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

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

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

‘What we’ve sought to do with our work is to be ambitious and very popular, not because we want to be commercial but because those were the goals of [Shakespeare’s] theatre that sprung from the south bank of this river 400 years ago. I’ve always had an impresario’s interest in developing productions – whether new or old – that would be as interesting as possible to as many people as possible.’

Nicholas Hytner, New York Times, September 2011
Board Members
Chairman John Makinson
Peter Bennett-Jones
Ursula Brennan
Dominic Casserley
Susan Chinn CBE
Tim Clark
Howard Davies
Lloyd Dorfman CBE
Glenn Earle
Aminatta Forna
Farah Ramzan Golant CBE
Ros Haigh
Neil MacGregor
Kate Mosse
James Purnell
Tessa Ross
Clive Sherling

Executive
Director*
Nicholas Hytner
Executive Director
Nick Starr
Chief Operating Officer
Lisa Burger
Deputy Executive Director
Kate Horton
(joined May 2012)

Associate Directors
Sebastian Born
Howard Davies
Marianne Elliott
Katie Mitchell
Rufus Norris
Ben Power
Bijan Sheibani

Bankers
Coutts & Co
440 Strand, London
WC2R 0QS

Auditors
PricewaterhouseCoopers LLP
7 More London Riverside
London SE1 2RT

*The term “Director” is a traditional title used at the National. Neither the Directors, the Associate Directors, nor other members of the Executive are directors under the Companies Act, 2006.
Our Purpose
The National Theatre is dedicated to the constant revitalisation of the great traditions of the British stage and to expanding the horizons of audiences and artists alike. In its three theatres on the South Bank in London, it presents an eclectic mix of new plays and classics from the world repertoire with seven or eight productions in repertory at any one time. The National Theatre aspires to reflect in its repertoire the diversity of the nation’s culture.

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

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

Our Objectives
— The Artistic Programme and Artistic Development. The NT presents a balanced artistic programme, staging around 20 productions a year from the whole of world drama, with a specific responsibility for the creation of new work and representing the widest range of voices
— Audiences. The NT is tireless in trying to reach more people, broaden our audiences and give them an unparalleled experience
— Learning & Engagement. The NT aims to be an inspirational, internationally recognised resource for lifelong learning about and through theatre
— Leadership. As a national theatre, the NT takes responsibility for fostering the health of the wider British theatre
— Sustainability. The NT operates in a financially and environmentally responsible manner, whilst striving to increase self-generated income
— Innovation. The NT actively considers the way in which it operates, and strives to innovate in all areas of its activity.
The National Theatre often seemed an inadequate designation of the work, and reputation, of our organisation during the 12 months covered by this review. War Horse, a production that began life in the confines of the NT’s Studio in London, has since prospered, creatively and commercially, around the world. The huge success of One Man, Two Guvnors on the Lyttelton stage has since been matched in the commercial theatre both in London and in New York. Our NT Live cinema broadcasts of National Theatre productions, and the growing worldwide audience for our digital programmes and platforms, have helped to ensure that the National maintains its reputation as the most active and ambitious performing arts organisation of its kind anywhere in the world.

We are, at the same time, emphatically the National Theatre, filling our three houses on the South Bank with a range of repertory that draws on the great traditions of British theatre but also attracts new audiences to new plays and new writers.

It is a challenging agenda, and it gets more challenging by the year. Yet the management team led by Nicholas Hytner, our Director, Nick Starr, our Executive Director, and Lisa Burger, our Chief Operating Officer, have shown that they possess the skills, experience and ambition to keep developing an organisation that is enormously more complex and diverse than the National Theatre that they inherited a decade ago. Income has doubled – to £80m – over that period, but even that statistic scarcely does justice to the increase in the NT’s reach and to the scale of its creative accomplishments. Last year the NT gave 1,746 performances of 27 productions to an audience of 2.3m people. In 2012 its productions will account for 38% of all tickets bought by playgoers in London, the most demanding and exciting theatre capital in the world.

The physical structure of the National Theatre, designed in a different era for a different set of priorities, is no longer fit for the purpose. So we have embarked on a £70m project to enlarge, modernise and enhance the NT, making it more attractive and accessible to visitors, and better able to fulfil our public purpose as a centre for theatre craft and education. I am delighted to report that we have commitments already for £59m of our total target, though no-one is pretending that the next £11m will be easy to find in this difficult economic and financial environment.

Two valued colleagues retired from the Board this year: Kéranse Kwei-Armah, who stepped down to become Artistic Director of Baltimore’s Center Stage, and Rachel Lomax, who also chaired the NT’s Finance & Audit Committee. We welcomed three new directors: Dominic Cressley, Aminatta Forna and Tess Roos.

It remains only for me to thank everyone who in one way or another enables this remarkable institution to keep doing the extraordinary work that it does: our statutory donors, Arts Council England in particular; the many companies, trusts, foundations and private individuals who give us financial support; the artists, on and off the stage, who maintain the NT’s creative standards; the audiences, new and old, who buy almost all the tickets that we make available; and the team at the National, led by Nicholas, Nick and Lisa, who show us year after year what’s possible with a limited budget and an unlimited imagination.
I am writing this the day after the world was beguiled, intrigued and dazzled by Danny Boyle’s Olympic opening ceremony: an event that used every weapon in the creative armoury to create an exciting and truthful vision of London and the whole country.

There seems to be no limit to the confidence and creativity of London’s great cultural institutions. Investment in the arts since the mid-90s has come from more than one source – principally from the government but also from the Lottery and from charitable trusts, corporate sponsors and individual philanthropists. Although we all of us face a less certain future, the cultural triumphs of the first half of 2012 have demonstrated across the board that London is indeed, in one respect at least, the world’s capital.

The National Theatre’s pre-Olympic production of Shakespeare and Middleton’s Timon of Athens hit a raw nerve as far as London’s status as an international financial centre is concerned. A 400-year-old voice seemed uncannily prophetic in its disgust for a world corrupted by greed, and debauched by its reduction of everything of value to a financial transaction. The playwrights even put the boot into arts patronage, which might conceivably be a bridge too far, though it has to be said that they reserve their special disdain for the sponging artists. Their premonitions of financial apocalypse were nevertheless widely shared in 2012.

But if London’s status as a world financial centre is in doubt, its pre-eminence as a city of culture cannot ever have been clearer. The work of its great institutions over the last few years has been notable for its panache as much as for its determination both to reflect and to make the cultural weather, and in the theatre at least, there has been a continuing challenge to large institutions like the National Theatre from young and experimental companies. This challenge has been one of the most exciting features of my directorship, and I have been stimulated by the many collaborations the National has been able to undertake with smaller groundbreaking companies such as 1927 – whose wickedly imaginative The Animals and Children Took to the Streets proved such a draw at the Cottesloe that they’ll return to the Lyttelton this Christmas – and Fuel, Knockout, PainesPlunkett, Headlong and DV8.

It would be something close to madness to undermine the foundations of the current confidence, and to dip back after the Olympics into the kind of insecurity that discourages the taking of creative risk. There will be no let-up in the National Theatre’s efforts to secure funding from the public purse, from private individuals and from the commercial exploitation of its successes. Our international reach has never been greater, and we are only a part of the grip that London’s cultural scene has on the world’s imagination. Through National Theatre Live, we now reach 500 venues in 22 countries from Mexico to India and China.

It would be foolish to pretend, however, that there is no threat to our creative confidence from reduced public funding and a nervous financial sector. This threat seems to me to be even more serious outside of London. The National does what it can, whether offering fundraising advice and marketing support or, this year, underwriting the London run of Bristol Old Vic’s Swallows and Amazons; but it can never be enough. There is a pressing need to recognise that special support must be given to cultural institutions in the regions. They face a double threat – from cuts to their Arts Council funding and to local government funding. If theatres are required to play safe, they quickly lose an audience with a taste for adventure, to the point where they play safer still and eventually risk losing any audience whatsoever.

It would be a tragedy if a generation of creative artists outside London was denied the modest assistance it needs to maintain a lively dialogue with its audience. So there are pressing cases for support for the arts in London, and outside of London. And there is no need for the two to be in competition with each other. They are interdependent. After nine years at the helm of this great theatre, I am at the same time as apprehensive as I have ever been about the future, and as excited as I have ever been by what I see around me.

Nicholas Hytner
Director of the National Theatre
By any measure the National Theatre is surely the busiest theatre in the world. Its global profile has been boosted with the growth of National Theatre Live and *War Horse*, with audiences reaching 2.3 million worldwide. On the South Bank, audiences have averaged 90% capacity over the last eight years; with *One Man, Two Guvnors* joining *War Horse* in the West End, the National Theatre’s audiences are likely to represent almost 40% of London’s total play-goers for 2012.

Income reached £80 million: another record, more than double that of ten years ago, representing an increase in activity, innovation, corporate and individual support, and an endorsement of the NT’s entrepreneurial approach in a year which saw our Arts Council grant cut by 7% (with a further cut of 4.5% to come in 2012-13).

But whilst the NT has been able to use its earnings from *War Horse* to offset the immediate effects of these cuts, in the wider and interconnected UK theatre industry the need for support and collaboration has become more vital than ever in preserving, energising and protecting the UK’s cultural assets and ensuring the health of the next generation of audiences and artists.

In 2011-12, we followed the previous year’s practice by setting five specific objectives, which will be reviewed throughout this Annual Report:

— Continued design development, fundraising and planning for National Theatre Future; whilst readying the organisation for building works to begin

— Further evolution of the NT’s Learning and Public Engagement programme; building towards the opening of the Clore Learning Centre in 2014, while maintaining our reach and partnerships beyond London and the NT

— Successful opening of international *War Horse* productions (Toronto, US tour), planning for further international productions, and ensuring continued success of the New London and Lincoln Center productions (in order to offset the cut in the NT’s Arts Council grant)

— Growth and expansion of our digital media and broadcast content and distribution

— Implementing a new audience experience strategy

In 2012-13, planning for NT Future and further development of *War Horse* continue as specific objectives and will be used to advance the NT’s constant organisational objectives (page 5) in the following ways:

— The launch of the North American *War Horse* tour (June 2012) and licensed productions in Australia (December 2012) and Berlin (2013) will provide opportunities for increasing international audiences; planning will continue for the UK tour of *War Horse* in autumn 2013 to increase the NT’s national reach. New resources from the NT’s Learning and Digital departments will support audience engagement nationally and internationally

— The commencement of the first phase of NT Future building works in late summer 2012 will lead to the closure of the Cottesloe Theatre in February 2013 and the opening of a temporary venue in April 2013. During 2012-13 we will build and develop repertoire, and test new ways of communicating with audiences

— We will continue to fundraise for NT Future and take forward design development for the second phase of building works, focusing on improving the public welcome. The extent of this scope will be subject to reaching fundraising targets

— During summer 2012 from the Queen’s Diamond Jubilee to the end of the Paralympics, we will enhance our annual summer programme under the banner National Theatre Inside Out. This opportunity to be part of London’s celebratory activities will also allow the Learning department to test concepts for the Clore Learning Centre when it opens in April 2014, and enable us to trial other ideas and projects for NT Future.
The NT aims to stage a diverse repertoire that is both popular and demanding, produced to the highest standards, by collaborating with the best theatre-makers in an environment that enables and stimulates them to realise the fullest extent of their talents.

