated fund was £4.5m compared with £5.1m in 2008-09. This is in excess of the target of £2m per annum and will enable the National Theatre to fund specific capital expenditure projects in 2010-11.

# 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 previously been set at £1.5m. The trustees have reviewed this sum and decided the appropriate level required to maintain financial stability on an on-going basis is now £2m, particularly in light of uncertainty in relation to public funding and box office receipts. £1.25m is held to recognise the volatility in box office revenue as between budget and actual outturn. A further £0.25m reflects the knock-on impact of a reduction in box office attendance on catering profits and £0.5m to reflect uncertainty with future public fundina.

# **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 2010-11 but expenditure beyond this is currently in excess of the sum which could be reasonably anticipated to be covered from normal activities and fundraising sources. A plan is in place which values the essential technical and infrastructure works to be completed in the next five years at £20m. The National is actively fundraising for this work as part of NT Future but as noted above has designated £2m from its surplus for the year to progress the more critical projects.

## **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 - longterm 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 cashflow needs. In selecting suitable cash deposits the policy is to maximise the return and maintain low transaction costs whilst ensuring high levels of capital security by minimising credit risk, and minimising interest rate risk. Deposits and interest rates are reviewed each time the Finance and Audit Committee meets and at 28 March 2010 the cash deposits were spread between three major clearing banks and CCLA. The bank interest earned for the year was £0.1m (2008-09 £0.4m). 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 maximising revenue and increasing access. Arts Council Funding increased by 2.7% in 2009 but cuts are expected in future years.

Payments to employees or individuals represent 55% of total expenditure and Arts Council grants and ticket income represent 77% of income. Over time a disparity between inflation and the increase in Arts Council grant settlement would expose the National to price risk.

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.

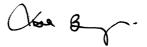
## Interest rate cash flow risks:

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

# **Property Interests**

The National has a lease of its building on the South Bank site from Arts Council England for a term expiring in March 2138. The Building is Grade 2\* listed. The freehold of the Old Vic Annexe

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



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), Peter Bennett-Jones (appointed 24 May 2010), Susan Chinn, Tim Clark, Lloyd Dorfman CBE, Glenn Earle (appointed 12 July 2009), Ros Haigh, Kwame Kwei-Armah, Rachel Lomax, Neil MacGregor, John Makinson, Caro Newling, André Ptaszynski (retired 24 May 2010), Farah Ramzan Golant, Clive Sherling (appointed 23 November 2009), Rt Hon Lord Smith of Finsbury (retired 23 November 2009), and Nicholas Wright (retired 31 December 2009).

# 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 28 March 2010.

By order of the Board

Sir Hayden Phillips, Chairman

28 September 2010

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

We have audited the financial statements of The Royal National Theatre for the period ended 28 March 2010 which comprise the Group Statement of Financial Activities, the Group and Company Balance Sheets, the Group Cash Flow Statement and the related notes. The financial statements have been prepared under the accounting policies set out therein.

# Respective responsibilities of trustees and auditors

The trustees' (who are also the directors of the company for the purposes of company law) responsibilities 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) and for being satisfied that the financial statements give a true and fair view 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 company's members as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006 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, have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, and have been prepared in accordance with the Companies Act 2006. 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 company has not kept adequate accounting records, if the company's financial statements are not in agreement with the accounting records and returns, if we have not received all the information and explanations we require for our audit, or if certain disclosures of trustees' remuneration specified by law are not made.

We read the other information contained in the Annual Report, and consider whether it is consistent with the audited financial statements. This other information comprises only the Trustees' Report, the

Chairman's Statement, the Director's Report and all of the other information listed on the contents page. We consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the financial statements. Our responsibilities do not extend to 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's and the 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 of the state of the group's and company's affairs as at 28 March 2010 and of the group's incoming resources and application of resources, including its income and expenditure and cash flows, for the year then ended;
- the financial statements have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- the financial statements have been prepared in accordance with the Companies Act 2006; and
- the information given in the Annual Report is consistent with the financial statements.

