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**ANNUAL REPORT
AND ACCOUNTS**

**2011/
2012**

**CELEBRATING
50 YEARS**



136th REPORT OF THE BOARD

To be submitted to the Annual General Meeting of the Governors convened for Friday 14 September 2012. To the Governors of the Royal Shakespeare Company, Stratford-upon-Avon, notice is hereby given that the Annual General Meeting of the Governors will be held in the Swan Theatre, Stratford-upon-Avon on Friday 14 September 2012 commencing at 3.00pm, to consider the report of the Board and the Statement of Financial Activities and the Balance Sheet of the Corporation at 31 March 2012, to elect the Board for the ensuing year, and to transact such business as may be transacted at the Annual General Meetings of the Royal Shakespeare Company.

By order of the Board

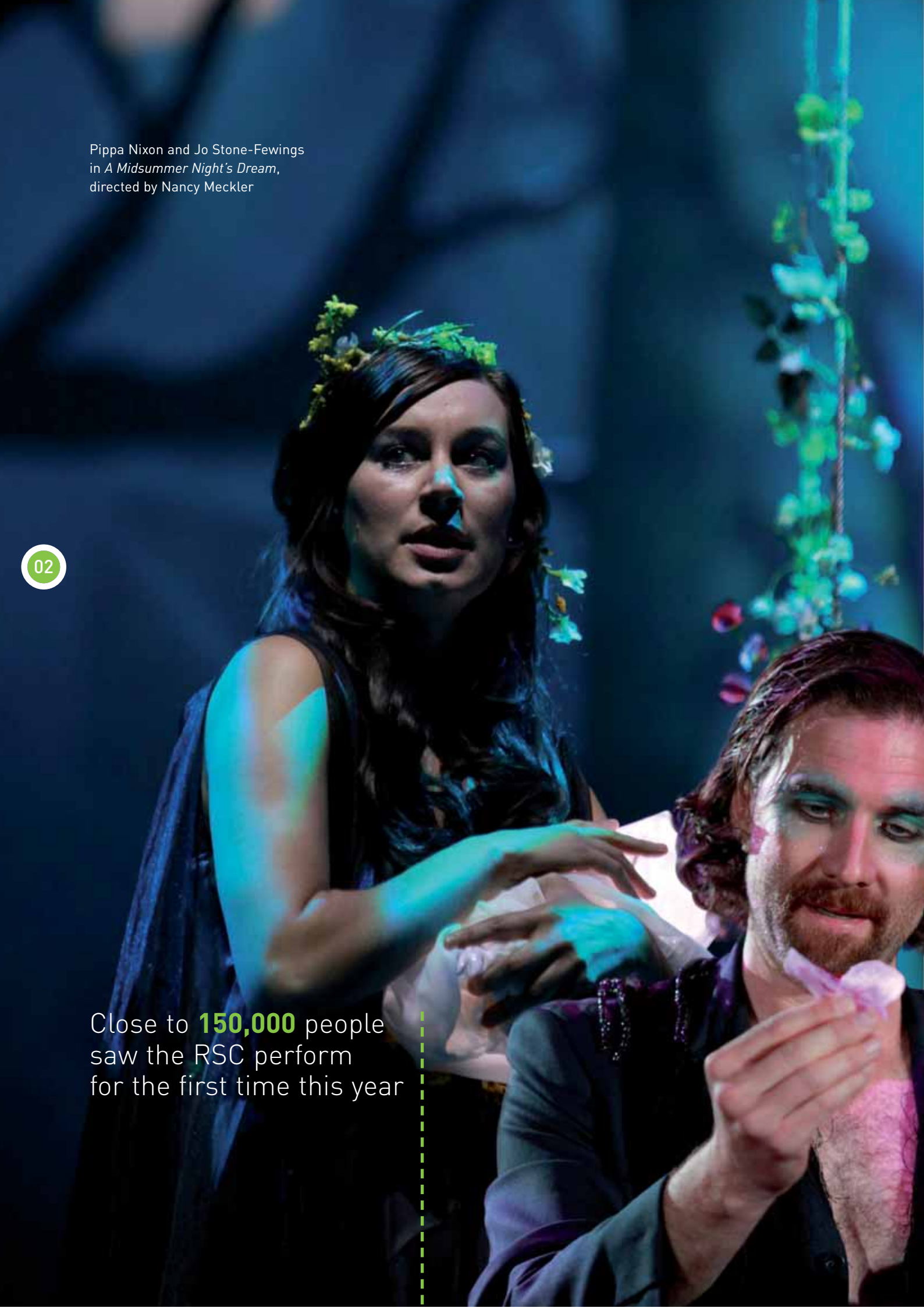
Vikki Heywood,
Secretary to the Governors

We introduced over
24,000 people to live
theatre in 2011/2012

Associate Artist, Patrick Stewart,
joined the Company to play
Shylock in *The Merchant of Venice*

| | |
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Front cover:
Emily Plumtree and
Susannah Fielding in
The Merchant of Venice



Pippa Nixon and Jo Stone-Fewings
in *A Midsummer Night's Dream*,
directed by Nancy Meckler

02

Close to **150,000** people
saw the RSC perform
for the first time this year

CHAIRMAN'S REPORT

THIS HAS BEEN AN AUSPICIOUS YEAR FOR THE COMPANY, MARKING BOTH OUR 50TH BIRTHDAY AND THE FIRST FULL YEAR OF OPERATION IN OUR TRANSFORMED STRATFORD HOME. WE CELEBRATED WITH SOME OF OUR MOST SUCCESSFUL SEASONS EVER.

Our outgoing Artistic Director, Michael Boyd, reopened the Royal Shakespeare Theatre with his production of *Macbeth* and our Artistic Director Designate, Chief Associate Director, Gregory Doran, reopened the Swan Theatre with his re-imagined version of Shakespeare's 'lost' play, *Cardenio*. These productions were followed by an artistic programme which explored and reflected the best of our work over the last five decades.

As well as celebrating the Company's past achievements, we set an ambitious course for the future.

Our long ensemble travelled to New York to perform a full repertoire of seven Shakespeare plays, in a specially constructed thrust stage auditorium replicating that of the RST, built at our workshops and shipped across the Atlantic in 46 containers.

We transferred *Matilda The Musical* to London, winning extraordinary audience and critical acclaim, including seven Olivier Awards – the highest ever for a single production – beating our own previous record of six for *Nicholas Nickleby*.

Our education programme reached more than 30,000 students and almost 2,000 teachers and we launched the first year of Open Stages, working with more than 260 amateur theatre groups and

nine partner theatres to grow the relationship between amateur and professional theatre.

We also laid the foundations for our continuing and successful stewardship of the *World Shakespeare Festival*, the biggest Shakespeare celebration ever staged, involving more than 70 partners and thousands of artists from across the world.

As Michael and Vikki prepare to hand over to Greg Doran and Catherine Mallyon in this Olympic year, there is a real sense of the baton being passed on. It marks the end of the most tremendous stint and I would like to thank them both, publicly and wholeheartedly, for all that they have achieved together.

They have led the RSC over the last ten years with real vision, ambition and compassion, balancing the books, transforming our Stratford home, and commissioning and staging some of the greatest theatre of the decade – from Michael's acclaimed *Histories* cycle and *The Complete Works* festival through to our now mesmerising, wonderful production of *Matilda The Musical*.

They have been recently honoured for their services to drama, but would be the first to recognise the contributions of the entire Company and the tremendous support and generosity of all our audiences.

We look forward with great confidence.

Nigel Hugill

03

ARTISTIC DIRECTOR'S REPORT

IT HAS BEEN A HARD DECISION TO LEAVE THE RSC, THIS YEAR OF ALL YEARS.

Why leave the company of all these gifted people who have produced our brilliant Opening and 50th Birthday seasons, our unprecedented residency at the Lincoln Center Festival in New York (together with a beautiful travelling replica of the RST to play it in), our UK-wide *World Shakespeare Festival* for the Olympics, and *Matilda*, the most garlanded West End musical in history, while running the most rigorous, successful and influential education programme in the country, all in one year?

04

This last year has certainly scuppered any hopes I might have had of a gentle wind down, but I am glad to be leaving before I really want to, and at a time when the company is prolific and successful.

When I became Artistic Director, I had a strong sense that ten years would be both necessary and sufficient. That they have been possible and so enjoyable is entirely due to the skill and passion of my colleagues.



A strong, courageous, and talented Board, chaired mostly, in my time, by Christopher Bland, but also by Bob Alexander, and Nigel Hugill, has made my job, and Vikki Heywood's, much easier. Susie Sainsbury, Deputy Chairman, has been the mentor, friend and patron of our dreams.