The artistic climate continues to change, and the gap between ‘fringe’ and mainstream continues to narrow. As new forms develop, it follows that the process of theatre-making is continuously changing; as a national theatre, it is therefore crucial also to ensure that we are developing new talent for the future and simultaneously being open to innovation, new ways of working and flexibility of planning and execution.

This approach was exemplified during the summer of 2011 when the National took the opportunity for the first time to open up its backstage scenic studio for public performance: a venture born at short notice due to the runaway success of Alexly Blythe and Adam Cork’s music theatre piece, London Road, directed by Rufus Norris. Following its originally scheduled run, the Cottesloe was due to be transformed for the presentation of four short plays by writers new to the NT – Tom Basden, Sam Holcroft, DC Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DS McPherson directed his new play, The Viol.

Daniel Kitson performed two sell-out runs of It’s Always Right Now Until It’s Later. The first ever co-production between the National Theatre and the Abbey Theatre, Ireland, Sean O’Casey’s Juno and the Paycock, opened as part of the Dublin Festival before transferring to the Lyttelton in November, directed by Howard Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DV8 Physical Theatre brought their new show The Kitchen.

The Repertoire

Arts and Audiences

The National Theatre’s Staging

Richard Bean’s One Man, Two Guvnors, Mike Leigh’s Grief and Nicholas Wright’s Travelling Light toured direct from the NT with their original casts. One Man, Two Guvnors played to 46,000 people (96% capacity) in five cities; Grief visited Bath and Cambridge; and Travelling Light performed in Salford, Leeds and Aylesbury (the final tour date, Newcastle, fell in the next financial year).

Katie Mitchell’s production of The Cat in the Hat played a Christmas season in Paris. The year ended with a revival of Errol John’s Moon on a Rainbow Shawl, directed by Michael Buffong.

Management and Strategy

Artists and Audiences

The artistic climate continues to change, and the gap between ‘fringe’ and mainstream continues to narrow. As new forms develop, it follows that the process of theatre-making is continuously changing; as a national theatre, it is therefore crucial also to ensure that we are developing new talent for the future and simultaneously being open to innovation, new ways of working and flexibility of planning and execution.

This approach was exemplified during the summer of 2011 when the National took the opportunity for the first time to open up its backstage scenic studio for public performance: a venture born at short notice due to the runaway success of Alexly Blythe and Adam Cork’s music theatre piece, London Road, directed by Rufus Norris. Following its originally scheduled run, the Cottesloe was due to be transformed for the presentation of four short plays by writers new to the NT – Tom Basden, Sam Holcroft, DC Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DS McPherson directed his new play, The Viol.

Daniel Kitson performed two sell-out runs of It’s Always Right Now Until It’s Later. The first ever co-production between the National Theatre and the Abbey Theatre, Ireland, Sean O’Casey’s Juno and the Paycock, opened as part of the Dublin Festival before transferring to the Lyttelton in November, directed by Howard Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DV8 Physical Theatre brought their new show The Kitchen.

The Repertoire

Richard Bean’s One Man, Two Guvnors, Mike Leigh’s Grief and Nicholas Wright’s Travelling Light toured direct from the NT with their original casts. One Man, Two Guvnors played to 46,000 people (96% capacity) in five cities; Grief visited Bath and Cambridge; and Travelling Light performed in Salford, Leeds and Aylesbury (the final tour date, Newcastle, fell in the next financial year).

Katie Mitchell’s production of The Cat in the Hat played a Christmas season in Paris. The year ended with a revival of Errol John’s Moon on a Rainbow Shawl, directed by Michael Buffong.

Management and Strategy

Artists and Audiences

The artistic climate continues to change, and the gap between ‘fringe’ and mainstream continues to narrow. As new forms develop, it follows that the process of theatre-making is continuously changing; as a national theatre, it is therefore crucial also to ensure that we are developing new talent for the future and simultaneously being open to innovation, new ways of working and flexibility of planning and execution.

This approach was exemplified during the summer of 2011 when the National took the opportunity for the first time to open up its backstage scenic studio for public performance: a venture born at short notice due to the runaway success of Alexly Blythe and Adam Cork’s music theatre piece, London Road, directed by Rufus Norris. Following its originally scheduled run, the Cottesloe was due to be transformed for the presentation of four short plays by writers new to the NT – Tom Basden, Sam Holcroft, DC Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DS McPherson directed his new play, The Viol.

Daniel Kitson performed two sell-out runs of It’s Always Right Now Until It’s Later. The first ever co-production between the National Theatre and the Abbey Theatre, Ireland, Sean O’Casey’s Juno and the Paycock, opened as part of the Dublin Festival before transferring to the Lyttelton in November, directed by Howard Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DV8 Physical Theatre brought their new show The Kitchen.

The Repertoire

Richard Bean’s One Man, Two Guvnors, Mike Leigh’s Grief and Nicholas Wright’s Travelling Light toured direct from the NT with their original casts. One Man, Two Guvnors played to 46,000 people (96% capacity) in five cities; Grief visited Bath and Cambridge; and Travelling Light performed in Salford, Leeds and Aylesbury (the final tour date, Newcastle, fell in the next financial year).

Katie Mitchell’s production of The Cat in the Hat played a Christmas season in Paris. The year ended with a revival of Errol John’s Moon on a Rainbow Shawl, directed by Michael Buffong.

Management and Strategy

Artists and Audiences

The artistic climate continues to change, and the gap between ‘fringe’ and mainstream continues to narrow. As new forms develop, it follows that the process of theatre-making is continuously changing; as a national theatre, it is therefore crucial also to ensure that we are developing new talent for the future and simultaneously being open to innovation, new ways of working and flexibility of planning and execution.

This approach was exemplified during the summer of 2011 when the National took the opportunity for the first time to open up its backstage scenic studio for public performance: a venture born at short notice due to the runaway success of Alexly Blythe and Adam Cork’s music theatre piece, London Road, directed by Rufus Norris. Following its originally scheduled run, the Cottesloe was due to be transformed for the presentation of four short plays by writers new to the NT – Tom Basden, Sam Holcroft, DC Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DS McPherson directed his new play, The Viol.

Daniel Kitson performed two sell-out runs of It’s Always Right Now Until It’s Later. The first ever co-production between the National Theatre and the Abbey Theatre, Ireland, Sean O’Casey’s Juno and the Paycock, opened as part of the Dublin Festival before transferring to the Lyttelton in November, directed by Howard Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DV8 Physical Theatre brought their new show The Kitchen.

The Repertoire

Richard Bean’s One Man, Two Guvnors, Mike Leigh’s Grief and Nicholas Wright’s Travelling Light toured direct from the NT with their original casts. One Man, Two Guvnors played to 46,000 people (96% capacity) in five cities; Grief visited Bath and Cambridge; and Travelling Light performed in Salford, Leeds and Aylesbury (the final tour date, Newcastle, fell in the next financial year).

Katie Mitchell’s production of The Cat in the Hat played a Christmas season in Paris. The year ended with a revival of Errol John’s Moon on a Rainbow Shawl, directed by Michael Buffong.

Management and Strategy

Artists and Audiences

The artistic climate continues to change, and the gap between ‘fringe’ and mainstream continues to narrow. As new forms develop, it follows that the process of theatre-making is continuously changing; as a national theatre, it is therefore crucial also to ensure that we are developing new talent for the future and simultaneously being open to innovation, new ways of working and flexibility of planning and execution.

This approach was exemplified during the summer of 2011 when the National took the opportunity for the first time to open up its backstage scenic studio for public performance: a venture born at short notice due to the runaway success of Alexly Blythe and Adam Cork’s music theatre piece, London Road, directed by Rufus Norris. Following its originally scheduled run, the Cottesloe was due to be transformed for the presentation of four short plays by writers new to the NT – Tom Basden, Sam Holcroft, DC Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DS McPherson directed his new play, The Viol.

Daniel Kitson performed two sell-out runs of It’s Always Right Now Until It’s Later. The first ever co-production between the National Theatre and the Abbey Theatre, Ireland, Sean O’Casey’s Juno and the Paycock, opened as part of the Dublin Festival before transferring to the Lyttelton in November, directed by Howard Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, Travelling Light, directed by Nicholas Hytner; and DV8 Physical Theatre brought their new show The Kitchen.

The Repertoire

Richard Bean’s One Man, Two Guvnors, Mike Leigh’s Grief and Nicholas Wright’s Travelling Light toured direct from the NT with their original casts. One Man, Two Guvnors played to 46,000 people (96% capacity) in five cities; Grief visited Bath and Cambridge; and Travelling Light performed in Salford, Leeds and Aylesbury (the final tour date, Newcastle, fell in the next financial year).

Katie Mitchell’s production of The Cat in the Hat played a Christmas season in Paris. The year ended with a revival of Errol John’s Moon on a Rainbow Shawl, directed by Michael Buffong.
Artists and Audiences

War Horse

War Horse continued its sell-out run at the New London Theatre in the West End into a third year, playing to 422,000 people, boosted by the publicity surrounding Stephen Spielberg’s movie adaptation of Michael Morpurgo’s novel; it is now booking until October 2013. As of May 2012, over 1.5 million people had seen the show in London.

During the year the National Theatre collaborated with the National Army Museum on an exhibition War Horse: Fact and Fiction, exploring the real-life stories behind the novel, stage and screen adaptations.

The first of War Horse’s international productions opened in New York at Lincoln Center Theater in April 2011 to critical and popular acclaim, winning five Tony Awards and a special Award for Handspring Puppet Company’s work. The third concurrent production opened at Toronto’s Princess of Wales Theatre in February 2012 with a Canadian cast, receiving another raft of five-star reviews. Plans were confirmed for three further concurrent productions in 2012–13: a North American tour (opening in Los Angeles in June 2012), Australia (opening in Melbourne in December 2012) and Berlin (scheduled to open in 2013). A UK tour will begin in autumn 2013.

As further productions of War Horse open across the world, the National intends that the production should travel with the NT’s ethos and values for learning and participation. Locally this includes ensuring accessibility for schools, families and young people; providing inspirational learning resources for audiences, schools and teachers; and finding opportunities to open up the creative processes behind the show. Global initiatives also include the development of digital resources. These will be expanded, both in the UK and internationally, building towards the 2013 UK tour and the centenary of the First World War from summer 2014.

One Man, Two Guvnors

One Man, Two Guvnors opened at the Lyttelton in May 2011, where its sell-out run played to 84,000 people. The production went on tour and was broadcast by NT Live before transferring to the West End’s Adelphi Theatre (traditionally a musical house) for a 16-week run, where it again played to 100% capacity and 171,000 people. The production transferred, with a new cast led by Owain Arthur, in March to the Theatre Royal, Haymarket where booking has recently been extended until January 2013. In total, between May 2011 and March 2012, One Man, Two Guvnors was seen by 322,500 people. In April this year, the original cast took the show to Broadway’s Music Box Theatre for a limited run to September 2012 (co-produced by the NT with Bob Boyett).

12
new plays

23
new productions built and staged at the NT

10
weeks of UK touring, plus 2 weeks of international touring

526
actors and musicians employed by the NT in London
Artists and Audiences

Audiences

The NT’s 2,300 seats are often filled, but financial imperatives are not the only audience objectives that we hold. Shaping our strategy are the goals of broadening and diversifying our audiences, sharing our work with a wider community, deepening engagement, providing unparalleled experiences and building the audience of the future. Since 2009, the global audience for NT productions has trebled and is forecast to reach 3m in 2012 and 3.4m in 2013.