Ian Dixon (Senior Statutory Auditor)

For and on behalf of **PricewaterhouseCoopers LLP**Chartered Accountants and Statutory Auditors

London

28 September 2010

# **Financial Statements**

# **GROUP STATEMENT OF FINANCIAL ACTIVITIES**

for the 52 weeks ended 28 March 2010

Incoming resources	Note	Unrestrict Operations I £'000			ted Funds Long Term £'000	52 Weeks to 28 March 2010 Total £'000	52 Weeks to 29 March 2009 Total £'000
Incoming resources from generated funds:							
Voluntary income	2, 3	24,074	55	819	1,388	26,336	25,708
Activities for generating funds	25	7,815	-	-	-	7,815	7,790
Investment income		99	-	-	3	102	394
Incoming resources from charitable activities	4	31,701	-	-	-	31,701	21,407
TOTAL incoming resources	20	63,689	55	819	1,391	65,954	55,299
Resources expended							
Costs of generating funds:							
Costs of generating voluntary income		1,254	-	-	-	1,254	1,488
Costs of trading operations	25	7,093	-	-	-	7,093	7,101
Charitable activities	5	50,145	3,312	1,071	2,378	56,906	44,228
Governance costs	5	202	-	-	-	202	178
TOTAL resources expended	20	58,694	3,312	1,071	2,378	65,455	52,995
Net incoming / (outgoing) resources before transfers		4,995	(3,257)	(252)	(987)	499	2,304
Gross transfers between funds:							
Capital & maintenance reserve	20	(4,500)	4,500	-	-	-	-
Net movement in funds		495	1,243	(252)	(987)	499	2,304
Reconciliation of funds							
Total funds brought forward	20	1,454	7,830	443	11,445	21,172	18,868
TOTAL funds carried forward	20	1,949	9,073	191	10,458	21,671	21,172

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

## **BALANCE SHEET**

at 28 March 2010

		Group	Company	Group	Company
		as at 28 March	as at 28 March	as at 29 March	As at 29 March
		2010	2010	2009	2009
	Note	£'000	£'000	£,000	£,000
Fixed assets					
Tangible fixed assets	15	13,235	13,235	14,341	14,341
Investments	16	197	197	198	198
Total fixed assets		13,432	13,432	14,539	14,539
Current assets					
Stock	17	323	87	299	66
Cost of productions not yet opened		255	255	1,308	1,308
Debtors	18	2,416	2,993	1,827	2,939
Short term deposits		680	-	1,136	-
Cash at bank and in hand		14,532	14,522	11,214	11,208
Total current assets		18,206	17,857	15,784	15,521
Creditors: amounts falling due within one year	19	(9,967)	(9,613)	(9,151)	(8,883)
Net current assets		8,239	8,244	6,633	6,638
TOTAL NET ASSETS	21	21,671	21,676	21,172	21,177
Represented by:					
Operations fund	20	1,949	1,954	1,454	1,459
Designated funds	20	9,073	9,073	7,830	7,830
Total unrestricted funds		11,022	11,027	9,284	9,289
Restricted funds	20	10,649	10,649	11,888	11,888
TOTAL FUNDS	20	21,671	21,676	21,172	21,177

The financial statements were approved by the Board of Directors on 28 September 2010 and signed on its behalf by:

Sir Hayden Phillips

Chairman

Rachel Lomax Director

71

## **GROUP CASH FLOW STATEMENT**

		Group 52 Weeks to 28 March 2010	Group 52 Weeks to 29 March 2009
	Note	£'000	£'000
Net cash inflow from operating activities	i	5,993	6,727
Returns on investment: interest received		128	436
Capital expenditure and financial investment			
Payments to acquire fixed assets		(3,259)	(3,413)
Total capital expenditure and financial investment		(3,259)	(3,413)
Management of liquid resources			
Decrease / (increase) in short term deposits		456	(250)
Increase in cash in the year	ii	3,318	3,500
i NET CASH INFLOW FROM OPERATING ACTIVITIES			
T NET CASH INFLOW FROM OPERATING ACTIVITIES		2010 £'000	2009 £'000
Net incoming resources before transfers		499	2,304
Interest receivable		(102)	(394)
Increase in stock		(24)	(12)
Decrease in work in progress		1,053	(986)
Increase in debtors		(594)	418
Increase in creditors and provisions		816	1,326
Depreciation and amortisation charge		4,345	4,071
Net cash inflow from operating activities		5,993	6,727

#### **ii ANALYSIS OF NET CASH RESOURCES**

	As at 29 March		As at 28 March
	2009	Cashflow	2010
	£'000	£'000	£'000
Cash in hand	11,214	3,318	14,532
Short term deposits	1,136	(456)	680
TOTAL	12,350	2,862	15,212
iii RECONCILIATION OF NET CASHFLOW TO MOVEMENT IN N	IET FUNDS	2010 £'000	2009 £'000
Increase in cash in the year		3,318	3,500
Cash (outflow) / inflow from increase in liquid resources		(456)	250
Movement in net funds in the year		2,862	3,750
Net funds at 29 March 2009		12,350	8,600
Net funds at 28 March 2010		15,212	12,350

## **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 2006, and the recommendations of the Statement of Recommended Practice "Accounting and Reporting by Charities" ("the SORP") issued in March 2005. The Charity has adapted the Companies Act formats to reflect the Charities SORP and the special nature of its activities. The principle accounting policies adopted in the preparation of the financial statements are set out below.