Without Vikki, we would have fallen apart, particularly while I was rehearsing Shakespeare's *Histories* cycle, and fewer ideals would have become working practice. Without Finance Director, Andrew Parker, we would have been more uncertain and less bold. Without Denise Wood and her producing team, none of our good ideas would have become great theatre.

Successive directors on our Steering Committee have embraced their demanding strategic responsibilities to such an extent and with such deep skill that it is fair to say that they effectively run the RSC.

Without my brilliant team of Associate Directors, Tom Piper, our Associate Designer, and our whole artistic team, our programme, and our theatres, would not have burst into such vibrant life so often.

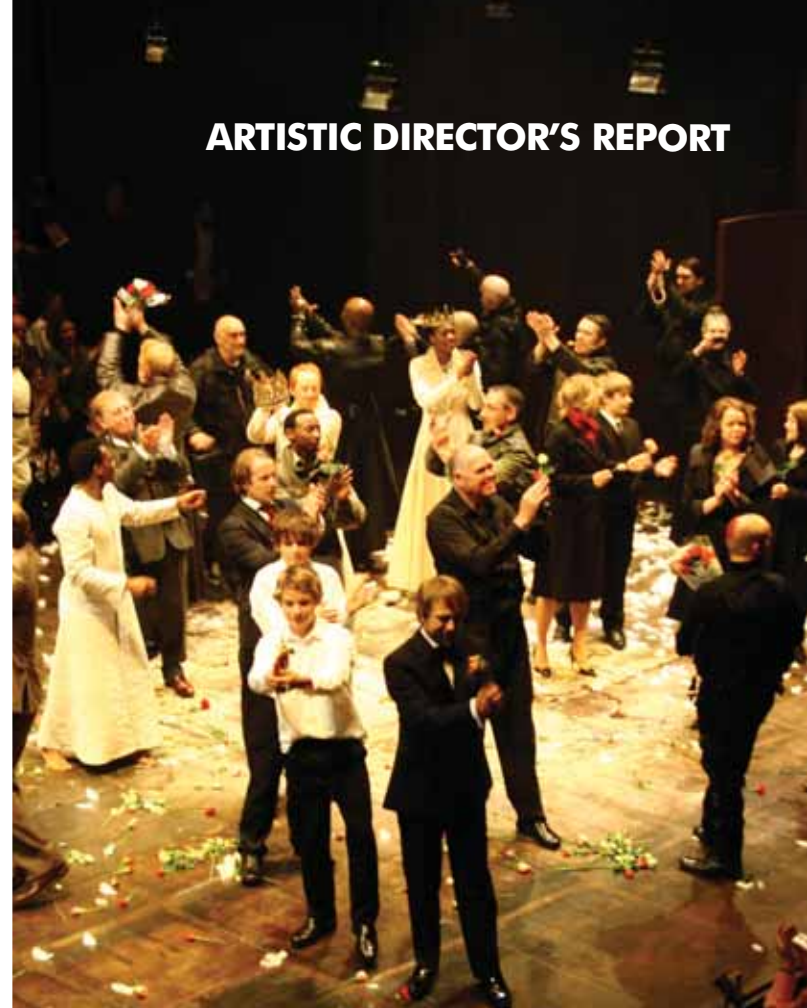
New colleagues, in all our many disciplines, have brought fresh ideas and changed the way we work, whilst others have deepened their understanding of making and presenting theatre at the RSC over forty years.

I owe them all, and all the brilliant artists who have given us their best work, a great debt.

Together they make a great team for Greg Doran and Catherine Mallyon to lead onto the next stage of the Company's journey.

Michael Boyd

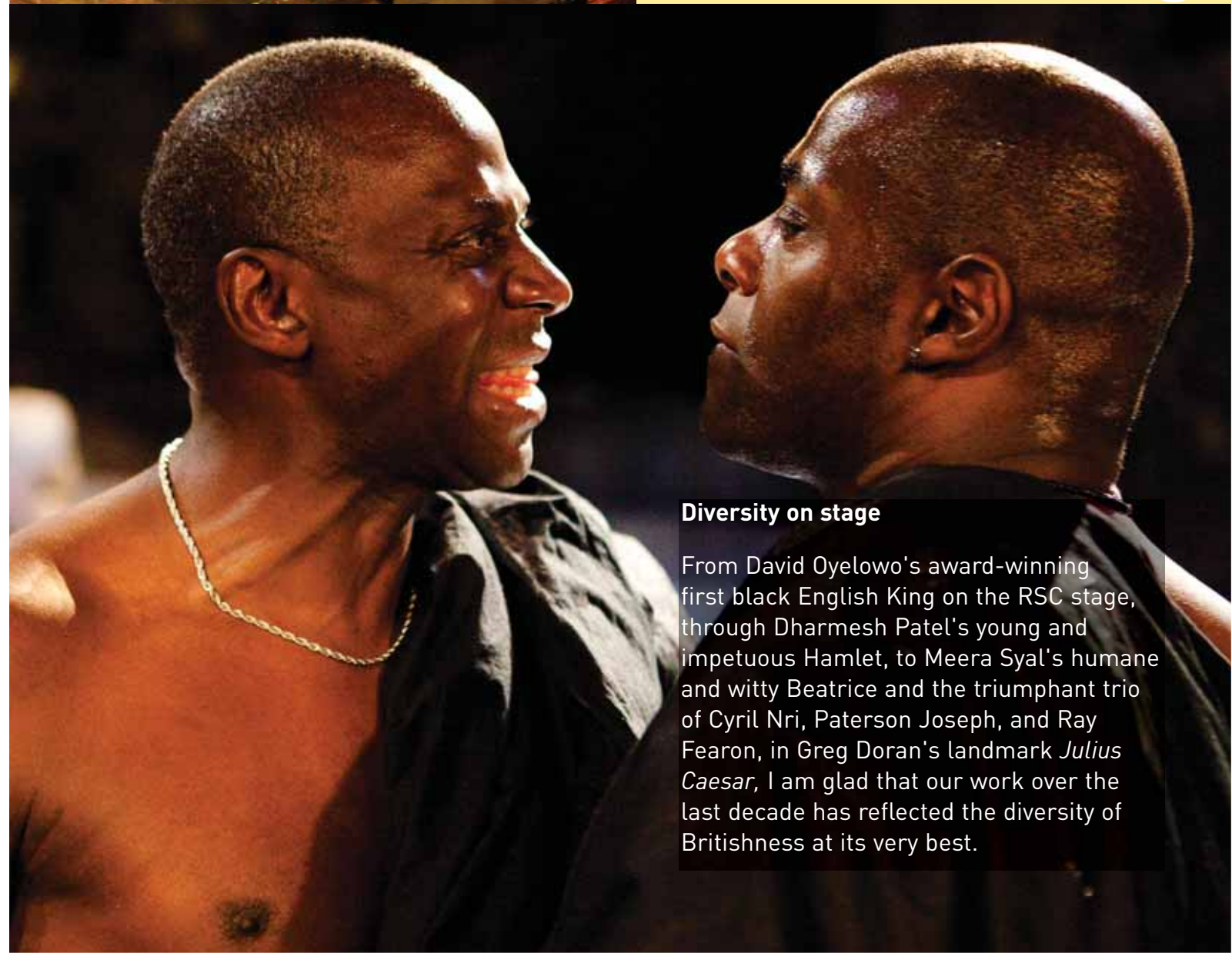
ARTISTIC DIRECTOR'S REPORT



The Ensemble

On the last night of the *Histories* at the Roundhouse, I had the rare feeling that we had delivered on our promises. We had shown that our ensemble practice could achieve the very highest standards in world theatre, that the whole could indeed be even better than the sum of its parts, while celebrating the unique brilliance of each of our leading actors. We had revealed Shakespeare's *Histories* cycle as a masterwork, and reasserted the RSC's place in London theatre.

05



Diversity on stage

From David Oyelowo's award-winning first black English King on the RSC stage, through Dharmesh Patel's young and impetuous Hamlet, to Meera Syal's humane and witty Beatrice and the triumphant trio of Cyril Nri, Paterson Joseph, and Ray Fearon, in Greg Doran's landmark *Julius Caesar*, I am glad that our work over the last decade has reflected the diversity of Britishness at its very best.