33% of audiences were first-time bookers

2.3m paying audience worldwide

92% capacity houses

99% capacity houses for War Horse at New London Theatre

Audience Development

33% of the National Theatre’s audience on the South Bank in 2011-12 were first-time bookers. After eight years at £10, the iconic Travlex Tickets underwent a small price increase (still below inflation) to £12 and proved just as popular: 87,000 £12 Tickets were sold and 210,776 in total attended the Season. In 2012, Travlex will mark their tenth year of sponsoring this transformative scheme. Membership of Entry Pass, our free discount ticket scheme for 16-25-year-olds, now stands at over 36,000 people. Half-price tickets for under-18s continue to be available for all productions outside the Travlex season: over 100,000 under-18s and people in college groups attended NT performances in London last year.

Through the tours and transfers of NT productions, the Connections programme and the launch of NT Live, our reach and potential has developed significantly, and has been the catalyst for a regional audience campaign, National Theatre Near You.

To better understand the NT’s audiences as a baseline for further development, two research projects are underway with the aim of enabling more effective communications and insight into visitor expectations.

Almost 20,000 concessionary tickets were sold to disabled people and their companions for productions at the NT this year. We provided 48 captioned performances (including seven on tour) and 49 audio-described performances (six on tour), as well as 33 free touch-tours in which visually-impaired patrons can visit the set and feel the costumes and props before a show, joined by members of the cast. Our work in this area was recognised by two awards:

2012 Meetings & Incentive Travel Industry Access Excellence: Silver Award
2011 Ability Media International Theatre Award.

Audience Experience at the National

Commercial Operations is run by and for the National Theatre and comprises Catering, Hospitality Events, Retail, House Management, Tours and Information, Stage Door and Housekeeping. Its focus is to deliver an exceptional audience experience to help support the NT’s commitment to reaching and retaining more audience members; and to generate revenue to support the ongoing work of the NT.

NT Future will bring a redesign of the NT’s foyer spaces and facilities, and with it, an enhancement of our visitors’ experience. In 2010 we embarked on a review of our customer service, and are now implementing a new audience experience strategy. We aim to ensure that staff are known for their welcome, enthusiasm, knowledge, responsibility and professionalism; and that the NT is as responsive as possible to changing audience expectation and demand.
HAMLET
by William Shakespeare
Director Nicholas Hytner
Designer Vicki Mortimer
Lighting Director Jon Clark
Fight Director Kate Waters
Music Alex Baranowski
Sound Designer Paul Groothuis
Choreographer Kim Walker
Company Voice Work Jeannette Nelson
Lyttelton 13 April
(transferred from Olivier, following UK tour)
Sponsored by Travelex

LONDON ROAD
book and lyrics by Alecky Blythe
music and lyrics by Adam Cork
Director Rufus Norris
Designer Katrina Lindsay
Lighting Designer Bruno Poet
Orchestrations Adam Cork
Music Director David Shrubsole
Movement Director Javier de Frutos
Associate Music Director Ian Townsend
Dialect Coach Jeannette Nelson
Cottesloe 14 April

THE CHERRY ORCHARD
by Anton Chekhov
in a version by Andrew Upton
Director Howard Davies
Designer Bunny Christie
Lighting Designer Neil Austin
Music Dominic Muldowney
Sound Designer Paul Groothuis
Choreographer Lynne Page
Fight Director Terry King
Magic Consultant Simon Evans
Company Voice Work Jeannette Nelson
Olivier 17 May
Sponsored by Travelex

ONE MAN, TWO GUvnors
by Richard Bean,
based on The Servant of Two Masters
by Carlo Goldoni
with songs by Grant Olding
Director Nicholas Hytner
Physical Comedy Director Cal McCrystal
Designer Mark Thompson
Lighting Designer Mark Henderson
Music Grant Olding
Sound Designer Paul Arditti
Fight Director Kate Waters
Choreographer Adam Penford
Company Voice Work Kate Godfrey
Lyttelton 24 May
Adelphi Theatre 8 November
Theatre Royal Haymarket 2 March 2012

EMPEROR AND GALILEAN
by Henrik Ibsen, in a new version by Ben Power
Director Jonathan Kent
Designer Paul Brown
Lighting Designer Mark Henderson
Music Jonathan Dove
Sound Designer Christopher Shutt
Movement Director Denis Sayers
Video Nina Dunn for Knifedge
 Fight Director Paul Benzing
Company Voice Work Jeannette Nelson
Olivier 15 June
Sponsored by Travelex

A WOMAN KILLED WITH KINDNESS
by Thomas Heywood
in a new version by Polly Findlay
Designer Lizzie Clachan & Vicki Mortimer
Lighting Designer Jon Clark
Music Paul Clark
Movement Director Joseph Alford
Sound Designer Gareth Fry
Company Voice Work Kate Godfrey
Lyttelton 12 July
Sponsored by Travelex

ST MATTHEW PASSION
by JS Bach, English translation by Paul Goodwin
Southbank Sinfonia
Conductor Paul Goodwin
Director Jonathan Miller
Lighting Designer Oliver Fenwicke
Sound Designer Mike Walker
Design Realisation Emma Pile
Original Producer Ron Goodeve
Olivier 17 September – 2 October
Sponsored by Travelex

DOUBLE FEATURE:
Edgar & Annabel
by Sam Holcroft
There is a War
by Tom Basden
The Swan
by DC Moore
Nightwatchman
by Prasanna Puwanarajah
Directors Polly Findlay (The Swan/Nightwatchman), Lynsey Turner (Edgar & Annabel/There is a War)
Set, Costume & Environment Designers Gilmour Lighting Designers James Fairmour
Music Ben Carson & Matthew Herbert
Movement Director Jack Murphy
Fight Director Ben Youn
Sound Designer Carolyn Downing
Company Voice Work Jeannette Nelson
Paintframe
3 August (Edgar & Annabel/The Swan);
4 August (Nightwatchman/There is a War)

THE KITCHEN
by Arnold Wesker
Director Bijan Sheibani
Set Designer Giles Cadle
Costume Designer Moritz Jung
Lighting Designer Mark Henderson
Music and Sound Dan Jones
Movement Director Almeida David
Cookery Consultant Jeremy Lee
Company Voice Work Jeannette Nelson
Olivier 10 September

THEATRE PRODUCTIONS
2011–12
National Theatre Productions
2010–11

GRIEF
by Mike Leigh
Director Mike Leigh
Designer Alison Chitty
Lighting Designer Paul Pyant
Music Gary Yershon
Sound Designer John Leonard
Cottesloe 21 September
Supported by the NT’s Cottesloe Partner
Neptune Investment Management

THE VEIL
a new play by Conor McPherson
Director Conor McPherson
Designer Rae Smith
Lighting Designer Neil Austin
Music Stephen Warbeck
Movement Director Paul Arditti
Fight Director Terry King
Company Voice Work Jeannette Nelson
Cottesloe 1 November
Sponsored by NT’s Cottesloe Partner
Neptune Investment Management

THE COMEDY OF ERRORS
by William Shakespeare
Director Dominic Cooke
Designer Bunny Christie
Lighting Director Paul Anderson
Music Gary Yershon
Movement Director Ann Yet
Sound Designer Christopher Shutt
Fight Director Kate Waters
Company Voice Work Jeannette Nelson
Dialect Coach Kate Godfrey
Olivier 29 November
Sponsored by KPMG

COLLABORATORS
a new play by John Hodge
Director Nicholas Hytner
Designer Bob Crowley
Lighting Designer Jon Clark
Music George Fenton
Sound Designer Paul Arditti
Movement Jack Murphy
Fight Director Terry King
Company Voice Work Jeannette Nelson
Cottesloe 7—21 September
Supported by American Express

THE ANIMALS AND CHILDREN
TOOK TO THE STREETS
Writer/Director Suzanne Andreade
Films & Animation Paul Barrett
Costume Emma Appleton & Sarah Munnis
Music Liliyan Hensley
Animation Assistant Derek Andrade
Producer Joanne Crowley
Cottesloe 7 December 2011 – 3 January 2012
Sponsored by NT’s Cottesloe Partner
Neptune Investment Management

TRAVELLING LIGHT
a new play by Nicholas Wright
Director Nicholas Hytner
Set Designer Bob Crowley
Costume Designer Vicki Mortimer
Video/Projection Designer Jon Driscoll
Music Grant Olding
Sound Designer Rich Walsh
Technical Consultant Stephen Herbert
Company Voice Work Jeannette Nelson
Dialect Coach Kate Godfrey
Olivier 3 January

SHE STOOPS TO CONQUER
by Oliver Goldsmith
Director Jamie Lloyd
Designer Mark Thompson
Lighting Designer Neil Austin
Sound and Music Ben & Max Ringham
Music Grant Olding
Dialect Coach Andrea Ainsworth
Company Voice Work NT and Abbey Voice Departments
Lyttelton 16 November
Supported by American Express

ISLAND
a new play by Nicky Singer
Director Adam Pendrell
Designer Simon Kenny
Lighting Designer Paul Knott
Sound Designer Tom Gibbons
Company Voice Work Kate Godfrey
Touring primary schools from 18 January
Cottesloe 15 – 25 February
Sponsored by NT’s Cottesloe Partner
Neptune Investment Management

MOON ON A RAINBOW SHAWL
by Enid Blyton
Director Michael Buffong
Designer Sozus Gilmour
Lighting Designer Johanna Town
Music Felix Cross
Sound Designer Steven Brown
Fight Director Bar Yossef
Company Voice Work Jeannette Nelson
Cottesloe 14 March

National Theatre Touring Productions

ONE MAN, TWO GUVNORS
27 September – 29 October 2011
Waterside Theatre, Aylesbury
Théâtre des Abbesses, Paris
Theatre Royal, Bath
Théâtre des Abbesses, Paris

THE CAT IN THE HAT
21 – 30 December 2011
Théâtre des Abbesses, Paris

TRAVELLING LIGHT
13 March – 31 March 2012
The Lowry, Salford

Sponsored by Travelex

Supported by the NT’s Cottesloe Partner
Neptune Investment Management
Awards

New York Outer Critics’ Circle Awards 2011
Outstanding New Broadway Play
War Horse
Outstanding Director of a Play
Marianne Elliott and Tom Morris for War Horse
Outstanding Lighting Design
Paule Constable for War Horse
Special Achievement Award
Adrian Kohler with Basil Jones for Handspring Puppet Company: Puppet Design, Fabrication and Direction for War Horse

New York Drama Desk Awards 2011
Special Award for thrilling stagecraft
The creative team of War Horse
Outstanding Play
Nick Stafford for War Horse

2011 New York Theatre World Award
Dorothy Loudon Award for Excellence
Seth Numrich for War Horse

2011 Broadway.com Audience Awards
Favourite Play
War Horse

2011 New York Drama League Awards
Distinguished Production of a Play
War Horse

2011 New York Drama Critics’ Circle
Special Citation
The direction, design and puppetry of War Horse

2011 New York Tony Awards
Best Play
War Horse
Best Direction of a Play
Marianne Elliott and Tom Morris for War Horse
Best Scenic Design of a Play
Rae Smith for War Horse
Best Lighting Design of a Play
Paule Constable for War Horse
Best Sound Design of a Play
Christopher Shutt for War Horse
Special Tony Award
Hans Schenk for War Horse

2011 Group Leisure Awards
Best Theatre Production
War Horse

2011 Ability Media International Awards
The Arts (supported by Orange):
The Theatre Award
National Theatre

2011 Evening Standard Theatre Awards
Best Actor
Benedict Cumberbatch and Jonny Lee Miller for
Frankenstein (won jointly)
Best Play
One Man, Two Guvnors by Richard Bean (won
jointly with The Heretic, Royal Court)
Best Director
Mike Leigh for Grief
Best Ensemble
London Road
Best New Comedy
One Man, Two Guvnors
Best West End Show
War Horse

2012 Whatsonstage.com Awards
Best Actor in a Play
James Corden for One Man, Two Guvnors
Best Supporting Actress in a Play
Catherine Tate for Season’s Greetings
Best Supporting Actor in a Play
Oliver Chris for One Man, Two Guvnors
Best Ensemble Performance
London Road
Best New Comedy
One Man, Two Guvnors
Best Director
Danny Boyle for Frankenstein
Best West End Show
War Horse

2012 Meetings & Incentive Travel Industry Awards
Access Excellence – Silver Award
National Theatre, London

2012 Olivier Awards
Best New Play
Collaborators by Julia Hodge
Best Actor
Benedict Cumberbatch and Jenny Lee Miller
for Frankenstein (won jointly)
Best Lighting Design
Bruno Poet for Frankenstein
Digital, Learning and Public Engagement

National Theatre Live

The National Theatre Live programme of live cinema broadcasts has revolutionised access to NT performances in many new areas across the country (and around the world), and is becoming increasingly financially sustainable as cinema distribution and audiences grow. In the UK, we aim to be on 200 screens by the end of 2012, making our distribution significantly larger than that of a typical art-house film.