#### **B GROUP FINANCIAL STATEMENTS**

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

A separate statement of financial activities and income and expenditure account are not presented for the Charity itself as permitted by Section 408 of the Companies Act 2006 and paragraph 397 of the SORP. The net expenditure of the company for the year was £750,000 (2009:£1,075,000).

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

#### C LEASE OF THE NATIONAL

The National holds a lease on its building from its freeholder, Arts Council England, at a peppercorn rent. This lease expires in 2138. Under the terms of the lease, the National is responsible for maintaining the fabric of the building and its mechanical and electrical equipment. In order to meet this obligation, funds are transferred from the National's own resources, namely the operations fund, to a buildings and equipment reserve (see note 20).

#### **D** FIXED ASSETS AND DEPRECIATION

Fixed assets are held at cost less accumulated depreciation within the relevant fund. Only assets over £2,000 are capitalised. This has been increased from £1,000 following a review during the year and reflecting the increase in the cost of items considered to have a life of more than one year. The effect on the prior year would be to reduce the expenditure capitalised by £50,000.

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

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

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

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

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

#### E STOCK

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

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

# F COSTS OF NEW PRODUCTIONS NOT YET OPENED

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

#### **G INCOMING RESOURCES**

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

#### **Voluntary Income**

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

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

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

balance sheet date.

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

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

#### **Activities for Generating Funds**

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

# Incoming Resources from Charitable Activities

Incoming resources from charitable activities comprises:

#### Box office income:

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

#### All other income:

- income from NT Discover performances, NT Live ticket income, events and workshops
- exploitations and rights, mailing list subscription and other sundry income

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

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

#### **Investment Income**

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

#### **H RESOURCES EXPENDED**

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

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

- performances at the South Bank or elsewhere under direct management
- performances on tour
- NT Discover (education and participation work)
- research and development (including the NT Studio and commissioning costs)
- amplification of the NT's objectives (including Archive, NT Live, Watch This Space, Platforms and Foyer Music)

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.

#### I OPERATING LEASES

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

#### **J PENSIONS**

The National offers a stakeholder scheme to its employees and contributes to defined contribution schemes for certain of its other employees (see note 13). These costs are expensed in the Statement of Financial Activities as they become payable.

#### K 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 cost of charitable activities, where it is incurred. Irrecoverable VAT on capital expenditure has been capitalised and will be written off over the life of the assets.

#### L FOREIGN CURRENCIES

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

#### **M FUNDS**

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

## 2 VOLUNTARY INCOME - ANALYSIS BY FUND TYPE

Arts Council England:		ricted Funds Designated £'000	Restr Projects £'000	ricted Funds Long Term £'000	52 Weeks to 28 March 2010 Total £'000	52 Weeks to 29 March 2009 Total £'000
Revenue grant	19,221	_	_	_	19,221	18,716
Capital and other grants	10,221		126	444	570	214
Total Arts Council	19,221	-	126	444	19,791	18,930
Other voluntary income:						
Performances	1,144	-	56	-	1,200	1,205
Discover	-	-	190	-	190	622
Research & development	-	-	115	-	115	65
Amplification	-	-	215	-	215	243
Long term projects	-	-	-	927	927	591
NT Live	-	-	117	-	117	-
General activity	3,709	55	-	17	3,781	4,052
Total other	4,853	55	693	944	6,545	6,778
TOTAL voluntary income	24,074	55	819	1,388	26,336	25,708

## 3 VOLUNTARY INCOME - ANALYSIS BY INCOME TYPE

	2010 £'000 Sponsorship	2010 £'000 Donations, subscriptions & legacies	2010 £'000 Grants	2010 £'000 Total	2009 £'000 Total
Arts Council England	-	-	19,791	19,791	18,930
Performances	1,144	27	29	1,200	1,205
Discover	-	-	190	190	622
Research & development	-	25	90	115	65
Amplification	-	33	182	215	243
Long term projects	-	18	909	927	591
NT Live	-	20	97	117	-
General activity	-	3,729	52	3,781	4,052
Total other	1,144	3,852	1,549	6,545	6,778
TOTAL voluntary income	1,144	3,852	21,340	26,336	25,708