ARTISTIC DIRECTOR'S REPORT



Internationalism

King Juan Carlos himself awarded Spain's highest cultural honour to the RSC for this hugely successful *Spanish Golden Age* season curated by Associate Director Laurence Boswell, which caused a radical reassessment of their theatrical inheritance by Spanish theatre makers. We have enjoyed an internationalist perspective at the RSC ever since, celebrating the best of world theatre as part of our *Complete Works* festival, and the *World Shakespeare Festival*, collaborating this year with top artists from Mexico, Moscow, Tunisia, New York, Iraq, Brazil and India, and looking to *A World Elsewhere* trilogy this autumn.

06

Career development

The RSC has long been the most important centre in the country for developing theatrical careers.

A glance at the biographies of leading actors, directors and executive directors in the UK confirms this. If you get this right, you have to be prepared to lose talented colleagues to opportunities elsewhere. Dominic Cooke's pitch perfect *The Crucible* was the beginning of

the end of his time as my Associate Director. Both he and our brilliant Commercial Director, Kate Horton, were soon poached by the Royal Court to lead them through six of their most successful years.

Elsewhere, there is hardly a theatre in the country whose leadership is untouched by the transformative experience of working at the RSC.



A warm welcome

Our new Royal Shakespeare Theatre has not only delivered on its promise to be the best theatre for Shakespeare in the world, but it is now more welcoming than ever before. I'm particularly proud of our successful marriage of deep knowledge and warm, helpful service to the public in our shops, restaurant and front of house. At stage door too, at production meetings and get-ins everybody feels welcomed to our theatre by an informed and expert team who feel they own the place and are keen to share it.

ARTISTIC DIRECTOR'S REPORT

Education

The RSC's work with teachers and young people is second to none, and could well have the greatest cultural impact of anything we have done over the last ten years.

Our decision to form long-term relationships with clusters of schools throughout the country has produced astonishing results, and changed the way Shakespeare is taught in England. Director of Education Jacqui O'Hanlon and her team have won their way into the heart of creative planning at the RSC, and helped us to remain curious, engaged and contemporary in theatre-making.



07

New work

The RSC is the most famous theatre company named after a playwright in the world.

David Greig and Dennis Kelly have each given the RSC some of their very best work recently in *Dunsinane* (Greig), and *Matilda* and *The Gods Weep* (Kelly). David's *American Pilot*, Helen Edmundson's *The Heresy of Love*, Roy Williams' *Days of Significance*, Debbie Tucker Green's *Trade*, David Edgar's *Written on the Heart*, Natalia Vorozhbit's *The Grain Store*, Tim Crouch's *I Cinna*, and Dominic Cooke's season *Postcards from America* are just some of my other favourite RSC commissioned plays of the last few years.

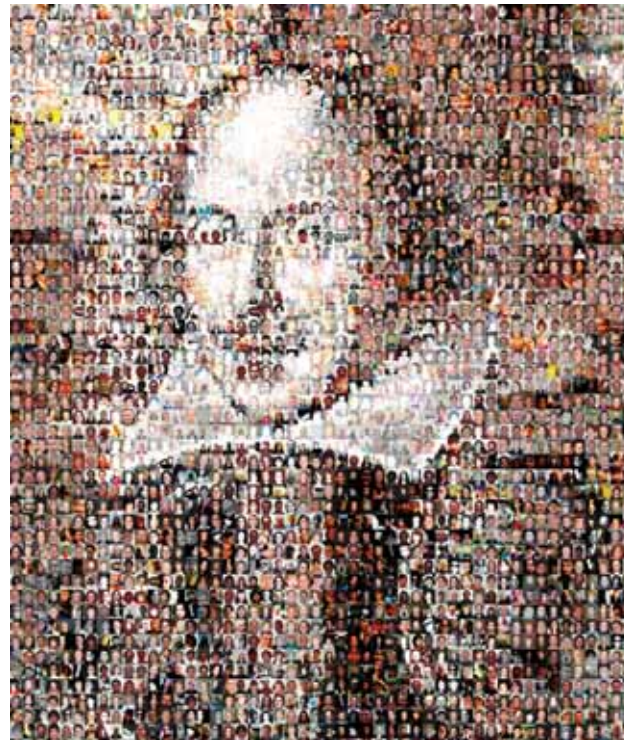
I have also enjoyed new work on our stages from other theatre artists. Our work on Shakespeare from Associate Director Rupert Goold, for instance, has been consistently innovative and startlingly fresh, successfully reprinting our house playwright for our own times.



COMING BACK TO THE RSC AFTER A BREAK OF OVER 20 YEARS WAS INITIALLY BOTH A SHOCK AND A LOVELY RETURN TO A PLACE I KNEW WELL.

I had never imagined after leaving as a Stage Manager that I would return to run the company. During my time here I have focused on making sure it was a terrific place to work, widening the reach of the work we have created, increasing our influence in arts and education policy, transforming the estate and securing a strong financial base. It was a hard decision to leave, but with my ambitions accomplished it is the right time to go. None of this would have been possible without the help and support of so many people both inside and outside the company. My thanks to them and especially to Michael without whom none of this would have happened at all . . .

Vikki Heywood



People

I was very keen to improve the RSC's management to ensure that every member of staff felt valued and that we had a management style that was in line with our artistic process, one of ensemble theatre making. Over the years, we worked together ensuring the Company's new vision, values and behaviours were compatible with an ensemble and making sure staff felt accountable and empowered. I believe this has had a wider effect – to improve the public perception and identity of the RSC, which has contributed to it being the best known theatre brand in the UK. The whole RSC is most definitely more than the sum of its parts. A company is a team and a business thrives when it performs as one. In the case of the RSC, that means actors, painters, accountants, designers, milliners, chefs, electricians, producers, carpenters, technicians, lawyers, dressers, film makers – and countless other skills – working together towards a common goal. The professionalism required to achieve this is endless and inspiring.

Transformation

The RSC has a considerable estate of buildings, both in Stratford and London, including workshops, theatres, rehearsal rooms, offices, cottages, storage spaces and a hotel. Over the past ten years we have rationalised and invested in those assets to a considerable degree. The largest of these projects was the transformation of a large part of the Stratford estate. This included the creation of new rehearsal

rooms, the temporary 1,000 seat Courtyard Theatre, new offices in Chapel Lane, a new nursery and a transformed Royal Shakespeare Theatre, alongside restored cottages and a new and improved hotel under new management. These highly complex and intertwined projects and programmes were all completed on time and on budget through rigorous attention to detail, careful planning and real team work.

Audience

Nothing has inspired me more during my time at the RSC than the breadth of age, interest and knowledge of our audiences. They have embraced over 150 productions, discovered our rehearsal and creative processes, and explored our building sites. Many people who visit an RSC production, workshop or event whether in Stratford, Newcastle, around the UK or further afield, come time and time again to reconnect with Shakespeare or the wider repertoire of the company. Sitting amongst children enjoying one of our Young People's Shakespeare productions especially created for them, or watching their peers perform Shakespeare for the first time has been a highlight for me. I hope during my time at the RSC we have inspired a generation to love Shakespeare and for those already hooked I know we have provided a huge amount of enjoyment. We simply could not have done it without their loyalty and support.