The second NT Live season having ended in June 2011 with The Cherry Orchard, a third season began that autumn and saw broadcasts of The Kitchen, Collaborators, Travelling Light (which was followed by our first live post-show Q&A, with playwright Nicholas Wright and director Nicholas Hytner joined by Observer film critic Jason Solomons), The Comedy of Errors and She Stoops to Conquer. The live broadcast of One Man, Two Guvnors in September was the most successful single broadcast to date, seen by 54,000 people worldwide including 32,000 in the UK; a free live outdoor screening in the NT’s Theatre Square attracted an audience of over 1,500.

160 venues in the UK
500 NT Live venues worldwide
800,000+ worldwide audience for National Theatre Live since its launch
22 countries
Digital Innovation

The National Theatre’s broadcast and digital media content is constantly developing to reflect and explore the creative work taking place in the building. Taking advantage of the unparalleled opportunity for access, reach and impact afforded by digital we have forged new collaborations and partnerships with a variety of organisations, thereby significantly increasing the audiences for our online platforms and strengthening international awareness of British theatre.

The hugely popular Making War Horse documentary, which had been enjoyed by over half a million television viewers on its first broadcast in the UK last year, attracted a further 220,000 viewers for Christmas and New Year repeats. It was aired in the US on PBS in August 2011 in the New York area and continues to air on local networks throughout the country in conjunction with the US tour; it has been sold to several airlines as in-flight entertainment, including British Airways. Sales of the DVD have reached over 16,000.

Creating Frankenstein – a film using the National Theatre production to look at the origins of Mary Shelley’s novel and the enduring myth that it has created over time – will premiere in 2012 on Channel 4.

The DVD of the National’s stage production of Dr Seuss’ The Cat in the Hat has sold over 1,000 copies through the NT Bookshop; 14,000 copies have been distributed for sale in the US.

Cast recordings of London Road and One Man, Two Guvnors, produced by the NT Music department, were released on CD.

The Digital Media team work closely with Learning to deliver creative, relevant content for teachers and students. In 2011 we launched our first two interactive whiteboard resources for use in classrooms, on Hamlet and Twelfth Night, reaching an estimated 40,000 English literature A-level students. Partnerships with the London Grid for Learning, the Times Educational Supplement, Promethean Planet and the NEN have enabled us to offer over 300 videos and background packs on making theatre to every school and teacher in the country.

We are in the process of delivering a series of digital resources to support War Horse, including ‘Horse Power’, an interactive WWI map to be used in the classroom on a whiteboard or online; puppetry films, demonstrating how to breathe life into an inanimate object; and an interactive Making War Horse documentary for use on tablets. We are working to develop new e-publishing models for desktop, mobile and tablet platforms, through which we will be able to offer digital programmes and e-books.

Interesting and informative digital content offers audiences a deeper relationship with a production and can provide rich opportunities for pre or post show engagement. We produce in-depth interviews with artists and writers, rehearsal footage, video diaries, animations to illustrate design, time-lapse set changes, event podcasts; source gems from the archive; and publish the content online according to demand.

The National Theatre’s iTunes U channel launched in April 2011, providing free digital content about making theatre for undergraduates, postgraduates and life-long learners, and achieved over one million downloads and views in six months.

The new YouTube channel: ntdiscovertheatre, launched in September 2011, features over 200 videos exploring the process of making theatre. The content in the channel is currently averaging 6,000 views a week and growing steadily.

The National Theatre launched its first regular weekly podcast in October 2011 offering audio recordings of Platform events. These include ‘National Treasures’ from the archive, such as a short play featuring Alan Bennett and Judi Dench, which received over 9,000 listens in five months; the King James Bible readings; and filmed interview podcasts of prestigious artists including Peter Hall, Lenny Henry and Antony Sher.

Taking advantage of the unparalleled opportunity for access, reach and impact afforded by digital we have forged new collaborations and partnerships with a variety of organisations, thereby significantly increasing the audiences for our online platforms and strengthening international awareness of British theatre.

30,000 podcast downloads and listens in 5 months

1.5m views and downloads of online videos

40,000 pupils accessing NT learning resources for the study of Shakespeare
Digital, Learning and Public Engagement

Learning

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

NT Learning works with schools, youth theatre companies, young people, families and communities, in London and across the UK. We reach beyond the UK with our digital learning resources, and with War Horse education programmes overseas. The past year has seen significant shifts to the landscape of arts provision for young people in the UK. Further change is likely with reductions in funding for arts and youth activities, and the current review of the National Curriculum. While the Henley Review into Cultural Education has argued for more and better entitlement to the arts for all young people, the policies and infrastructure to support this recommendation are not yet in place.

The National Theatre’s response to these changes is emphatically to renew our commitment to Learning – at our South Bank home, in our immediate local communities in London, and reaching as far as we can across the country. National Theatre Future will enable us to build the NT’s first dedicated learning-spaces at the heart of the theatre, due to open in 2014. More immediately, a pop-up workshop on the riverside terrace brought NT Learning out into the open immediately, a pop-up workshop on the riverside terrace brought NT Learning out into the open for summer 2012. Throughout the past year we have continued to address our three key objectives: expanding and developing activity at the NT; finding exciting and innovative ways to involve communities and schools locally and nationally in theatre-making; and extending the reach of our work through digital media.

For our youngest participants we commissioned two new plays. Imagine that! was devised as a musical and musical first experience of theatre for children aged two to five, part of our Early Years programme supporting the creative development of young children and their parents, carers and nursery workers. Although activity is focused on communities close to the NT, training based on the programme is offered more widely, for example at the 2012 Belfast Children’s Festival. Nicky Singer’s first play, Island, was the focus of this year’s Primary Theatre project, touring into 22 schools and with a two-week run in the Cottesloe Theatre to a family audience of 2,856 people. 36 classes took part in the Island learning programme, which included both teacher training and workshops for children, and focused on increasing their enjoyment and achievement in writing; by the end of the project, children had written their own short plays set on an Arctic island.

NT Learning runs activities for schools and teachers on tour and in the West End on War Horse and One Man, Two Guvnors. Alongside the Travelling Light tour we ran a series of film-making projects with FE colleges and students in Leeds, Aylesbury and Newcastle. Our work on War Horse has extended overseas: in New York, in partnership with Lincoln Center Theater and supported by the American Associates of the NT, students from 16 schools were offered subsidised tickets and a pre-performance workshop. In Toronto, 210 teachers and 18 artists took part in an NT training programme devised to give teachers the skills to introduce puppetry to their students, described as ‘a phenomenal experience’ by one participant.

The National Theatre’s terrific new play for over-eights... highlights how theatre can move, motivate and educate children – as well as entertain them.

Independent

I loved the sense of accomplishment we could feel when we had done our plays.

Participating student

The children have grown in confidence and their performance skills. However, their writing has developed the most, not only in their understanding of play-scripts but also through fully engaging with characters and writing in role.

Participating teacher

Early in 2011 we undertook an in-depth review of our work with secondary schools and FE colleges, and in September re-launched the programme to open up the breadth of NT theatre-making: from relaxed rehearsal rooms to technical and design skills and careers in theatre. From September to March we ran a total of 49 events, workshops, masterclasses and on-stage events involving 1,763 students. We have also re-launched a wide-ranging programme of professional development courses for teachers, drawing on the NT repertoire, skills and artistry.

New Views is the NT’s new writing programme for schools from students. The 2010-11 programme for London students culminated in a festival of student performances and writing at the John Lysson Studios in July, responding to the environmental questions raised in Greenland. In September we expanded the programme to schools across the UK; 33 schools are running student playwriting groups, supported with an online tutorial programme (at new-views.tv) featuring NT playwrights including Richard

A truly amazing workshop... it allowed the puppets to come to life in a completely unique way that we would not have appreciated without the insight that you and your team gave us. The children have been inspired in so many ways; many of them came back asking to read War Horse at home, those who had already read the book asked to borrow similar books about the first/second world war or other books by Michael Morpurgo, some of them have developed aspirations to act or become involved in theatre in some other way. Most of all, and without exception, the journey from Page to Stage came to life for everyone.

Teacher, Sudbourne Primary School (London)
The annual NT Connections festival fills the NT with young people, in our rehearsal rooms, backstage and onstage. A series of projects has extended the involvement of young people at the NT at other times of the year: Playmakers, for 8-13-year-olds, culminated in performances in the Cottesloe; Entry Pass offers regular courses and workshops on repertoire and theatre skills, from voice to production, for 16-25-year-olds.

We are increasingly working in partnership with youth organisations: young people from Catch 22 and One Housing Supported Youth Services created Snapshots, two short pieces in response to Double Feature. Through Theatreworks Partnerships we create bespoke projects for young people aged 18-25 not in education, employment or training, which develop employability skills and confidence through theatre-making; projects focused on voice, repertoire including Moon on a Rainbow Shore, costume and sound, and involved NT staff alongside specialist facilitators.

In the next twelve months we will develop longer-term partnerships with London youth organisations, and launch the NT Young Studio – a programme for talented and committed young theatre-makers in partnership with the NT Studio.

The Black British Plays Archive
The National Theatre’s Black British Plays Archive was initiated by the playwright and NT Associate Kwame Kwei-Armah, to explore and engage with plays by black British, African and Caribbean writers produced in the UK, a number of which had been largely forgotten. A dedicated website gives access to a range of resources designed to support the study and revival of these plays, providing original production details and information on the playwrights. The site also offers associated digital content, including recorded audio extracts of some plays and interviews with key figures from the black British theatre community. The Archive holds a library of published and unpublished playtexts for many of the plays documented on the site, which is at black britisharchive.org.uk.