## 4 TOTAL INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	2010 £'000 Total	2009 £'000 Total
National Theatre box office		
Olivier	5,916	7,813
Lyttelton	8,164	7,584
Cottesloe	1,823	2,066
War Horse in the West End	13,162	-
	29,065	17,463
Touring - England & Wales	701	383
Touring - other countries	426	718
NT Live	271	_
Other box office	195	371
	1,593	1,472
Prior year VAT recovery	-	1,156
Exploitation and rights	398	224
Discover	250	429
Other income	395	663
	1,043	2,472
TOTAL incoming resources from charitable activities	31,701	21,407

All income from charitable activities is unrestricted.

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

## 5 COSTS OF CHARITABLE ACTIVITIES AND GOVERNANCE COSTS

	2010 £'000 Unrestricted direct costs	2010 £'000 Unrestricted support costs		£'000 Unrestricted Designated	2010 £'000 Restricted total costs	2010 £'000 Total	2009 £'000 Total
Performances – NT	22,535	9,943	32,478	-	52	32,530	32,316
Performances – War Horse	10,695		- 10,695	-	-	10,695	-
Performances – touring	1,095	78	1,173	-	-	1,173	1,055
Discover	621	389	1,010	-	507	1,517	1,767
Research & development	1,294	330	1,624	-	161	1,785	1,604
Amplification	1,287	627	1,914	1,013	685	3,612	1,886
	37,527	11,367	48,894	1,013	1,405	51,312	38,628
Depreciation and related costs	-	-	-	2,299	2,044	4,343	4,071
Non recoverable VAT costs*	1,251	-	1,251	-	-	1,251	1,529
	1,251	-	1,251	2,299	2,044	5,594	5,600
TOTAL costs of charitable activities	38,778	11,367	50,145	3,312	3,449	56,906	44,228
Governance costs	152	50	202	-	-	202	178

Further analysis of expenditure by fund type is given in Notes 7, 8, 9 and 10. \*Under cultural exemption, the National is not able to fully recover input VAT.

#### **6 ANALYSIS OF SUPPORT COSTS**

	2010 £'000 Promotion	2010 £'000 Theatre operations	2010 £'000 Support services	2010 £'000 Total	2009 £'000 Total
Trading operations	-	365	629	994	996
Charitable activities:					
Performances – NT	2,737	4,403	2,803	9,943	9,977
Performances – touring	-	-	78	78	40
Discover	138	134	117	389	416
Research & development	46	173	111	330	302
Amplification	115	298	214	627	511
	3,036	5,008	3,323	11,367	11,246
Governance	-	35	15	50	49
Total support costs	3,036	5,408	3,967	12,411	12,291
Allocated costs include:  Operating lease rentals:				2010 £'000	2009 £'000
Plant and machinery				22	23
Land and buildings				218	218
				240	241
Auditors' remuneration:					
Group audit fee				49	49
Tax and other fees				3	3
				52	52

Included within the group audit fee is £6,100 (2009: £6,100) in respect of Royal National Theatre Enterprises Limited.

Promotion comprises Marketing and Press. Theatre Operations comprises Front of House, Building Services, Insurance, Cleaning and Security. Support Services comprises Finance, IT, Personnel, Pensions, and Staff Canteen net of cost recoveries of £507,000 (2009: £515,000).

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

	2010 £'000	2010 £'000	2010 £'000	2009 £'000
	Unrestricted	Restricted projects	Total	Total
National Theatre:				
Capitalisation & running costs	15,621	39	15,660	15,336
Workshops & stages	11,413	13	11,426	11,344
Producing & direction	5,444	-	5,444	5,636
	32,478	52	32,530	32,316
War Horse in the West End	10,695	-	10,695	-
Touring - England & Wales	877	-	877	637
Touring - other countries	296	-	296	418
	11,868	-	11,868	1,055
TOTAL expenditure	44,346	52	44,398	33,371

## 8 ANALYSIS OF EXPENDITURE ON DISCOVER BY FUND TYPE

	2010 £000 Unrestricted	2010 £000 Restricted projects	2010 £000 Total	2009 £'000 Total
New Connections	42	262	304	482
Digital	80	=	80	119
Secondary & further education	8	71	79	110
Primary education	98	102	200	235
Innovation & new audiences	11	=	11	50
Training & development	120	=	120	244
Other (including department costs)	651	72	723	527
TOTAL expenditure	1,010	507	1,517	1,767