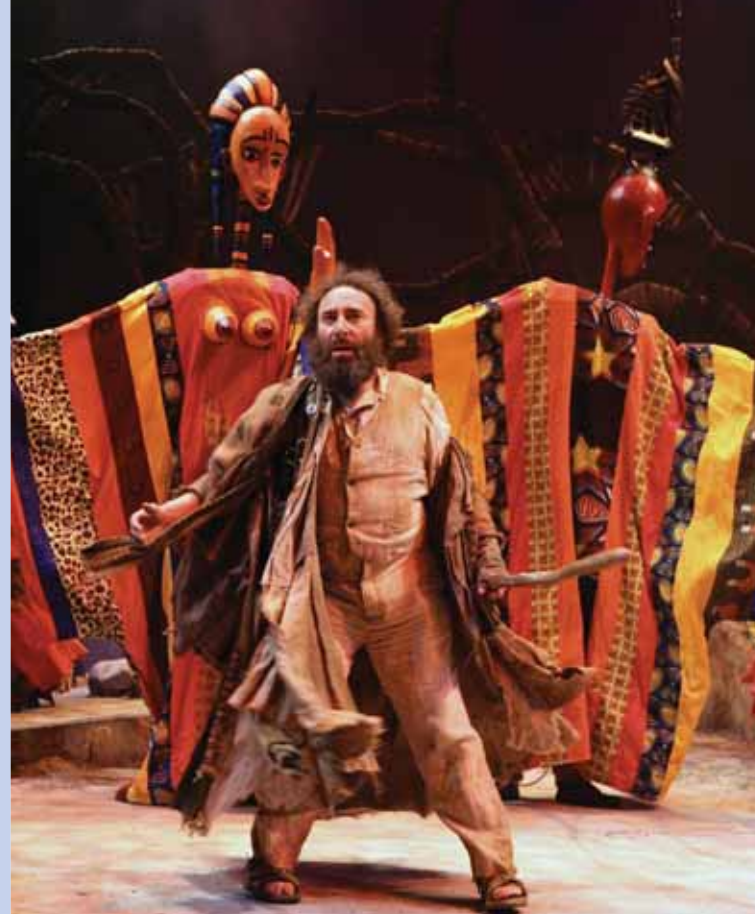


EXECUTIVE DIRECTOR'S REPORT

Fundraising

The strength of the Company's reputation and the high standard of our work means we have been extremely well supported by government, trusts and major donors such as Susie Sainsbury, Abigail and Leslie Wexner, Bruce and Suzie Kovner, the Weston Family, Drue Heinz, Mark Pigott and Elnora Ferguson. I would like to thank them all for their desire to become so closely connected with the RSC and we have all, funder and funded alike, enjoyed our partnership. The breadth of support for the RSC, which included 18,000 people from 60 countries supporting our campaign to transform our Stratford home, has been breathtaking. It is impossible to overstate the depth of gratitude the RSC has for the tens of thousands of individuals and foundations that believe in our credo and, as a result, want to join us and support our work.

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Reach

We have transformed the way we reach a wider audience. In the UK, we have remained committed to an annual Newcastle season and we have regularly toured large-scale productions of Shakespeare across the country. We have extended our performance repertoire outside the UK with a major residency in New York, as well as touring to many countries including Japan, Russia, South Africa, Spain, Mexico, USA and Australia. Our Young People's Shakespeare programme is interconnected with our Learning and Performance Network as part of our commitment to train and support teachers and practitioners in the teaching of Shakespeare. Our Stand up for Shakespeare campaign is highly respected. If we can't reach people in person, we have reached them digitally with two broadcasts of major productions to an audience of millions, whilst *I, Cinna* was broadcast live and available to every secondary school in the country. We also produced our first ever play on Twitter. Our website has been transformed to offer a wide-ranging and vibrant experience for our online audiences.

EXECUTIVE DIRECTOR'S REPORT

Partnerships

Without the range of talented and dedicated partners we have, we could not have achieved anything. The DCMS, the Department for Education, Arts Council England, the British Council and LOCOG have been instrumental in supporting the RSC's artistic policy. Warwick University and The Ohio State University have been crucial partners in contributing to our ambition to improve the teaching of Shakespeare in the UK, the USA and beyond. Shakespeare's Birthplace Trust has cared for our archive and collection as well as being our local collaborator. Accenture, BP, Cisco, Jaguar, Eden Hotel Collection and even Royal Mail have all played a considerable part in supporting us on our journey. Stratford-on-Avon District Council, Warwickshire County Council and Advantage West Midlands played a major role in enabling the Company to achieve its transformation. Thank you to all, and to the others too numerous to name.



London

Over the past ten years we have performed 79 productions in over 12 London venues – that's 1,768 performances. For some, the Company's peripatetic seasons in the capital have proved elusive and frustrating, for others the opportunity to see the work in different environments has been inspiring. We have worked closely with a wide range of theatre owners over the years, including seasons at the Roundhouse and Delfont Mackintosh theatres. Others such as Ambassador Theatre Group, Thelma Holt, NIMAX, The Really Useful Group, Bill Kenwright and Duncan C Weldon enabled productions to transfer from Stratford. Hampstead Theatre, Soho Theatre, Wilton's Music Hall, Tricycle Theatre and Riverside Studios enabled our new and experimental work to be seen.

11



CELEBRATING 50 YEARS

We celebrated our 50th birthday with RSC50, a year-long season of work in Stratford, which began with the first new productions in our transformed home.

Michael Boyd formally reopened the Royal Shakespeare Theatre with his production of *Macbeth* and Gregory Doran reopened the Swan Theatre with *Cardenio*, a re-imagining of Shakespeare's 'lost play'.

With both houses open, we sold more than **417,000** tickets for **680** performances during the year in Stratford-upon-Avon.

Audiences everywhere responded really positively, giving us a **95%** approval rating.



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The RSC Ensemble is generously supported by **THE GATSBY CHARITABLE FOUNDATION** and **THE KOVNER FOUNDATION**

Jonathan Slinger and Aislin McGuckin
in *Macbeth*



RSC50 also reflected the best of our new work back catalogue over the last five decades.

From *Educating Rita* to *Les Misérables*, now the longest running musical in the world, we have always nurtured new work – inviting contemporary dramatists to wrestle with the issues of the time, just as Shakespeare did.

We continued to encourage the development of new artistic ideas and approaches with directors, actors and writers, supporting a further 17 projects in the RSC Studio. As a result, we will see several productions on our main stages in 2013 which began their lives in the Studio this year.



More than **5,000** tickets were sold for dozens of script in hand performances, playreadings and events, exploring the **300** new plays we have staged in the last half century.

One of the highlights of the season was a Pinter celebration, including David Farr's production of Pinter's masterpiece, *The Homecoming*, in the Swan, which we first premiered in 1965.

Richard Riddell and Aislin McGuckin in *The Homecoming*

RSC50 included a range of new commissions, from our exciting and physical family show, *The Heart of Robin Hood*, directed by Gísli Örn Gardarsson, through to Roxana Silbert's production of David Greig's *Dunsinane* and a series exploring faith, with *Written on the Heart* by David Edgar and *The Heresy of Love* by Helen Edmundson.

As always, we continued to offer a wide range of discounted tickets in 2011/2012, across all locations, to draw in the widest possible audience, including:

39,114 schools tickets

13,450 £5 tickets for 16-25 year olds

11,093 tickets for people with disabilities

25,616 tickets for families

The RSC Literary Department is generously supported by
THE DRUE HEINZ TRUST

James McArdle and Iris Roberts in *The Heart of Robin Hood*



We won VisitEngland's highest accolade in 2011 – the Outstanding Contribution to Tourism Award.

More than **1,300,000** day visitors and audience members have joined us in our new home since it opened in November 2010.

Over **50,360** diners have eaten in the Rooftop Restaurant

43,072 took a trip up the Theatre Tower

More than **19,000** people joined us on a backstage tour

Since the doors to the new Royal Shakespeare and Swan Theatres opened, 750,000 visitors have joined us to enjoy what the building has to offer. Every day is different, but a typical Saturday can see four performances, story-telling in our public spaces, six theatre tours, three exhibitions and interactive displays, up to 200 diners in our Rooftop Restaurant, a stream of people through our café and bars, hundreds of people visiting the top of the Tower and browsing in the shop from 10.00am, when doors open, till they close late at night.

All the front of house activity is captured on the Duty Managers' reports which paint a picture of daily life in the public spaces of the RST. Here's a snapshot of a busy day.

| 9.00 | 10.00 |
|------------------------------------|--|
| 9.15 First Behind the Scenes tours | 10.00 First Tower Visit, Ticket Hotline, bars, café, exhibition spaces and shop open to the public |
| | 10.45 First Front of House theatre tour |

9.15

The first of our six theatre tours kicked off with people excited to go behind the scenes. We have a touch tour taking place before the audio described matinee performance.

10.00

The building opened and was busy from the off with a large number of people waiting outside to either buy tickets or attend the Story Garden event. It was a sunny day and the riverside terrace quickly filled with customers from the café.



11.00

The touch tour before this afternoon's audio described performance in the RST ran smoothly.

11.30

Mid-morning a lady using a wheelchair arrived at the top of the Tower for a birthday visit. She is 91 years young and some years ago had worked for the RSC as an usher. She had a very enjoyable time and shared some memories with the Front of House Assistants (FOHAs).



15.45

A group leader asked to borrow a life-size cardboard cutout of William Shakespeare for her group to use in a photo shoot outside the building. I wasn't able to rustle one up but Marketing very kindly lent us a pop-up banner which did the trick!



11.00

11.15 Third and fourth theatre tours begin
11.30 Rooftop Restaurant opens for lunchtime service

13.00

13.15 Matinee performances in the theatres

14.00

15.00

16.00

17.00

17.00 Pre show dining at the Rooftop Restaurant
17.15 Last Behind the Scenes and Front of House tours

18.00

18.00 Ticket hotline closes
18.20 Last Tower Visit

19.00

19.15 Evening performances in the theatres

20.00

21.00

22.00

22.00

23.00

24.00

24.00 Building closes



11.15

During the morning a man came in to ask if we could put 'Will You Marry Me?' on the screen over the main entrance in a few weeks' time so he can propose to his girlfriend as they arrive at the theatre! We have taken his details.