Connections is the National’s largest, widest-reaching and longest-running youth programme, launched in 1995 to commission good new plays for youth theatres: a demand that remains constant seventeen years later. June 2011 saw the launch of a national theatre was exhibited to accompany a national theatre was exhibited to accompany a colloquium at the London Shakespeare Centre, King’s College London: Monumental Shakespeare: Remounting Shakespeare in 1916 and after. The Archive also collaborated with the Oxford Archive of Performances of Greek and Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s 50th Anniversary Exhibition and the V&A’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s Roman Drama on an exhibition and celebration of Peter Hall’s 1981 production of The Oresteia. Loans were made to Chichester Festival Theatre’s 50th Anniversary Exhibition and the V&A’s 22% of whom were in backstage or other creative roles
The National Theatre believes that theatre is for everyone, and that theatre does not begin and end with the rise and fall of the curtain; therefore we aim to make our work accessible to as wide an audience as possible, deepening engagement and positioning the building as a popular destination.

Public Engagement

Watch This Space
The National’s annual outdoor celebration of live performance, spectacle and international theatre presented another year of the highest quality street arts. The 12-week festival produced 199 performances by 87 different companies and bands, all supported by the NT’s in-house team. New work was commissioned from Circus Space and The Gandinis (which transferred to the Royal Opera House), and the season featured the British premiere of Planet Lew by Tauri Biron Pudziūni. We hosted the outdoor programme for the Mayor’s Liberty Festival of Disability Arts and, rather less seriously, the Campaign for Pie Throwing as an official Olympic sport. Around 10,000 people visited Theatre Square during Thames Festival Weekend, the 32 new hair styles created by Spanish hairdressing DJs Sienta La Cabeza can only be described as the crowning glory.

Platforms
Platforms offer audiences a deeper insight into the work on stage and other aspects of British cultural life. 215 guests took part in 77 Platforms, three Study Mornings (organised with Learning) and 10 In Conversation events. Mike Leigh and James Corden proved successful for school holidays; selected evening tours are now available, and special costume tours gave an in-depth look at the work of the NT’s wardrobe. By Torchlight were a particular highlight, exploring the atmospheric set of The Veil which traced the revival of rockabilly in London clubs in photographs by Andrew Shaylor, saw Theatre Square filled with custom cars and the foyers apparently teeming with citizens of the US Midwest.

Jonathan Miller’s work away from the stage was explored in a selection of his sculpture, collages and photography, shaped by his preoccupations with form and texture. Free music concerts enliven the foyers for audiences pre-show and attract both casual and dedicated visitors. 475 musicians gave 331 concerts last year, both inside and out, exploring more of the world, folk and classical repertoire in contrast to the previous emphasis on jazz. Among them were Sona Jobarteh, the first female virtuoso Kora player; Daniel and Laura Curtis, considered among the foremost ambassadors for the preservation of the Great American Songbook music in the United Kingdom; and Anglo-Scandanavian folk group Frío.

Backstage Tours
During the year over 28,000 visitors – from the UK, Europe and North America as well as Hong Kong, New Zealand and Australia – visited behind the scenes at the National. Revelations included the hours of preparation required to transform an actor into Frankenstein’s Creature each night; seeing the scenic studio turned into The Painframe performing space; and how part of the Cherry Orchard set reappeared later in the year as staging for King James Bible readings.

Publications
Programmes and other publications add to the experience of seeing a play. Dozens of articles providing background to the National’s hugely varied repertoire were commissioned on subjects from the Christian background to Emperor and Galilean to life in a Dublin tenement or in 1940s Trinidad, from cooking in the 1950s to German idealism; and from the social network revolution to the psychological effects of the metropolis.

3332 National Theatre
In the past year, another £30 million have been pledged for the NT’s £70 million transformation. In the coming year, we need to raise the final £11 million.

Linking every aspect of NT Future is a vision of openness: making the theatre, its history, its productions and crafts, its artists and staff, visible and accessible to a wide public.

The founding idea of the National Theatre on the South Bank was to create the best facilities for theatre-making under one roof. It was a vision that has more than stood the test of time, enabling the growth of an institution greater in scale, ambition and size of audiences than any other in the world.

Fundraising from trusts, individuals and the National’s own earnings from War Horse has reached £41.5m. Major endorsement of the project came from the Arts Council, which has awarded the National a capital investment grant of £17.5m. £11m of our £70m target now remains to be raised: still a far from easy task.

The government’s proposed cap on philanthropy tax relief, as announced in the April 2012 budget, posed a serious concern with a number of potential benefactors telling us they would be forced to reconsider their gifts; the Chancellor’s subsequent U-turn was, therefore, warmly welcomed. The National will launch a public fundraising campaign in early 2013, offering an opportunity for all our theatre-goers to feel part of securing our vision for the future of theatre.

The construction works will be carried out in two phases. The first phase, which involves major construction work – primarily the renewal of technical backstage facilities, the construction of a new production centre to the south of the NT, the refurbishment of the Cottesloe (which will close in February 2013 and subsequently re-open as the Dorfman) and the creation of the Clore Learning Centre – will start this autumn, with completion scheduled for spring 2014. Utility services have been diverted from the south of the building; enabling works such as the installation of new car park ramp to the west, have also begun.

The second phase will be primarily focused on upgrading and enhancing the front of house public facilities, including the creation of the new Sadder Entrance Pavilion and a riverside bar and café, and will take place in 2014.

The completion of the entire project is dependent on the continued success of the fundraising campaign and securing pledged funds for the remaining £11 m.

Regular updates on progress are given to all staff and consultation with those most closely affected has been ongoing, with temporary alternative premises for the production workshops having been secured in east London. Efforts will be focused on ensuring that our staff are able to successfully manage the transition and inevitable disruption; and, with the National Theatre remaining open and fully operational throughout, that our audiences are kept informed and aware of any impact on them.

A new temporary venue will be constructed on Theatre Square in 2013, providing a third stage for the company during the Cottesloe’s closure. The programme will feature original work from new and established artists. This, together with our summer 2012 festival National Theatre Inside Out – when activities normally conducted inside the Theatre will spill out onto the terraces and squares – will allow us to test-drive ideas and research projects which will be key components of NT Future.
The New National Theatre

An exploded diagram illustrating the transformation.

- New designers' studios and creative meeting space
- New state-of-the-art scenic painting workshop
- The Sherling high-level walkway and viewing gallery over backstage workshops
- New production building
- New props workshops
- Clore Learning Centre
- Dorfman Theatre (refurbishing the Cottesloe Theatre)
- Refurbished carpentry, metal and armory workshops, new scenery assembly area and project spaces
- New digital library area
- New digital studios
- Landscaped green terraces
- Refurbished technical resources departments (sound, lighting and video) and archive capture room
- Refurbished Lyttelton & Olivier foyers, enhanced bars and restaurants and better disabled access
- The Weston Terrace
- The Sackler Entrance Pavilion
- New riverside bar and Lyttelton café
The NT Studio is fundamental to our system of artistic development and support, broadening the work we present on our stages and allowing us to refresh and renew our repertoire. The Studio plays a vital role in promoting the health and renewal of theatre at large by providing an environment in which writers, actors and practitioners of all kinds can explore, experiment and devise work, free from the pressure of public performance.

Following Purni Morell’s appointment as Artistic Director of the Unicorn Theatre, independent theatre producer Laura Collier became Director of the Studio in November 2011.

The Studio’s work this year has continued to focus on developing major projects for the National’s repertoire, including Antigone, This House, Damned by Despair and The Kitchen, as well as large-scale new projects that we hope will come to our stages in 2012-13.

Alongside NT repertoire work is a commitment to support both emerging and established British artists. Over 30 workshops took place from independent theatre-makers of all kinds, who came together to develop new ideas and relationships. Ria Parry, a previous winner of the Leverhulme Award, presented her Studio-developed production of Mad About the Boy at the Bush, Young Vic and Unicorn Theatres in spring 2012. Other companies whom we supported this year include the Tricycle Theatre, Inspector Sands and Sound&Fury.

As well as organising workshops and readings, we were host to almost 40 different artists on attachment: writers, directors, composers and devisers. This year, we were joined by Ursula Rani Sarma, Jessica Latowicki of Made in China, Tarek Iskander and Chris Goode. We also welcomed Ryan Craig, who took over from Mike Bartlett as Writer-in-Residence for the year.

Another major project was the African Playwriting Project, which aimed to engage creatively with writers on the African continent. The Studio collaborated with Polish Director Lukasz Wisniewski; The Arterial Network, Africa; National Theatre Marine Sorescu, Romania; The Cameri Theatre of Tel Aviv, Israel; and Artscape, Africa, as well as other leading European and African arts venues. Together we ran a call-out for plays and received over 300 submissions, which were read by a group of multilingual readers.

Six finalists presented extracts of their work at the Studio, together with the partner producers and venues. Our work with directors continues and the third Leverhulme Award was presented to Andrea Ferran, culminating in a production of Don Juan Comes Back From The War at the Finborough. The second Quercus Award and fourth National Theatre emerging director’s award will be offered next year. We have also continued our collaboration with the Studio Affiliate companies: Made in China and non zero one (both of whom were commissioned to produce new work for the 2012 National Theatre Inside Out festival), as well as Tangled Feet and Analogue, whose work we have been developing throughout the year.

£1.7m spent on research and development

37 play readings

49 attachments offered (34 writers, 7 directors, 2 composers and 6 other theatre-makers)

61 development workshops for projects outside the NT repertoire
The Earthquakes in London tour was cast by the Bristol Old Vic and Northern Stage. Support and in 2012 will continue work with the Experience programme with other theatres, have begun to share elements of our Audience and Marketing training and support from the NT. Greenwich Theatre, who are given IT, Box Office and PITP’s season at Shoreditch Town Hall. A ticketing consortium is being piloted with and Paines Plough’s season at Shoreditch Town Hall. A ticketing consortium is being piloted with Bourne’s at Greenwich International Festival; Matthew Crow Handspring UK for their production of Gatz Fela! Pitmen Painters, presented by Bill Kenwright at Theatre, Newcastle/NT co-production of The Swallows and Amazons presented Bristol Old Vic’s production of The Theatre, and the Children’s Touring Partnership regional tour of Earthquakes in London; the Live Theatre, Newcastle/NT co-production of The Pitmen Painters, presented by Bill Kenwright at the Duchess Theatre; and Fela! at Sadler’s Wells. In 2012 this service is being extended to Gatz (part of the LIFT Festival) in the West End; Handel in UK for their production of Cross at Greenwich International Festival; Matthew Bourne’s Play Without Words at Sadler’s Wells; and Paines Plough’s season at Shoreditch Town Hall. A ticketing consortium is being piloted with Greenwich Theatre, who are given IT, Box Office and Marketing training and support from the NT. Once the pilot period is complete, the aim will be to roll this out to other theatres who wish to join. We continue to offer ad hoc HR support and have begun to share elements of our Audience Experience programme with other theatres, including modules for staff training and development. Members of the NT Development department have been providing fundraising support and in 2012 will continue work with the Bristol Old Vic and Northern Stage. The Earthquakes in London tour was cast by the NT with Headlong to save them the expense of a casting director, and the National’s Head of Press co-ordinated publicity for the Terence Rattigan Centenary, involving many different theatre productions and related events. Platforms guests are assisted with publicising their current productions elsewhere; and members of the NT Executive and Senior Management serve on a wide range of theatre boards and as formal and informal mentors.