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

	2010 £'000 Unrestricted	2010 £'000 Restricted projects	2010 £'000 Restricted long term	2010 £'000 Total	2009 £'000 Total
NT Studio	1,075	131	30	1,236	1,040
Commissioning new scripts	348	-	-	348	410
Associates and other research & development	201	-	-	201	154
TOTAL expenditure	1,624	131	30	1,785	1,604

## 10 ANALYSIS OF EXPENDITURE ON AMPLIFICATION BY FUND TYPE

	2010 £'000 Unrestricted	2010 £'000 Unrestricted Designated	2010 £'000 Restricted projects	2010 £'000 Total	2009 £'000 Total
Outdoor events & exteriors programme	494	-	22	516	592
Platforms & foyer music	286	-	-	286	287
Archive	136	-	3	139	194
Access	81	-	10	91	104
NT Future	350	1,013	304	1,667	442
NT Live	502	-	164	666	-
Digital & other initiatives	65	-	182	247	267
TOTAL expenditure	1,914	1,013	685	3,612	1,886

## 11 STAFF COSTS AND NUMBERS

Group and Company	2010	2009
	£'000	£'000
Wages and salaries	29,561	24,614
Social security costs	2,903	2,470
Other pension costs	701	597
	33,165	27,681

Average full time equivalents employed in the year: \*

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

	2010 Number	2009 Number
Artistic	202	160
Technical and production	325	310
Trading and front of house	266	248
Education, touring, NT Studio and other projects	47	43
Marketing and box office	57	54
Support services	49	54
Engineering	26	27
Fundraising	19	21
	991	917

As at 28 March 2010, the National employed 462 (2009: 453) staff on permanent full-time contracts and 108 (2009: 96) on part-time contracts. In addition, consistent with the National's activities as a repertory theatre, 963 (2009: 934) people were employed on short-term contracts, including actors and musicians during the year.

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

	2010	2009
	Number	Number
£60,001-£70,000	6	8
£70,001-£80,000	1	1
£80,001-£90,000	1	1
£110,001-£120,000	1	1
£130,001-£140,000	1	1
£160,001-£170,000	1	1
	11	13

Pension contributions of £50,493 (2009: £71,477) were made to defined contribution schemes for the above members of staff during the year.

#### 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 £393 (2009: £2,212) 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 £701,000 (2009: £597,000) with £8,000 (2009: £67,000) 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**

Cost	Freehold Land & Buildings £'000	Leasehold Improve -ments £'000	Equipment £'000	Work in progress £'000	Total £'000
As at 29 March 2009	6,635	34,096	19,835	1,094	61,660
Additions	-	426	2,469	364	3,259
Disposals	-	-	(115)	(22)	(137)
Transfers from work in progress	-	203	784	(987)	-
As at 28 March 2010	6,635	34,725	22,973	449	64,782
Depreciation As at 29 March 2009	246	30,016	17,057		47,319
Charge for year	114	1,316	2,913	-	4,343
Disposals	-	-	(115)	-	(115)
As at 28 March 2010	360	31,332	19,855	-	51,547
Net book value					
As at 28 March 2010	6,275	3,393	3,118	449	13,235
As at 29 March 2009	6,389	4,080	2,778	1,094	14,341

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 £2,281,811.

#### **16 INVESTMENTS**

	Group	Company	Group	Company
	2010	2010	2009	2009
	£'000	£'000	£'000	£,000
20-year gilt	197	197	198	198
TOTAL	197	197	198	198

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

	Group	Company	Group	Company
	2010	2010	2009	2009
	£'000	£'000	£'000	£,000
Goods for resale	237	-	233	-
Consumable items	86	87	66	66
TOTAL	323	87	299	66

## **18 DEBTORS**

	Group 2010 £'000	2010 £'000	Group 2009 £'000	2009 £'000
Trade debtors	757	643	486	464
Due from subsidiary	-	793	-	1,256
Arts Council capital grants	117	117	-	-
Other debtors	379	379	354	354
Prepayments and accrued income	1,163	1,061	987	865
TOTAL	2,416	2,993	1,827	2,939

## 19 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group 2010 £'000	Company 2010 £'000	Group 2009 £'000	Company 2009 £'000
Trade creditors	700	491	1,541	1,390
Taxation and social security	1,231	1,231	863	863
Advance bookings	2,929	2,929	2,699	2,699
Other creditors and accruals	4,448	4,303	3,004	2,887
Deferred income	659	659	1,044	1,044
TOTAL	9,967	9,613	9,151	8,883