12.00

The building was buzzing as people arrived for the two matinees. Bars opened half an hour before the performances and all FOHAs fully briefed.

13.15

Before clearance was given a lady asked if she could sit on an available seat closer to the door as she was convinced the performance was running late and she wanted to be able to leave quickly and quietly in order to get her bus.

The performance was on time and she left at the end in plenty of time to catch her bus.



17.00

108 guests ate pre-theatre dinner in the Rooftop Restaurant. A few guests enjoyed afternoon tea, cakes and nibbles out on the terrace, as well as a few glasses of champagne and cocktails at the Cocktail bar. All guests left with plenty of time to make it to their performances.



19.15

We had hordes of latecomers and frequent trips to the toilet, all of which were dealt with as smoothly as possible. The building was quiet during the performances. A number of diners joined us for dinner in the Rooftop Restaurant.

22.00

Several customers passed on their appreciation for such a 'wonderful' show. The bar was packed post show and members of the acting company were also enjoying a drink.

24.00

Clearance for the building to close was given just after midnight. We welcomed approximately 6,500 visitors to the building today and the doors open again tomorrow at 10.00am.

NEW YORK, NEW YORK

Our ensemble travelled to New York, with a full repertoire of seven Shakespeare plays, presented by Lincoln Center Festival and Park Avenue Armory, in association with The Ohio State University. It was the biggest season ever staged in our history of visiting the US and an extraordinary undertaking.



22



Photos: Stephanie Berger

BEHIND THE SCENES

14 days to fit-up and fit-out the theatre

161 tonnes of winches, stage, proscenium and band platform

85 tonnes of scenery and costumes for **7** productions

Approximately **425** costumes and **350** pairs of boots and shoes

20 litres of blood

5 tins of lychees for eye balls



23

The company of **44** actors and **23** musicians performed on the Scarlet & Gray Stage, a purpose-built auditorium, constructed in our Stratford workshops, shipped across the Atlantic in **46** containers and built inside the Wade Thompson Drill Hall at the Armory. Alongside the performances we ran a major education programme with the Armory for disadvantaged school children across the City which included performances of our Young Person's Shakespeare productions of *The Comedy of Errors* and *Hamlet*.

The six week residency was a sell-out and allowed us to present our work to US audiences for the first time as it would normally be seen in Stratford.



Actors, Greg Hicks, Noma Dumezweni and Darrell D'Silva hit the streets of Manhattan for a photo shoot with the New Yorker

... the theatrical event of the New York Summer

New York Times

Thanks to the incredible vision and generosity of Abigail and Les Wexner, The Ohio State University's students, faculty, alumni and friends had a unique opportunity last summer – to help present and interact with the first-ever full RSC ensemble residency in America. While the summer was a remarkable journey, it was just the prologue for Ohio State's expanding and ongoing collaboration with the world's best performers, teachers and presenters of the work of William Shakespeare. Thank you, RSC!

President E. Gordon Gee,
The Ohio State University

This incredible season was made possible by inspirational teamwork including our workshop, production and technical staff, the American technical crew, our American office, Lincoln Center Festival, Park Avenue Armory, Ohio State University and the acting company. Many thanks to one and all.

Vikki Heywood

The final performance of the New York Residency in the purpose-built auditorium

MATILDA BREAKS THE RECORDS

Matilda fever came to London's West End as the critically acclaimed production transferred to the Cambridge Theatre. Over 300,000 people have seen our production of *Matilda The Musical* since it opened in October 2011 and the show continues its success with a record breaking seven Olivier Awards, the highest number of awards given to a single production ever and breaking the previous record of six for our production of *Nicholas Nickleby*.

26

The best British musical since Billy Elliot . . . a smash hit. The Daily Telegraph

Wholly delightful

The Guardian

The success of *Matilda* is testament to our long-term commitment to new writing. The production was in development for more than seven years and *Matilda's* incredible journey continues when the production opens on Broadway in Spring 2013 with our co-producing partners, The Dodgers.

Photo: Manuel Harlan



For a most excellent night out - @MatildaMusical is absolutely brilliant.



Boisterous, well-drilled and wittily satirical. Brilliant. Independent on Sunday

Photo: Helen Maybanks



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Best New Musical

Best Actress in a Musical
Cleo Demetriou, Kerry Ingram, Sophia Kiely, Eleanor Worthington Cox

Best Director
Matthew Warchus

Best Set Design
Rob Howell

Best Sound Design
Simon Baker

Best Theatre Choreographer
Peter Darling

Best Actor in a Musical Award
Bertie Carvel

EDUCATION

Our UK education programme grew, with its ambition to ensure every young person connects with Shakespeare's work in ways that inspire and excite them. We worked with almost 30,000 students and almost 2,000 teachers, 95% of whom rated our work as 'excellent', and we had our best results ever for our Post Graduate Award in the teaching of Shakespeare.

We continued our highly successful Learning and Performance Network, which reaches 400 schools who have a high proportion of children on free school meals or limited access to high quality cultural experiences. We recruited five new partner theatres to the Network who will embed our highly-regarded 'hub and cluster' model with schools in their own areas over the next three years.

Our Young People's Shakespeare, *Hamlet*, took to the road performing in schools through the day and in theatres in the evening, in a new touring model.

The Post Graduate Award in the Teaching of Shakespeare is an absolutely fantastic initiative. It gave me the confidence to approach Shakespeare in a way even as actor I find quite hard. It's great to see and experience the ideas with real children throughout the course and see the practitioners put the exercises in practice while drawing on our input. Knowing that I could approach the course from an actor's perspective really helped me bring something unique to the experience and was great to have the support of the practitioners all the way to the end of the course.

Madeline Appiah, actor playing Katherine in the YPS *The Taming of the Shrew*

RSC workshops, conferences and professional development courses for students and teachers are generously supported by
THE CLORE DUFFIELD FOUNDATION

The Learning and Performance Network is generously supported by
THE PAUL HAMLYN FOUNDATION

YPS HAMLET

Our Young People's Shakespeare, *Hamlet*, took to the road performing in schools through the day and in theatres in the evening, in a new touring model.

What was it like having the Prince of Denmark in our school for two days? Wonderful! He was a royal visitor, and like any royal visitor might, he commanded attention. The narrative was thrilling and the audience rapt. Theatre needs children – and children need theatre. This "Hamlet" introduced many to the power of the stage for the first time and it mattered immensely. And when it came time for the Prince to depart, he left behind an auditorium of converts.

Deputy Head Teacher

I did not want to blink or move. I was glued to watching the stage.

12 year old student,
Brannel School, Cornwall

9,922 people saw the show, including **6,469** young people

45% of audiences were new to the RSC

22% were introduced to Shakespeare for the first time through the tour

TRANSFORMING SHAKESPEARE TEACHING

In February 2012 we launched *Teaching Shakespeare*, a new education partnership with the University of Warwick which provides teacher professional development courses and resources designed to transform classroom experiences of Shakespeare. *Teaching Shakespeare* uses technologies developed by Warwick Business School to create a unique online professional development programme for primary and secondary school teachers. Research undertaken with the British Council discovered that half the world's children study Shakespeare and 77% of teachers want to develop their skills in teaching Shakespeare.

Countries where Shakespeare is studied include:

Australia
Azerbaijan
Canada
China
Czech Republic
Denmark
Hungary
India
Ireland
Italy
Kuwait
Oman
Philippines
Poland
Russia
Saudi Arabia
South Africa
Sudan
Ukraine
USA
UK
Uzbekistan
Vietnam

Some of the responses exceeded those of any I have ever seen in 15 years of teaching.

English teacher following trials of RSC active teaching approaches in her classroom

The RSC should be very proud of the work it does on Education – in particular bringing the benefits of Shakespeare performance to thousands of our disadvantaged young people.

Ian S Ferguson, RSC Donor

OPEN STAGES – CELEBRATING AMATEUR THEATRE

A Maori *Coriolanus*, an all-female *Richard III* and a performance that puts Shakespeare's favourite characters in a public swimming pool in Penzance, just three of the 250 amateur productions that formed part of Open Stages, the UK's biggest amateur theatre project. This ground-breaking RSC initiative has captured the imagination of over 7,200 participants across the country with amateur groups performing their own productions with help and guidance from us and nine other regional partner theatres.