Developing People

We strive to attract a diverse and talented staff, developing them to their fullest potential, and fostering an environment for ideas and innovation – both for the benefit of the NT, and for the creation of a generation who can take on what they learn to the benefit of theatre at large. Building a workforce that is talented, committed, enthusiastic and sufficiently resilient and agile to meet the various challenges is the core of HR activity across the next few years. The Executive Team has expanded in 2012 with the appointment of Kate Horton (previously Executive Director of The Royal Court) in the new role of Deputy Executive Director; a crucial addition to ensure that the increase in activity – such as War Horse and NT Future – does not result in loss of focus on other areas of NT operations. Two paid apprentices, who were recruited from neighbouring London boroughs and had no previous training in theatre, joined the Cottesloe Theatre in January 2012 to work across Stage, Lighting, Sound and Automation. The two-year apprenticeships are being run in partnership with Lewisham College; leading to a Level 2 and 3 certificate in Technical Theatre. HR and Learning are working together to review the NT’s current options for entry-to-work positions and in 2012 will create a coherent programme. While not exclusively focused upon those groups least well represented in our workforce, there will nonetheless be a strong intent to use these formal learning opportunities to address under-representation in terms of ethnicity, disability, gender and social mobility. The National continues to lead and fund the Step Change programme with the Royal Opera House, and with in-kind support from BAC, Nitro and the Young Vic. This programme offers early to mid career professional development for talented individuals in need of additional experience in order to make a change in direction or area of work and aims to encourage a greater diversity in the workforce of arts organisations and build relationships between larger and smaller companies. It provides training and support from industry professionals, provides participants with a mentor from the industry and includes a secondment in a suitable organisation. 64 people have completed the programme since it began in 2006, with a further 17 participating in 2011-12. Over 50% of previous participants have moved on to roles which they consider themselves unlikely to have achieved without the experience gained on Step Change. Examples include an NT Corporate Membership Executive who is now Executive Director for theatre company Fuel; a Press Manager at Lyric Hammersmith who is now Co-Director at Camden People’s Theatre; a General Manager at Y Touring who is now Executive Director of Free Word; and a former script developer returning to work after having a family who was on the STREB production team for LIFT 2012.

Education Endowment

In March 2012 the National Theatre and the Royal National Theatre Foundation launched an Education Endowment Fund, with the ambition of creating a meaningful fund to support education in its broadest sense over the long term. Going forward, all unrestricted legacies received by the National will go to this new fund, which will be managed by the Foundation. As well as supporting the National’s Learning programmes, income from the endowment will also help to protect traditional theatre-making skills, and professional development through apprenticeships and further training.
The NT keeps a constant eye on sustainability and efficiency, streamlining operations, processes and practices to achieve the best and fairest use of our resources, in terms of both money and people.

Our ambitions for NT Future will bring a larger building footprint and an increased volume of activity. However, we will more than offset the costs by investing in energy-saving measures, increasing self-generated revenue, improving operations and finding efficiencies and savings.

**Financial Sustainability**

The National had an extremely strong financial year, with the continued success of War Horse in the West End joined by the new production in New York, and the transfer of One Man, Two Guvnors to the Adelphi Theatre and then to the Theatre Royal, Haymarket. This is alongside considerable success in fundraising and box office revenue on the South Bank.

As in the previous financial year a significant contribution from the commercial transfers has been designated to National Theatre Future, bringing the National’s own contribution to the project to £7.5m. In addition, the regular contribution to capital and maintenance has again been increased to £3.5m, as the back-log of essential works continues to show this is an area where there is longer term pressure on budgets.

After designations there is a surplus of £0.3m on unrestricted funds, bringing the balance on unrestricted reserves to £2.6m. The NT saw its Arts Council funding cut by 7% (£1.4m) as planned; there will be a further decrease of 4.5% (£0.8m) in 2012-13. While the challenges we are facing as a result are very real, we are confident that the continuing strong financial performance and level of reserves, combined with our strategic and specific objectives and plans for NT Future, mean that the NT will be able to not only sustain current activity levels, but will continue to innovate, grow and live up to our responsibility as a national theatre.

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) and the element of the regular ACE grant which has been received this year for capital expenditure (£1.5m). It excludes NT Future income and expenditure which is treated as a long term project, as well as movements in any other long term restricted funds.

**Income**

<table>
<thead>
<tr>
<th>Component</th>
<th>2012 (£m)</th>
<th>2011 (£m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box Office at the NT</td>
<td>20.0</td>
<td>19.9</td>
</tr>
<tr>
<td>War Horse UK/International</td>
<td>18.0</td>
<td>13.9</td>
</tr>
<tr>
<td>Other UK Transfers</td>
<td>6.8</td>
<td>1.0</td>
</tr>
<tr>
<td>Trading and other income</td>
<td>10.8</td>
<td>11.1</td>
</tr>
<tr>
<td>Fundraising</td>
<td>6.6</td>
<td>6.0</td>
</tr>
<tr>
<td>ACE grants</td>
<td>18.3</td>
<td>19.7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>80.5</strong></td>
<td><strong>70.6</strong></td>
</tr>
</tbody>
</table>

**Expenditure**

<table>
<thead>
<tr>
<th>Component</th>
<th>2012 (£m)</th>
<th>2011 (£m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production costs</td>
<td>34.9</td>
<td>36.3</td>
</tr>
<tr>
<td>War Horse UK/International</td>
<td>14.4</td>
<td>11.9</td>
</tr>
<tr>
<td>Other UK Transfers</td>
<td>6.1</td>
<td>0.0</td>
</tr>
<tr>
<td>NT Learning &amp; Public Engagement</td>
<td>5.5</td>
<td>4.5</td>
</tr>
<tr>
<td>Research</td>
<td>1.7</td>
<td>1.7</td>
</tr>
<tr>
<td>Trading</td>
<td>8.1</td>
<td>7.8</td>
</tr>
<tr>
<td>Fundraising</td>
<td>1.5</td>
<td>1.5</td>
</tr>
<tr>
<td>Irrecoverable VAT</td>
<td>1.1</td>
<td>1.1</td>
</tr>
<tr>
<td>Governance</td>
<td>0.2</td>
<td>0.2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>73.5</strong></td>
<td><strong>64.0</strong></td>
</tr>
</tbody>
</table>

**Transfers**

<table>
<thead>
<tr>
<th>Component</th>
<th>2012 (£m)</th>
<th>2011 (£m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of restricted project funds</td>
<td>(0.1)</td>
<td>0.0</td>
</tr>
<tr>
<td>Designation of funds:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital</td>
<td>(3.9)</td>
<td>(3.4)</td>
</tr>
<tr>
<td>NT Future</td>
<td>(1.7)</td>
<td>(2.8)</td>
</tr>
<tr>
<td>War Horse International</td>
<td>(1.4)</td>
<td>0.0</td>
</tr>
<tr>
<td><strong>Net surplus on unrestricted funds</strong></td>
<td><strong>0.3</strong></td>
<td><strong>0.4</strong></td>
</tr>
</tbody>
</table>
Production expenditure at the National Theatre, in the West End and on tour represented 76% of total expenditure for the year.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
<td>391</td>
<td>402</td>
<td>364</td>
<td>355</td>
<td>353</td>
</tr>
<tr>
<td>Lyttelton</td>
<td>246</td>
<td>310</td>
<td>322</td>
<td>285</td>
<td>286</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>93</td>
<td>105</td>
<td>98</td>
<td>104</td>
<td>108</td>
</tr>
<tr>
<td>Paintframe</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>War Horse</td>
<td>0</td>
<td>0</td>
<td>398</td>
<td>408</td>
<td>422</td>
</tr>
<tr>
<td>One Man Two Guvnors</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>208</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>730</td>
<td>817</td>
<td>1,182</td>
<td>1,152</td>
<td>1,385</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Attendance as % of capacity</th>
<th>87%</th>
<th>93%</th>
<th>90%</th>
<th>90%</th>
<th>92%</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>2007/08</th>
<th>2008/09</th>
<th>2009/10</th>
<th>2010/11</th>
<th>2011/12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivier</td>
<td>364</td>
<td>383</td>
<td>384</td>
<td>343</td>
<td>357</td>
</tr>
<tr>
<td>Lyttelton</td>
<td>339</td>
<td>376</td>
<td>393</td>
<td>373</td>
<td>391</td>
</tr>
<tr>
<td>Cottesloe</td>
<td>360</td>
<td>347</td>
<td>355</td>
<td>373</td>
<td>368</td>
</tr>
<tr>
<td>Paintframe</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>50</td>
</tr>
<tr>
<td>War Horse</td>
<td>0</td>
<td>0</td>
<td>414</td>
<td>414</td>
<td>421</td>
</tr>
<tr>
<td>One Man Two Guvnors</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>159</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,063</td>
<td>1,106</td>
<td>1,546</td>
<td>1,503</td>
<td>1,746</td>
</tr>
</tbody>
</table>

A full Financial Review and Financial Statements for 2011-12 is available and can be downloaded from www.nationaltheatre.org.uk/annualreport
The NT recognises that as one of the world’s major production theatre companies, its activities have significant environmental impacts which it has a responsibility to minimise. The NT has been at the forefront of energy-saving practice and aspires to lead by example in the theatre sector. Low energy usage has been a guiding principle in the design for the temporary theatre space which will operate while the Cottesloe is closed for redevelopment.

The completion of the Environmental Master Plan (EMP), which sits within the NT Future project, took a major step forward with the installation of a £2million gas-fired Combined Heat and Power Plant (CHP) which, by generating heat from waste exhaust, will enable us to produce 20% of our electricity needs and reduce our carbon footprint by 9%: an economic and environmental benefit.

Less headline projects bear cumulative impact. The National has 143 dressing room mirrors with 5 lamps each. Our continuing partnership with Philips enabled us to replace those 715 lamps with LED technology, thereby reducing electrical output by 15%.

We have recently committed to purchasing electricity from renewable sources for the next three years via a new collective arrangement with the Royal Albert Hall and Royal Opera House, enabling advantageous bulk purchasing: a benefit we hope to extend to smaller arts companies. The NT adheres to a zero-to-landfill waste policy with a building-wide recycling programme that aims to enlist all staff. Among the Catering department’s multi-pronged approach to sustainability are seasonal menus for our restaurants to minimise air and sea freighted ingredients; using the Marine Conservation Society’s guidelines when choosing fish and only using seafood sourced from sustainable stocks; and working towards the use of fully compostable disposables in all catering areas.

In partnership with recycling company Paper Round, we implemented a policy in which all food waste (including coffee grounds) from kitchens and catering areas is separated from general waste. 36,660 kgs of food waste were collected in our first year of implementation, which was then turned into compost for use on farms in Kent. For every bin collected, Paper Round also donates 25p to the FareShare charity, who distribute food to charities that help disadvantaged people throughout the UK.
During a period of an uncertain economic climate at home and abroad and the introduction of austerity measures, it is wonderful to be able to report that, rather than declining, support from individuals, companies and trusts for the National Theatre has increased. This year, our annual income total from fundraising reached £7.4m, up by £1m on the previous year: all the more notable because this sum was raised at the same time as the capital campaign to support the redevelopment of our building was and still is, in full flow. £6m was received for National Theatre Future this year, and a great deal more in pledges for the future. It is the ambition and the sheer range of activities that the NT undertakes which allows trusts to direct grants towards specific areas of our work, people passionate about theatre to be so generous in their philanthropy, and for companies to find mutually rewarding opportunities that help us to achieve our mission.

The generosity of our audiences who support us by becoming members at all levels and by responding to our appeals has been remarkable. Over £3.6m was raised in this way, including a substantial legacy. Even without taking this legacy into account, we achieved an increase of £200,000 on the previous year and our highest total ever for individual giving.