20 FUNDS	Balance at 29 March 2009 £'000	Income £'000	Expenditure £'000	Transfers £'000	2010
UNRESTRICTED:					
Operations fund *	1,454	63,689	(58,694)	(4,500)	1,949
Designated:					
Building and equipment fund	7,465	55	(2,249)	3,487	8,758
NT Future	-	-	- (1,013)	1,013	•
Front of house capital	365	-	- (50)		319
TOTAL Designated funds	7,830	55	(3,312)	4,500	9,07
TOTAL Unrestricted funds	9,284	63,744	(62,006)	-	11,022
RESTRICTED: Long term funds					
NT Future	-	900	(304)	-	590
ACE Lottery fund	5,377	444	(1,647)	-	4,174
Studio refurbishment fund	5,550	17	(183)	-	5,384
Musical fund	104	30	(30)	-	104
Other restricted funds	414	-	- (214)	-	200
TOTAL Long term funds	11,445	1,391	(2,378)	-	10,45
RESTRICTED: Project funds DISCOVER					
New Connections	262	-	- (262)	-	
Secondary & Further Education	53	18	(71)	-	
Primary	-	102	(102)	-	
Discover Mobile	40	40	(35)	-	4
Other Discover	12	30	(37)	-	!
PERFORMANCE			(5.5)		
Productions	-	56	(52)	-	•
RESEARCH & DEVELOPMENT Studio projects	-	151	(131)	_	20
AMPLIFICATION	_	101	(131)		21
Step Change	11	43	(43)	_	1
Watch this Space	-	22	( - /	_	_
NT Live	32	132	` '	_	
Other amplification	33	225	( - /		100
TOTAL Project funds	443	819	(1,071)		19
TOTAL Project funds	440	019	(1,071)		
TOTAL Restricted funds	11,888	2,210	(3,449)	-	10,649
TOTAL FUNDS	21,172	65,954	(65,455)	-	21,67
*Analysis of unrestricted funds held between	en parent and subsic	diary:			
Unrestricted retained surplus held by the Unrestricted retained deficit held by Roya		ntorprisos I i	td		1,95
Group unrestricted operations fund	a rvational meatre E	incipilses Li	ıu		1,94

#### **DESIGNATED FUNDS**

## **Buildings and Equipment Fund**

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

£3,487,000 (2009: £5,131,000) 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.

#### **NT Future**

£1,013,000 was transferred from the Buildings and Equipment Fund for the development of the NT's building project to RIBA Stage C.

## **Front of House Capital Fund**

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

#### RESTRICTED FUNDS

#### **LONG-TERM FUNDS**

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

#### **NT Future**

The restricted fund represents the receipt of the first instalment of a pledge of a £4m grant in relation to NT Future and spend on developing the project to completion of Stage C. The scheme was submitted for planning permission in June 2010.

## **ACE Lottery Fund**

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

#### Studio Refurbishment Fund

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

#### **RNT Musical Fund**

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

In 2010, £30,000 (2009: £21,000) was drawn down from the Musical Fund as a contribution towards work at the NT Studio.

#### **PROJECT FUNDS**

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

#### **Discover Projects**

The Discover Project Fund represents restricted funding and related expenditure for participation projects 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, including NT Live.

## 21 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Fixed assets	Cash	Other net assets / (liabilities)	Total net assets at 28 March 2010	Total net assets at 29 March 2009
LINDECTRICTED	£'000	£'000	£'000	£'000	£'000
UNRESTRICTED: Operations fund	-	8,923	(6,974)	1,949	1,454
		2,020	(0,01.4)	1,0 10	.,
Designated:					
Building and equipment fund	4,275	4,483	-	8,758	7,465
Front of house capital	314	1	-	315	365
TOTAL Designated funds	4,589	4,484	-	9,073	7,830
TOTAL Unrestricted funds	4,589	13,407	(6,974)	11,022	9,284
RESTRICTED: Long term funds					
NT Future	=	596	=	596	-
ACE Lottery fund	3,292	882	-	4,174	5,377
Studio refurbishment fund	5,354	30	-	5,384	5,550
Musical fund	-	104	-	104	104
Other restricted funds	-	2	198	200	414
TOTAL Long term funds	8,646	1,614	198	10,458	11,445
RESTRICTED: Project funds DISCOVER					
Discover Mobile	-	45	-	45	-
New Connections	-	-	-	-	262
Secondary & further education	-	-	-	-	53
Other Discover	-	5	-	5	52
PERFORMANCE					
Productions	-	4	-	4	-
RESEARCH & DEVELOPMENT					
Studio Projects	-	20	-	20	-
AMPLIFICATION					
Step Change	-	11	-	11	11
Other amplification	-	106	-	106	65
TOTAL Project funds	-	191	-	191	443
TOTAL Restricted funds	8,646	1,805	198	10,649	11,888
TOTAL FUNDS	13,235	15,212	(6,776)	21,671	21,172