7,200 performers

32

260 groups

9 UK partner theatres

19 Macbeths

18 A Midsummer Night's Dreams

12 Twelfth Nights

Open Stages was such a fantastic experience. The RSC made it so easy for us from the moment we walked through the Stage Door. Anxieties about the set melted away and we had fabulous support from stage management, sound and lighting. I enjoyed the content of all the workshops immensely and they were very relevant to what we do. As an amateur who has never had any formal training but loves drama and performs a lot in amateur productions and Eisteddfods and festivals, it was incredible to suddenly have access to teaching at this level.

Open Stages participant

Oldest member
age 90

Youngest member
age 6

Herrick Theatre perform
A Merrie Winter's Tale
in The Courtyard Theatre as part
of an Open Stages Showcase

Open Stages is generously supported
by The Esmée Fairburn Foundation

33

RSC50 EVENTS AND PLAY READINGS

Architecture of the Imagination

On Stage Event
with Michael Boyd and Tom Piper
Royal Shakespeare Theatre
7 May 2011

The School of the Night

Play Reading
by Peter Whelan
Ashcroft Room
7 May 2011
DIRECTED BY Rebecca Gatward

Good

Play Reading
by CP Taylor
Ashcroft Room
15 May 2011
DIRECTED BY Lyndsey Turner

Les Liaisons Dangereuses

A Celebration
Adapted by Christopher Hampton
Royal Shakespeare Theatre
29 May 2011
DIRECTED BY G  rald Garutti

The Dillen

A Celebration
Adapted by Ron Hutchinson
Swan Theatre
4 June 2011
HOSTED BY Fiona Lindsay

Singing the Building

A Promenade Performance around
The Royal Shakespeare Theatre
Royal Shakespeare Theatre
4 June 2011
8 performances

A Taster of the Work and Philosophy of Michel Saint-Denis

Waterside Space
18 June 2011
HOSTED BY Struan Leslie

Poppy

Play Reading
Book and Lyrics by Peter Nichols
Music by Monty Norman
Ashcroft Room
9 July 2011
DIRECTED BY Mark Ravenhill

Mark Ravenhill

The Sunday Talk
Swan Theatre
10 July 2011

Fashion

Play Reading
by Doug Lucie
Ashcroft Room
9 July 2011
DIRECTED BY Mark Ravenhill

Mark Ravenhill

The Sunday Talk
Swan Theatre
10 July 2011

Theatre, Art and the 1960s

In Conversation
Royal Shakespeare Theatre
18 July 2011

International Exchange

In Conversation
Swan Theatre
23 July 2011
HOSTED BY Deborah Shaw

After Easter

Play Reading
by Anne Devlin
Ashcroft Room
6 August 2011
DIRECTED BY R  is  n McBrinn

Slaughter City

Play Reading
by Naomi Wallace
Ashcroft Room
6 August 2011
DIRECTED BY Caitlin McLeod

Silly Plays by Lady Dramatists

The Sunday Talk
Royal Shakespeare Theatre
7 August 2011
HOSTED BY Tanika Gupta

Terry Hands

In Conversation
Royal Shakespeare Theatre
14 August 2011
HOSTED BY Gregory Doran

The Swan and the Lost Library of Jacobethan Plays

The Sunday Talk
Swan Theatre
21 August 2011
HOSTED BY Gregory Doran

Singer

Play Reading
by Peter Flannery
Ashcroft Room
21 August 2011
DIRECTED BY Peter Flannery

Theatrepreneurs with Hammers

On Stage Event
Royal Shakespeare Theatre
3 September 2011

The Theatre Designers' Designer

The Sunday Talk
Royal Shakespeare Theatre
4 September 2011
HOSTED BY Tom Piper

The Life and Adventures of Nicholas Nickleby

A Celebration
Royal Shakespeare Theatre
4 September 2011
HOSTED BY Fiona Lindsay

What Makes a Good Musical?

The Sunday Talk
Royal Shakespeare Theatre
25 September 2011
HOSTED BY Jeanie O'Hare

John Barton and Cicely Berry

Open Workshop
Royal Shakespeare Theatre
18 September 2011

The RSC: a Musical 50 Years

A Celebration
Royal Shakespeare Theatre
25 September 2011
DIRECTED BY Ryan McBride

Harold Pinter's Birthday

Readings of *Landscape* and *The Collection*
Swan Theatre
10 October 2011
DIRECTED BY Ramin Gray

Harold Pinter at the RSC

A Reading of *Ashes to Ashes*
Swan Theatre
15 October 2011
DIRECTED BY David Farr

A Cruel Morning with Anthony Neilson

On Stage Event
Royal Shakespeare Theatre
22 October 2011
HOSTED BY Pippa Hill

The Hang of the Gaol

Play Reading
by Howard Barker
Ashcroft Room
22 October 2011
DIRECTED BY Justin Audibert

Softcops

Play Reading
by Caryl Churchill
Royal Shakespeare Theatre
30 October 2011
DIRECTED BY Elizabeth Freestone

US

Film Screening
Swan Theatre
4 November 2011

Theatre of Protest: Politics on Stage

On Stage Event
Swan Theatre
5 November 2011
HOSTED BY Peter Brook

Maydays

Play Reading
by David Edgar
Ashcroft Room
5 November 2011
DIRECTED BY Polly Findlay

Howard Davies: The Place, The Other Place and The Warehouse

On Stage Event
Swan Theatre
26 November 2011
HOSTED BY Christopher Campbell

Educating Rita

A Celebration
by Willie Russell
Swan Theatre
27 November 2011
HOSTED BY Jeanie O'Hare

Adrian Noble

In Conversation
Swan Theatre
27 November 2011
HOSTED BY Michael Attenborough

Trevor Nunn

In Conversation
Swan Theatre
4 December 2011
HOSTED BY Genista McIntosh

Cardenio

Shakespeare's 'Lost Play'
re-imagined by Gregory Doran
and Antonio   lamo
New Production

FIRST PERFORMANCE

Royal Shakespeare Theatre
16 April 2011
64 performances

DIRECTED BY Michael Boyd

DESIGNED BY Niki Turner
LIGHTING DESIGNED BY Tim Mitchell
MUSIC BY Paul Englishby
SOUND DESIGNED BY Martin Slavin
MOVEMENT BY Michael Ashcroft
FIGHTS BY Terry King
PRODUCTION PHOTOS BY Ellie Kurttz

Macbeth

by William Shakespeare
New Production

FIRST PERFORMANCE

Royal Shakespeare Theatre
16 April 2011
79 performances

DIRECTED BY Michael Boyd

DESIGNED BY Tom Piper
LIGHTING DESIGNED BY Jean Kalman
MUSIC BY Craig Armstrong
SOUND DESIGNED BY Andrew Franks
MOVEMENT BY Struan Leslie
FIGHTS BY Terry King
PUPPETRY CONSULTANT Steve Tiplady
ACROBATIC COACH Danny MacDonald
PRODUCTION PHOTOS BY Ellie Kurttz

The City Madam

by Philip Massinger
New Production

FIRST PERFORMANCE

Swan Theatre
5 May 2011
53 performances

DIRECTED BY Dominic Hill

DESIGNED BY Tom Piper
LIGHTING DESIGNED BY Tim Mitchell
MUSIC AND SOUND BY Dan Jones
MOVEMENT BY Struan Leslie
FIGHTS BY Renny Krupinski
DIRECTOR OF PUPPETRY Rachael Canning
MAGIC ADVISOR Chris Harding,
courtesy of the House of Magic
PRODUCTION PHOTOS BY Ellie Kurttz

Silence
by Filter and David Farr
New Production

FIRST PERFORMANCE
Hampstead Theatre
London
12 May 2011
18 performances

DIRECTED BY **David Farr**
DESIGNED BY **Jon Bausor**
LIGHTING DESIGNED BY **Jon Clark**
MUSIC AND SOUND BY **Tim Phillips**
VIDEO DESIGN BY **Douglas O'Connell**
PRODUCTION PHOTOS BY **Simon Kane**

Dunsinane
by David Grieg
National Theatre of Scotland
production first performed
by the RSC

Swan Theatre
15 June 2011
21 performances

DIRECTED BY **Roxana Silbert**
DESIGNED BY **Robert Innes Hopkins**
LIGHTING DESIGNED BY
Chahine Yavroyan
MUSIC AND SOUND BY **Nick Powell**
MOVEMENT BY **Anna Morrissey**
FIGHTS BY **Terry King**
PRODUCTION PHOTOS BY
Richard Campbell