Memberships are becoming ever more popular. With 10,000 Priority Members (£65+ p.a.) we have a great bedrock of support, and at the top end of the giving spectrum we now have over 80 members of the Olivier Circle (£10,000 p.a.), showing that supporting at a high level is still proving very attractive.

It is not just UK audiences who show such generosity. With productions of War Horse and now, One Man, Two Guvnors playing overseas, our supporter base is widening. In particular, the Board and staff of the American Associates of the National Theatre are playing a really significant role in broadening our profile and soliciting gifts and memberships in North America to support the NT.

Our income from the corporate sector (including corporate foundations) came in at £3.4m – the highest total ever from companies and a year-on-year increase of 62%. This was driven in part by a number of high-value, multi-year partnerships running across an entire year, including amongst others, Aviva’s global sponsorship of NT Live, and American Express, who have become our preferred card partner. American Express significantly increased their involvement with us by philanthropically supporting the New York production of War Horse and June and the Payool in London, as well as sponsoring our fundraising gala for War Horse in New York in April 2011. In addition, American Express sponsored Watch This Space, our free summer festival of performances outside on the South Bank.

We embarked on a new partnership with J.P. Morgan as part of their Signature Series, and National Bank of Canada sponsored the Toronto production of War Horse.

Our partnerships, existing and new, enable the NT to achieve identified goals: Travolex continue to help us to offer affordable tickets with the Travolex £12 season and they have confirmed their partnership for the next three years, from 2013 to 2015 – by which time they will have supported this key part of our mission for twelve years. Accenture continue to support innovation in the Theatre, both on and off the stage and at the NT Studio, and they have extended their support to include our flagship education programme, NT Connections, and Theatreworks Partnerships, a project using theatre skills to help increase employability. Bank of America Merrill Lynch also supports Connections – a programme for 13-19-year-olds that reaches 180 schools and youth theatre groups throughout the UK. Neptune is our season sponsor for plays in the Cottesloe Theatre, as it has been for the past three years, and Philips has helped us enormously to improve our external and internal lighting and to reduce our energy consumption. Goldman Sachs are long term supporters of education at the National Theatre, and KPMG continued to extend their relationship with the NT by sponsoring The Comedy of Errors. Trusts and Foundations contributed £3.4m in annual revenue to a wide range of projects. The Water Foundation continued a generous grant to our Early Years programme. Our learning work on tour was once again supported by The Dorset Foundation, and The Ingram Trust and The Rhemus Foundation were among a number of trusts who help to make our work with primary schools affordable. The work of the NT Studio continues to be supported by The Leverhulme Trust through their writers’ and directors’ bursaries, and The Qxigus Trust’s bursary gives a new opportunity for aspiring directors. The NT Archive benefited from a grant from The Eric Anker-Petersen Charity, who helped digitise and preserve our precious photograph collection.

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

NT Future Major Gifts to 1 September 2012

Arts Council England
The Dorfman Foundation
American Associates of the National Theatre
The Cruz-Dafield Foundation
The Garfield Weston Foundation
Bruce & Susie Kovner
The Monument Trust
RNT Foundation
The Dr Mortimer & Theresa Sackler Foundation
Clive & Sally Shelton
The Wolfson Foundation
Christine Collins
The Feild Foundation
The Ingram Trust
Graham & Joanna Baker
Simon & Sally Borrows
The Deborah Lichten Brice Foundation
Giles & Phyllida Earle
Lydia & Manfred Gorvy
John Makinson
Stefan Sofianos
and 2 anonymous donors
Tony & Gisela Bloom
Russ & Linda Carr
Tom & Timothy Childs
Sir Trevor & Lady Chinn
The Craneway Corporation
Liz & Simon Dingemans
Anna & Ralph Goldenberg
Linda & Tony Hill
Malcolm Hodgkin
Ian & Beth Mill
Mishcon & Levine’s Charitable Foundation
Jay & Deenie Stein
Leila & Mickey Starnes
Monica G. & Al E. Wainholt
Stephen & Bonnie Ward
George & Patricia White
and 2 anonymous donors
Penny & Bill Bardel
Tim & Caroline Clark
Barbara G. Fleischman
Mr Alex Beard
Simon & Sally Borrows
Neil & Sarah Brenner
Barbara Brosnich OBE
Mr & Mrs L. L. Browning, Jr
Russ & Linda Carr
Dominic & Nancy Cassetley
Tim & Timothy Childs
The Cielinski Family
Veronica Cohen
Christine Collins
Lin & Ken Craig & The Aloisia Hofmanns Charitable Trust
Leopold De Rothschild
PollyAbergel OBE
Shawn M. Donnelly
& Christopher M. Kelly
Mr Greg Dyke & Ms Sue Howes
Alyce Faye Eidelshifer-Clower
Peter & Leonid Engerlander
Jane M. & Howard D. Epstein
Lawrence W. Fink & James J. McKernan
Foundation
Barry & Penny Francis
Robin Goofie
Richard & Kara Goodlad
Lydia & Manfred Gorvy
Clive & Angela Graham
Kate Groes
Clare Groom
Susan Harbert

Individual Giving Annual Support April 2011–March 2012

Major Gifts

Tony & Gisela Bloom
Keith & Helen Bolderson
The Deborah Lichten Brice Foundation
Sir Trevor & Lady Chinn
Sir Ronald & Lady Cohen
Ian & Caroline Cormack
Liz & Simon Dingemans
Sir Harry & Lady Djoungly
Sarah & Lloyd Dorfman
Giles & Phyllida Earle
Beth & Gary Glynn
Linda & Tony Hill
Dulph & Chandrika Patankar
Clive & Sally Shelton
Edge & Judith Walker
Guy & Charlotte Winson
and 1 anonymous donor

Oliver Circle

Eric Abraham & Sigrid Rassing
Colin & Edward Arkin
Penny & Bill Bardel
Graham & Joanna Baker
Mr Alex Beard
Simon & Sally Borrows
Neil & Sarah Brenner
Barbara Brosnich OBE
Mr & Mrs L. L. Browning, Jr
Russ & Linda Carr
Dominic & Nancy Cassetley
Tim & Timothy Childs
The Cielinski Family
Veronica Cohen
Christine Collins
Lin & Ken Craig & The Aloisia Hofmanns Charitable Trust
Leopold De Rothschild
PollyAbergel OBE
Shawn M. Donnelly
& Christopher M. Kelly
Mr Greg Dyke & Ms Sue Howes
Alyce Faye Eidelshifer-Clower
Peter & Leonid Engerlander
Jane M. & Howard D. Epstein
Lawrence W. Fink & James J. McKernan
Foundation
Barry & Penny Francis
Robin Goofie
Richard & Kara Goodlad
Lydia & Manfred Gorvy
Clive & Angela Graham
Kate Groes
Clare Groom
Susan Harbert
Tony & Linda Hill
Malcolm Hodgkin
Mr & Mrs Jack Kevan
Bruce & Susie Kevan
The Mark Knopfler Charitable Fund
John Makkonen
Selina & David Mark
Mr Ian & Mrs Beth Mill
Mirisch & Lebenheim Charitable Foundation
Mr Miles Morland
Malcolm & Elizabeth Offred
The O’Grady Foundation
Laura Pils
Sara & Paul Phillips
The David & Elaine Potter Foundation
Francesca Robinson
The Ruddock Foundation for the Arts
The Deborah Loeb Brice Foundation
The O’Grady Foundation
The David & Elaine Potter Foundation
The Mark Krueger Charitable Fund
Mr & Mrs Jack Kevan
Messrs & Mrs Thomas Kennedy
Charitable Trust
Gillian & Vimal Kheda
Mark & Elizabeth L. Kogan
Charitable Fund
Bruce & Susie Kevorner
The Michel Knorr Charitable Fund
Ian & Mary Ludberger
Jonathan Tyler
Mr & Mrs Max Ullman
The Uly Truter
Edgar & Judith Wilce
Mirisch & Lebenheim G-S & All E Wambold
Ian & Victoria Watson
Jeffrey Wangerman
Gay & Charlotte Wertheim
Mrs Mary Wertheim
Peter W noteworthy
Susan & Richard Hayden
Mr & Mrs Mark Wicke
and 16 anonymous donors
Life Benefactors
Eric Althaus & Signal Raising
Acces Industries
Irons & Mary Ackerman
Jonathan & Marie-Clare Agnew
Basil Allcutt
Jeffrey Ansell
Gila & Edward Arkin
Royce & Rotha Bell
Ron Beller & Jennifer Moses
Judy Locker Berger
Tony & Giada Bloom
Keith & Helen Bolderson
Benjamin Bosun
Ms Kate Bradford
Ivor Brooks Leif
Neil & Sarah Bruner
The Deborah Luby Brice Foundation
Jonathan Brooks & Claire Laffin
Rus & Linda Carr
Camilla Carver
Tom & Timothy Childs
Sir Trevor & Lady Chinn
Jas & M Christine
Dr David Cohen CBE
Sir Ronald & Lady Cohen
Vernon Cohen
Ian & Caroline Cormack
Sidney & Elizabeth Combs
Liz & Ken Craig & The Aloisia
Hoffman Charitable Trust
Lord Darmody
David Day
Jose & David Denn
Sir Harry & Lady Djapojou
Edward Dinah-Abrahams
Justin & Emma Dowley
James & Elizabeth Downing
Dame Vassaa Duffield DBE
Robyn Dunle
David Dunton
Glen & Phyllis Earle
Mrs T S Elliott
Ambassador & Mrs Edward E Ellson
Jose M & Howard D Epstein
Mr Joey Estafan
John & Jill Fairchild
John & Torran Farmer
Mr & Mrs Smart Pierre
Maurer & Allan Fisher
Lawson W Fitt & James I McLaren
Foundation
Emily & Alex Fletcher
Clara & Michael Freeman
Daniel & Joanna Freit
Jacqueline & Michael Gez
Charitable Trust
Jill & Jack Gerber
Mrs Julian Gibbons
Beth & Craig Gibbons
Michael Goldber
Lydia & Maeford Gorry
Nick & Julie Gould
Michael Grady CBE
Mrs Catherine Graham
David & Graham
Evelyn & David Green
Gabrielle, Lady Greenbury
Jill Hackett & Andrew Zvi Eyzak
Katherine Hallgren
Dr Martin Halins
The Philip & Pauline Harris
Charitable Trust
Susan & Richard Haydon
Merron & Michael Helfer
The Hirst Family Charitable Foundation
David Hobbs
De & Mrs Alan J Horan
Clare & Bernard Horn
Nita Jackson
Lord & Lady Jayco
Mr & Jill Kerzner
Mr & Mrs Jack Kevan
Maribeha & Tim Kennedy
Charitable Trust
Gillian & Vimal Kheda
Mark & Elizabeth L. Kogan
Charitable Fund
Bruce & Susie Kevorner
The Michel Knorr Charitable Fund
Ian & Mary Ludberger
Jonathan Tyler
Mr & Mrs Max Ullman
The Uly Truter
Mr & Mrs Max Ullman
The Uly Truter
Edgar & Judith Wilce
Mirisch & Lebenheim G-S & All E Wambold
Ian & Victoria Watson
Jeffrey Wangerman
Gay & Charlotte Wertheim
Mrs Mary Wertheim
Peter W noteworthy
Susan & Richard Hayden
Mr & Mrs Mark Wicke
and 16 anonymous donors
Benefactors
Jack & Ian Archer-Watters
Peter & Ali Bennett-Jones
Tanya & Keith Black
Allison & David Blood
Mr Philip Bowman
Omar & Jordy Broughton
Mr Peter Brown
Lord Brown of Maidahey
Sandia Carlile & Angus Carfield
Christopher & Jane Curier
Martin & Michelle Cohen
Carl & Nancy Cooper
The Cranbrook Corporation
Barbara G Fleischman
Emily & Alex Fletcher
Mark Freeman
Ralph J Goldberg
Kanya & Strange Goldie
Miss Tracey Hamilton
Mrs Lucie Julian
Christopher Knadle
Sir Derek & Lady Va Manghan
Tim & Julian Mollibr
Gabriela Mendonca
Dave & Sue Molesky
Andrew & Jane Onslow
Ms Dasha Shleihan
Mr & Mrs William Shleihan
Clive & Sally Shering
Loui Siffi CBE
Rita & Paul Skinner
Jay & Dianic Stein
Joan Steinberg
Hugh & Catherine Stevenson
Leila & Mickey Strauss
Mr John J Struthers CBE
Mr Ian Taylor
Mr Eric Tomsett
Jan & Michael Topham
Jonathan Tyler
Mr & Mrs Max Ullman
The Uly Truter
Edgar & Judith Wilce
Mirisch & Lebenheim G-S & All E Wambold
Ian & Victoria Watson
Jeffrey Wangerman
Gay & Charlotte Wertheim
Mrs Mary Wertheim
Peter W noteworthy
Susan & Richard Hayden
Mr & Mrs Mark Wicke
and 16 anonymous donors
National Theatre Annual Report 2011–2012 53
Supporters