# 22 CAPITAL COMMITMENTS: GROUP AND COMPANY

	2010 £'000	2009 £'000
Air handling units	-	114
Wireless network (WiFi)	-	110
Other	-	145
Approved and contracted	-	369

The amount payable within one year is £nil (2009: £369,000).

#### 23 RELATED PARTY TRANSACTIONS

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

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

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

On 28 March 2010, the National Theatre held  $\mathfrak{L}732,000$  (2009:  $\mathfrak{L}1.0m$ ) of advance ticket sales, which was owed to New London Theatre Limited and the National Theatre owed New London Theatre Limited  $\mathfrak{L}176,000$  (2009:  $\mathfrak{L}30,000$ ) for the use of the theatre to the year end date.

Kwame Kwei-Armah, a member of the Board, is also a playwright, and received a total of £420 during the year (2009: £294) for directing a workshop at the Studio and hosting a platform. These amounts are consistent with standard NT rates.

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

#### 24 OPERATING LEASE COMMITMENTS: GROUP AND COMPANY

At 28 March 2010 the National was committed under non-cancellable operating leases to make the following payments during the next year:

201 £'00	-	2009 £'000
Equipment leases which expire within one year	7	6
Equipment leases which expire within two to five years	15	20
	22	26
Property leases which expire within two to five years 21	8	-
Property leases which expire in over five years	-	218
24	Ю	244

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 (RNTE)

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

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

2010 £'000	
Turnover 8,309	
Consolidation adjustments (494	(501)
Activities for generating funds: trading operations 7,819	7,790
Interest receivable 1	<b>1</b> 42
7,820	7,832
Cost of sales (6,077	) (6,108)
Administrative expenses (994	(996)
Consolidation adjustments (22)	) 3
Cost of trading operations (7,093	(7,101)
Net surplus reported in group financial statements 73	<b>3</b> 731
Add back consolidation adjustments 510	498
Net surplus for the year reported in RNTE 1,24	1,229
Gift aid due to parent company (1,249)	) (1,229)
Retained in the subsidiary	

The National Theatre charged administrative expenses of 12% of turnover resulting in a payment to the National of £994,000 (2009: £996,000).

# 25 COMMERCIAL TRADING OPERATIONS AND INVESTMENT IN TRADING SUBSIDIARY (cont'd)

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

	Subsidiary 2010 £'000	Subsidiary 2009 £'000
Current assets	1,143	1,519
Creditors: amounts falling due within one year	(1,148)	(1,524)
	(5)	(5)
Represented by: Share capital and reserves	(5)	(5)
Retained deficit	(5)	(5)

## ii) National Theatre Productions Limited

The company, which has been dormant, will re-commence trading during the 2010-11 financial year and its main activity will be the commercial exploitation of *War Horse*. At a meeting of the Board of Directors on 21 June 2010, the current directors, Nick Starr and Lisa Burger, approved the appointment of new directors and the Chairman. The directors of the company from 22 June 2010 are therefore:

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

Nick Starr

Issued share capital: 2 ordinary shares of £1 each



# NT Associates and Committee Membership

#### NT ASSOCIATES

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

Associate Producer Pádraig Cusack

## **COMMITTEE MEMBERSHIP**

at 28 March 2010

#### **Development Council**

Lady Susan Chinn, Chairman Royce Bell Tony Bloom Dr Neil Brener Sarah Brener Russ Carr Caroline Cormack Ian Cormack Simon Dingemans Glenn Farle Natasha Graham David Hall Rosie Hytner Kwame Kwei-Armah Celine Lowrey Danielle Nav 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 Havden Phillips GCB DL Rt Hon Lord Smith of Finsbury

#### **NT Future Committee**

Lisa Burger John Campbell Susan Chinn Tim Clark Glenn Earle Ros Haigh David Hall Nicholas Hytner Rachel Lomax John Makinson, Chairman Sir Hayden Phillips GCB DL John Rodgers Nick Starr