**Assistant Director
Projects**

**Hampstead Theatre
Downstairs**
14 – 17 June 2011

Ahasverus
DIRECTED BY **Michael Fentiman**
The Bullet
DIRECTED BY **Vik Sivalingam**
Mojo
DIRECTED BY **Justin Audibert**
The Price
DIRECTED BY **Helen Leblique**

American Trade
by Tarell Alvin McCraney
New Production

FIRST PERFORMANCE
Hampstead Theatre
London
2 June 2011
18 performances

DIRECTED BY **Jamie Lloyd**
DESIGNED BY **Soutra Gilmour**
LIGHTING DESIGNED BY **Neil Austin**
MUSIC AND SOUND BY
Ben and Max Ringham
MOVEMENT BY **Ann Yee**
FIGHTS BY **Kate Waters**
PRODUCTION PHOTOS BY **Manuel Harlan**

**LINCOLN CENTER
FESTIVAL RESIDENCY**

As You Like It
by William Shakespeare

Park Avenue Armory
New York
6 July 2011
9 performances

DIRECTED BY **Michael Boyd**
DESIGNED BY **Tom Piper**
LIGHTING DESIGNED BY
Wolfgang Göbbel
MUSIC BY **John Woolf**
CHOREOGRAPHY AND MOVEMENT BY
Struan Leslie
SOUND DESIGNED BY **Andrew Franks**
FIGHTS BY **Terry King**
PRODUCTION PHOTOS BY **Ellie Kurtz**



Romeo and Juliet
by William Shakespeare

Park Avenue Armory
New York
10 July 2011
11 performances

DIRECTED BY **Rupert Goold**
DESIGNED BY **Tom Scutt**
LIGHTING DESIGNED BY
Howard Harrison
MUSIC AND SOUND BY **Adam Cork**
VIDEO AND PROJECTION DESIGN BY
Lorna Heavey
CHOREOGRAPHER **Georgina Lamb**
FIGHTS BY **Terry King**
PRODUCTION PHOTOS BY **Ellie Kurtz**

Hamlet
(Young People's Shakespeare)
by William Shakespeare
**Edited by Bijan Sheibani
and Tarell Alvin McCraney**

Board of Officers Room
Park Avenue Armory
New York
14 July 2011
4 performances

DIRECTED BY **Tarell Alvin McCraney**
DESIGNED BY **Jean Chan**
ASSOCIATE DIRECTOR
Michael Fentiman
ASSOCIATE DESIGNER **Tom Piper**
FIGHTS BY **Terry King**
PRODUCTION PHOTOS BY **Hugo Glendinning**



King Lear
by William Shakespeare

Park Avenue Armory
New York
15 July 2011
9 performances

DIRECTED BY **David Farr**
DESIGNED BY **Jon Bausor**
LIGHTING DESIGNED BY **Jon Clark**
MUSIC BY **Keith Clouston**
SOUND DESIGNED BY
Christopher Shutt
MOVEMENT BY **Ann Yee**
FIGHTS BY **Kate Waters**
PRODUCTION PHOTOS BY **Manuel Harlan**

The Comedy of Errors
(Young People's Shakespeare)
by William Shakespeare
Edited by Gary Owen
**In association with
Told By An Idiot**

Board of Officers Room
Park Avenue Armory
New York
20 July 2011
8 performances

DIRECTED BY **Paul Hunter**
DESIGNED BY **Michael Vale**
MUSIC BY **Iain Johnstone**
ASSOCIATE DIRECTOR
Hayley Carmichael
PRODUCTION PHOTOS BY **Ellie Kurtz**
AND FOR THE NEW YORK RESIDENCY
Stephanie Berger



The Winter's Tale
by William Shakespeare

Park Avenue Armory
New York
21 July 2011
9 performances

DIRECTED BY **David Farr**
DESIGNED BY **Jon Bausor**
LIGHTING DESIGNED BY **Jon Clark**
MUSIC BY **Keith Clouston**
SOUND DESIGNED BY **Martin Slavin**
CHOREOGRAPHY BY **Arthur Pita**
DIRECTOR OF PUPPETRY **Steve Tiplady**
AERIAL CONSULTANT **Lyndall Merry**
PRODUCTION PHOTOS BY
Alessandro Evangelista

Julius Caesar
by William Shakespeare

Park Avenue Armory
New York
28 July 2011
7 performances

DIRECTED BY **Lucy Bailey**
SET AND VIDEO DESIGNED BY
William Dudley
COSTUME DESIGNED BY **Fotini Dimou**
LIGHTING DESIGNED BY **Oliver Fenwick**
MOVEMENT BY **Sarah Dowling**
MUSIC BY **Django Bates**
SOUND DESIGNED BY **Fergus O'Hare**
ASSOCIATE DESIGNER **Nathalie Maury**
VIDEO DESIGNED BY **Alan Cox**
MOVEMENT BY **Sarah Dowling**
FIGHTS BY **Philip d'Orléans**
PRODUCTION PHOTOS BY **Ellie Kurtz**



The Homecoming
by Harold Pinter
New Production

FIRST PERFORMANCE
Swan Theatre
28 July 2011
47 performances

DIRECTED BY **David Farr**
DESIGNED BY **Jon Bausor**
LIGHTING DESIGNED BY **Jon Clark**
SOUND DESIGNED BY **Martin Slavin**
MOVEMENT BY **Kate Sagovsky**
FIGHTS BY **Kate Waters**
PRODUCTION PHOTOS BY **Manual Harlan**



A Midsummer Night's Dream
by William Shakespeare
New Production

FIRST PERFORMANCE
Royal Shakespeare Theatre
29 July 2011
52 performances

DIRECTED BY **Nancy Meckler**
DESIGNED BY **Katrina Lindsay**
LIGHTING DESIGNED BY **Wolfgang Göbbel**
MUSIC BY **Keith Clouston**
SOUND DESIGNED BY **Gregory Clarke**
MOVEMENT BY **Liz Ranken**
FIGHTS BY **Malcolm Ranson**
PRODUCTION PHOTOS
BY **Ellie Kurtz**

The Taming of the Shrew
(Young People's Shakespeare)
by William Shakespeare
edited by Tim Crouch
New Production

FIRST PERFORMANCE
Swan Theatre
24 September 2011
10 performances

DIRECTED BY
Tim Crouch
DESIGNED BY
Lily Arnold
PRODUCTION
PHOTOS BY
**Hugo
Glendinning**



**The Persecution and Assassination
of Jean-Paul Marat as performed
by the inmates of the asylum of
Charenton under the direction
of the Marquis de Sade**
by Peter Weiss
English version by Geoffrey Skelton
Verse adaptation by Adrian Mitchell
New Production

FIRST PERFORMANCE
**Royal Shakespeare
Theatre**
14 October 2011
18 performances

DIRECTED BY **Anthony Neilson**
DESIGNED BY **Garance Marneur**
LIGHTING DESIGNED BY **Chahine Yavroyan**
MUSIC BY **Khyam Allami**
SOUND DESIGNED BY **Spesh Maloney**
MOVEMENT BY **Anna Morrissey**
FIGHTS BY **Kev McCurdy**
PRODUCTION PHOTOS BY **Manuel Harlan**



Matilda The Musical
Book by Dennis Kelly
Music and Lyrics by Tim Minchin
from the novel by Roald Dahl

Cambridge Theatre
London
25 October 2011
178 performances

DIRECTED BY
Matthew Warchus
DESIGNED BY **Rob Howell**
CHOREOGRAPHED BY **Peter Darling**
MUSICAL SUPERVISION AND ORCHESTRATION
BY **Christopher Nightingale**
LIGHTING DESIGNED BY **Hugh Vanstone**
SOUND DESIGNED BY **Simon Baker**
ILLUSION BY **Paul Kieve**
PRODUCTION PHOTOS BY **Manuel Harlan**



Written on the Heart
by David Edgar
New Production

FIRST PERFORMANCE
Swan Theatre
27 October 2011
50 performances

DIRECTED BY **Gregory Doran**
DESIGNED BY **Francis O'Connor**
LIGHTING DESIGNED BY **Tim Mitchell**
MUSIC BY **Paul Englishby**
SOUND DESIGNED BY **Jonathan Ruddick**
PRODUCTION PHOTOS BY **Ellie Kurtz**

Measure for Measure
by William Shakespeare
New Production

FIRST PERFORMANCE
Swan Theatre
17 November 2011
58 performances

DIRECTED BY **Roxana Silbert**
DESIGNED BY **Garance Marneur**
LIGHTING DESIGNED BY
Chahine Yavroyan
MUSIC AND SOUND BY **Dave Price**
MOVEMENT BY **Ayse Tashkiran**
PRODUCTION PHOTOS BY **Hugo Glendinning**