Don & Sue Gainsby
Mrs Claire Cunnions
Clifford & Susan Grundle
Ron & Alan Haigh
Mark & Moira Hamlin
Richard H Harding
Richard Hardman & Alice
Deanhamsteads
Maureen & Derek Harte
Mrs Dorothy G Harza
Mr Samuel A Haubold
Mrs Frances Kirsh
Mary Ellen Johnson
Mrs Coreen R Hester
Marc Hayton
Mr & Mrs T Krumland
Mrs Sahra T Lese
Mrs Rosanna Laurence
Mr & Mrs B Lesslie
Mrs Mrs Claire Guinness
Mary Ellen Johnson
Ms Jeanne Linnes
Mrs Lynn Lewis
Mrs Katherine Palmer
Midge & Simon Palley
Mark & Amanda Otway
Nicola Leach
Barbara Morgan
Mr & Mrs Michael Otway
Derek & Anne Jenkins
Melvyn & Diane Hughes
Derek & Carolyn Hughes
Mr & Mrs Derek Albon
Barbara Minto
Mark & Carolyn Medden
Ashley & Elizabeth Mitchell
The Lowry Mitchell Foundation
Mary Ellen Johnson
Mrs Jane Robertson
Mrs Margaret Robertson
Mr & Mrs Brian Robertson
Ruth & Brian Robertson
Barbara Minton
Mrs Catherine Moxon
Bob & Bethany Millard
Ian & Serrie Meakins
Edith Nixon
Barbara Minter
Mrs Brian O’Connell
Dr & Mrs Donald O’Connell
Mr & Mrs Jay O’Connell
Janna Spark & Iko Meshoulam
Sir Peter Osborne
Neil & Suzie O’Donnell
Mr & Mrs Stephen O’Donnell
Carlton M. O’Donnell
Carol & David Pascall CBE
Mr & Mrs Don Starr
Sir Michael & Daphne M. Pask
Mr & Mrs Richard Pask
Sam & Pam Lipfriend
Mr & Mrs Ann Pask
John Lockyer & Jane Creasy
Victor & Marilyn Lounes
Mrs Felicity Lyons
Gary Madec
Hugh MacDowall
Alonir Mackimmon-Misson
Ian McKeag
Dr John H Malady & Mr Georgouly
Van Passchier
Dr Anuva Marder
William Mandell
The Mapesbury Trust
Paul & Paula Marber
Marian & William Mansson
David M Marks QC
Aner Marden & Mark Heapacey
Victoria Marler
Edward & Dale Mardzic
Luc & Richard Maret
Ian & Sveti Markovski
Cornelius Medved
Jane Mendoza
Sandy & Ed Meyer
Mrs Elizabeth Meyer
Mrs Kathryn Michael
Nick & Sueie Milewski
Mary Michael
Mark & Carolyn Milstein
Dr Donald Milne
Barbara Morgan
Mr & Mrs M D Mont
Gary Morris & Robert Vinwales QC
Mr & Mrs Moir
Pat Morris
Gerald Morea
Dr & Mrs Julian Morea
Lennie Murphy & Walter Hall
Dr Ann Noon
Dr J & V Newton
Stanley Newton & Dr Brian Rosenfeld
Andrew & Sue Nichols
Elizabeth Nixxon
Philip Nix
Larry & Melodie Nusseff
Maria O’Donoghue
David Olstein
Sir Peter Osborne
Mark & Amanda Orway
Midge & Simon Palley
Mrs Katherine Palmer
Lord & Lady Pannick
Tim Parker
Carol & David Paskall CBE
Robert Pask
Mr & Mrs H C Patterson
Mr & Mrs Paaschgarten
Olivier & Emma Paule
Mrs Judy Pick
Ms Suzanne Pech
William Piekarski & Cassie Murray
Pat & John Porter
Jack & Norveen Poulsen
Simonne Pendergast Charitable Trust
Clifford Press
Mrs Marie Proctor
David & Filimor Quickby
C V Ramachandran
Mrs Patrica Ranken
Anthony & Ann Regan
Gong & Karen Reif
Christopher Mirkki Reik
Joyce Reif
Mrs Claire Rich
Lesley Roberts
Caroline Roberts
Mr David Rocklan
Mr & Mrs Rosier
Mr & Mrs Kenneth Rockion
Sir John & Lady Rose
Mr & Mrs Harvey Rosenblatt
Sir & Tony Rose
Jon & Susan Rosensweig
Mr P M Roth
Mr David Royston
Anthony Rood
William & Hillary Russell
John & Jeremy Sacher Chariitable Trust
Anthony & Sally Sale
Ruth & Brian Sandelson
Victor & Bernice Sandelson
Mr Robert Sasso & Mr Edith Elagator
Michael Sayers, QC
Mrs Sylvia Scherzer
Sir David & Lady Schoeler
Mr & Mrs Richard Schwartz
Ross & Sarah Seltzer
Eileen Serbert
Louise Service
Ellen & Dan Shapiro
Victor Shrago
Mr Robert A Silver
Linda & Stephen Simpson
Mike & Janet Sloberg
Christopher & Angela Smallwood
Mr & Mrs R A & H Smart
John & Ann Smith
Tessa Smith
Sir Harry & Lady Solomon
Janina Spak & Bo Hultstrom
Mrs Francesca Stenfors Nye
Mr & Mrs Don Stark
Mr Serlo Stefanou
Alan & Ruth Stein
Gayfryd Steinberg
Kathryn Steinberg
George & Elizabeth Stevens
Judy & David Stewart
Olivier & Michael Stone
Sue & Steve Strelil
Andrew & Lewis Sokoloway
Sir John & Lady Sunderland
Mrs Ann Sunman
Robert & Pamela Swannell
Eden J Taylor
Barnard & Nadine Taylor
Mr & Mrs Russell W Taylor
Mr Chantal Thompson
Tony & Valerie Thompson
Henry Timnick
Christopher & Julia Tindal
Mrs Margaret K B Turner
Melissa Ufier
Mr Dominic Vidal
Debra Valentine
Mr & Mrs Eric Veizie
Tim & Nadine Wadell
Christopher Wale
Mr & Mrs Jeffrey Walker
Mary Willard
Denise & Frank Weil
Susan Widen
Mrs Reba White Williams
Graham & Sue White
Mr & Mrs Brian M Wides
Mary Williams
Ann Williams
Peter Williams
Mary & Geoffrey Wilson
Mr & Mrs Michael Wilson
Henry & Louise Windle Cohen
Mrs June Wood
Richard & Susan Wolff
David & Vrinne Woold
David Wrennley
Cynthia Wix
Jonathan Yudkin
David & Barbara Zalalick
Stephen & Laura Zimmerman
and 32 anonymous donors

Legacy Gifts
Mr Peter Geoffery Carr
Margaret Lowry
Peter & David Lund
Jennifer Patterson
The National is also grateful for the support of our Supporting Cast,
Priority Plus, Priority Members, Young
Patrons and all AAM Members

Corporate Support April 2011 – March 2012

Partners
Transat
Accenture
American Airlines
American Express
AstraZeneca
Bank of America Merrill Lynch
BP
Nimble
Newsprint Management
Philips
National Theatre Education supported by Goldman Sachs

Sponsors
KPMG

Premium Members
Linklaters LLP
Morgan Stanley

Platinum Members
American Airlines
Bloomberg LP
British American Tobacco
Daily Mail and General Trust plc
DHL Airlines
Deutsche Bank
G3
Goldman Sachs
NDS Ltd
Pearson plc
Prudential plc
Shell
Smith & Williamson
Trevor Releasing plc

Team Builder Members
Hutton Collins

Media Partner
Travelsure £12 Tickets
The Independent

Trusts & Foundation - Annual Revenue Support April 2011 – March 2012

Major Trusts & Foundations
The Jerwood Foundation
The Leverhulme Trust
The Mulberry Trust
The Leverhulme Trust
The Mulberry Trust
The Laura Pels International Foundation for Theater
Qorvo Trust
The Rose Foundation
Archie Sherman Charitable Trust
The Wates Foundation
and 4 anonymous donors

Trusts & Foundations
Allchurches Trust Limited
The Eric Akins-Peterson Charity
The E Drainie Armstrong Trust
The Chapman Charitable Trust
The Sydney and Elizabeth Corbijn Charitable Trust
The Gilbert and Eileen Edgar Foundation
The Joyce Henscher Charitable Trust
The Goddards’ Company Charity
The Golsoncott Foundation
Kenneth Hargreaves Trust
The Hellenic Foundation
The Handbell House Wingate Foundation
Jill & David Leuw
Newcomen Collect Fund
Sir Oliver’s Foundation Fund
The Austin & Hope Pilkington Trust
Rossettes Trust
The Education Foundation
The Sigrid Stanberg Charitable Foundation
The Sobell Foundation
The Stanley Foundation
The Wates Foundation
and 4 anonymous donors

American Associates
Of The National Theatre

AANT Board
Lahli Mow Sesay, Chairman
William G. Bardel, Treasurer
David Snell, Secretary
Peter Brown
Joanna Coles
Shawn M. Donnelly
Alice Faye Eichelberger Cleese
Barbara Fleischman
Amanda Foreman
Moore Isaac
Suzanne Jayne
Susie Kolter
Jeanne Lusso
Lady Lyall Grant
Sir Deryck Moxon
Stephanie McDilland
Laura Pels
Lady Sherwood
Joan Steinberg
Monica Winfield
Susan Wilson

AANT Honorary Council
Terri Childs
Suzanne Elson
Richard Harding
Dr Elliot Kollin
John Makinson
Stafford Matthews
Peter Wolff
The National Theatre would like to acknowledge the generous support of Robert Buyer Thriftinst (US partner) and National Angels Ltd.