#### **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 Ptaszvnski, Chairman Nick Starr

#### HONORARY COUNCIL

Dr David Cohen CBE Iain Davidson Justin Dowley **David Dutton** Michael Gee Michael Grade CBE Robert Norbury Oliver Prenn Lois Sieff OBE Tony Thompson Max Ulfane

Sir David Bell





## NT HEADS OF DEPARTMENT

Casting Alastair Coomer Caterina Patrick Harrison Development John Rodgers Discover Programme Alice King-Farlow Engineering Kieron Lillis Finance Fern Stoner Front of House John Langley General Counsel Peter Taylor Information Technology Joe McFadden Marketina Heather Clark Charrington Music Matthew Scott NT Future Project Paul Jozefowski NT I ive David Sabel Personnel Tony Peers **Planning** Daisv Heath Platforms/WTS Festival Angus MacKechnie Press Lucinda Morrison **Print & Publications** Lvn Haill Production Mark Dakin Studio Purni Morell

Voice

Jeannette Nelson

#### **PHOTO CAPTIONS**

## Page 2

Photo Stephen Cummiskey
Page 4

Amanda Hale, Jason Watkins and Sinead Matthews in *Our Class* Photo Robert Workman

#### Page 8

Richard Griffiths, Adrian Scarborough and Alex Jennings in The Habit of Art Photo Johan Persson

Page 12

Anthony Calf in The Power of Yes Photo Catherine Ashmore

#### Page 14

Fiona Shaw and Simon Russell Beale in London Assurance Photo Catherine Ashmore

#### Page 16

Julian Bleach, Adrian Schiller and Southbank Sinfonia in Every Good Boy Deserves Favour Photo Simon Annand

#### Page 18

Dominic Cooper and Helen Mirren in *Phèdre* Photo Catherine Ashmore

#### Page 21

Above, clockwise from top: Paul Ready, Hattie Morahan, Ian Hart and Lindsey Coulson in Three More Sleepless Nights Below: Brian Cox in Lolita

Photos: Richard Hubert Smith

#### Page 23

Alexander Andreou in *The Black Album* Photo Talula Sheppard John Lithgow in *Stories by Heart* Photo Joan Marcus

#### Page 25

Inua Ellams in
The 14th Tale
Photo Ed Collier
Justine Mitchell,
Conleth Hill, Pip
Carter, Nick Fletcher,
Paul Higgins, Richard
Henders and Daniel
Flynn in
The White Guard
Photo Catherine Ashmore

#### Page 27

Tamsin Greig and Jessica Raine in *Gethsemane* Photo Catherine Ashmore Michael Hodgson, Christopher Connel

Michael Hodgson, Christopher Connel, Deka Walmsley, Brian Lonsdale and David Whitaker in The Pitmen Painters Photo Keith Pattison

# Page 31 Martin Marquez,

Fiona Shaw and Duke Special in Mother Courage and Her Children Photo Anthony Luvera Angus Wright, Mark Arends and Helena Lymbery in

The Cat in the Hat

Photo Stephen Cummiskey

#### Page 32

Edward Evans, Nicholas Clayton, Niamh McCann and Ross Devlin in Primary Shakespeare Twelfth Night

Photo Clare Park
Jason Thorpe in Nation

## Photo Johan Persson Page 36

Say What You Like in Watch This Space Photo Ludovic des Cognets Page 38

Landscape Photographer of the Year exhibition Photo James Swan

#### Page 40

NT Studio
Photo Ludovic des Cognets
Page 43

Kwame Kwei-Armah Photo Gemma Mount

#### Page 44

Connections 2009
Top: Blackout
performed by Theatre
Royal Plymouth Young
Company Hubs.
Below: Dirty Dirty
Princess by Debden
Park High School,
Loughton
Photos Simon Annand

## Page 49

Michelle Terry in All's Well That Ends Well Photo Simon Annand

## Page 50

Lydia Wilson and Laura Elphinstone in *Pains of Youth* Photo Mike Hoban

#### Page 52

Paul Ritter and Michela Meazza in Really Old, Like Forty Five Photo Johan Persson

#### Page 57

Chuk Iwuji, Joy Richardson and Anna Chancellor in *The Observer* Photo Nobby Clark

#### Page 58

Hattie Morahan in Time and the Conways Photo Manuel Harlan

## Page 93

Nonso Anozie (centre) and the company in Death and the King's Horseman Photo Robbie Jack

#### Page 94

War Horse
Photo Simon Annand
Inside back cover

Photo Stephen Cummiskey