The Heart of Robin Hood
by David Farr
New Production

FIRST PERFORMANCE
**Royal Shakespeare
Theatre**
18 November 2011
56 performances

DIRECTED BY **Gísli Örn Gardarsson**
SET DESIGNED BY **Börkur Jonsson**
COSTUME DESIGNED BY **Emma Ryott**
LIGHTING DESIGNED BY **Björn Helgason**
MUSIC BY **Högni Egilsson**
SOUND DESIGNED BY **Gregory Clarke**
MOVEMENT BY **Selma Björnsdóttir**
FIGHTS BY **Kev McCurdy**
PRODUCTION PHOTOS BY **Eggert Jonsson**

The Taming of the Shrew
by William Shakespeare
New Production

FIRST PERFORMANCE
Royal Shakespeare Theatre
19 January 2012
35 performances
DIRECTED BY **Lucy Bailey**
DESIGNED BY **Ruth Sutcliffe**
LIGHTING DESIGNED BY **Oliver Fenwick**
MUSIC BY **John Eacott**
SOUND DESIGNED BY **Jeremy Dunn**
MOVEMENT BY **Liam Steel**
FIGHTS BY **Terry King**
PRODUCTION PHOTOS BY **Sheila Burnett**



ON TOUR
**Theatre Royal
Newcastle upon Tyne**
23 February 2012
12 performances

Milton Keynes Theatre
6 March 2012
7 performances

**Theatre Royal
Nottingham**
13 March 2012
7 performances

Richmond Theatre
20 March 2012
7 performances

**Theatre Royal
Bath**
27 March 2012
7 performances

The Heresy of Love
by Helen Edmundson
New Production

FIRST PERFORMANCE
Swan Theatre
2 February 2012
25 performances

DIRECTED BY **Nancy Meckler**
DESIGNED BY **Katrina Lindsay**
LIGHTING DESIGNED BY **Ben Ormerod**
MUSIC BY **Ilona Sekacz**
SOUND DESIGNED BY **John Leonard**
MOVEMENT BY **Liz Ranken**
PRODUCTION PHOTOS BY **Robert Day**

Song of Songs
New Production

FIRST PERFORMANCE
Swan Theatre
28 February 2012
3 performances

DIRECTED AND CHOREOGRAPHED BY
Struan Leslie
DESIGNED BY **Emma Bailey
and Georgia Lowe**
LIGHTING DESIGNED BY **Matt Peel**
MUSIC BY **John Woolf**
SOUND DESIGNED BY **Jonathan Ruddick**
PRODUCTION PHOTOS BY **Asia Werbel**

**RSC50 EVENTS AND
PLAY READINGS**

The School of Night

Bill Buckhurst
Trystan Gravelle
Anna Madeley
Tom Mothersdale
Mark Rice-Oxley
Dominic Rowan
Lex Shrapnel
Riann Steele

Good

Susan Brown
Michelle Butterly
Paul Chahidi
Tom Goodman-Hill
Lloyd Hutchinson
Jessica Raine
Joe Stilgoe
Tom Vaughan-Lawlor
Peter Wight

**Les Liaisons
Dangereuses**

Raymond Coulthard
Imogen Doel
Amy Beth Hayes
Clare Higgins
Harry Lloyd
Georgina Rich
Rachael Stirling
Una Stubbs
Tom Vaughan-Lawlor

After Easter

Brid Brennan
Killian Burke
Kathy Kiera Clarke
Denise Gough
Pauline Hutton
Nick Lee
Finbar Lynch
Justine Mitchell

Poppy & Fashion

Paul Bazeley
Amy Booth-Steel
Laura Brydon
Emma Cuniffe
Sally Dexter
Joe Dixon
John Gordon Sinclair
Jill Halfpenny
James Hayes
Tony Haygarth
Paul Hickey
Ciaran Kellgren
Sam Kenyon
Stuart Neal

Maydays

Mark Arends
Paul Copley
Nick Fletcher
Stephen Greif
Janet Henfrey
Joanna Horton
Anthony Howell
Michael Mears
Oscar Pearce

**A Celebration of
Nicholas Nickleby**

Christopher Benjamin
Suzanne Bertish
Janet Dale
Patrick Godfrey
Julie Peasgood
Edward Petherbridge
Emily Richard
David Threlfall
Timothy Spall

Ashes to Ashes

Lindsay Duncan
Finbar Lynch

The Collection

David Dawson
Hattie Morahan
Steven Pacey
Dominic Rowan

Singer

Edward Bennett
Oliver Chris
Marcus Cunningham
Peter Flannery
Andrew French
Geoffrey Freshwater
Michael Maloney
Tim McInnerny
David Schofield
Miranda Stewart
Ellie Taylor

Slaughter City

Nicholas Bailey
Keith Bartlett
Louis Brooke
Lorna Brown
Claire Cox
Stuart McQuarrie
Rebecca Oldfield

Softcops

Samuel Collings
Nigel Cooke
Arthur Darvill
Dyfan Dwyfor
John Marquez
Craig Ritchie
Tim Steed
Geoffrey Streatfeild
Howard Ward

The Dillen

Bruce Alexander
James Fleet
Francine Morgan
Keith Osborn
Carolyn Pickles

Landscape

Henry Goodman
Juliet Stevenson

**The Pinter
Interview**

Ben Miles
Steven Pacey

**The Hang
of the Gaol**

Sam Alexander
Joseph Arkley
Neal Barry
Ken Bones
Ricky Champ
Nicky Cox
Rebecca Johnson
Forbes Masson
Oliver Ryan
John Stahl
Stephanie Street
Matthew Wilson

Cardenio

The City Madam

**A Midsummer Night's
Dream**

Marat/Sade



Arsher Ali
Maya Barcot
Lucy Briggs-Owen
Jasper Britton
Christopher Chilton
Sara Crowe
Liz Crowther
Kammy Darweish
Nicholas Day
Imogen Doel
Christopher Ettridge
Christopher Godwin
Michael Grady-Hall
Lisa Hammond
Alex Hassell
Felix Hayes
Matti Houghton
Lanre Malaolu
Nathaniel Martello-
White
Andrew Melville
Simeon Moore
Harry Myers
Pippa Nixon
Theo Ogundipe



Chiké Okonkwo
Oliver Rix
Golda Rosheuvel
Timothy Speyer
Jo Stone-Fewings
Amanda Wilkin
Marc Wootton

Madeline Appiah
Jamie Beamish
Rebecca Brewer
Howard Charles
Susannah Fielding
Scott Handy
Chris Jarman
Aidan Kelly
Caroline Martin
Des McAleer
David McGranaghan
Aislín McGuckin
Jason Morell
Geoffrey Newland
Nikesh Patel
Daniel Percival
Emily Plumtree
Richard Riddell
Daniel Rose
Justin Salinger
Jonathan Slinger
Patrick Stewart
Steve Toussaint
Nicholas Woodeson
Christopher Wright

The Homecoming

Macbeth

**The Merchant
of Venice**

**The Taming of
the Shrew (YPS)**



Children: Macbeth

Jason Battersby
Charlie Blackwood
Sienna Callen-
Franklin
Thomas Ford
Hal Hewetson
Tallulah Markham
Jacob Mauchlen
Isabella Sanders
Charlie Waters

**Long Ensemble
New York Residency**
presented by Lincoln
Center Festival and
Park Avenue Armory,
in association with
The Ohio State
University

Charles Aitken
Joseph Arkley
Adam Burton
David Carr
Brian Doherty
Darrell D'Silva
Noma Dumezweni
Dyfan Dwyfor
Phillip Edgerley
Christine Entwisle
Geoffrey Freshwater
Mariah Gale
Gruffudd Glyn
Paul Hamilton
Greg Hicks

Children
Alfie Jones
Sebastian Salisbury

**Hampstead Theatre
Season**
American Trade
Silence
Little Eagles



Dunsinane

George Brookbanks
Brian Ferguson
Tom Gill
Kevin Guthrie
Lewis Hart
Lisa Hogg
Joshua Jenkins
Phil McKee
Alex Mann
Jonny Phillips
Mairi Morrison
Siobhan Redmond



**Assistant Director
Projects**
Ahasverus
The Bullet
Mojo
The Price

*The following actors
joined the Long
Ensemble for the
Hampstead Theatre
Season*

Hannah Barrie
Steven Cree
Oliver Dimsdale
William Edden (*Child*)
David Fielder
David Fynn
Joe Forte
Denise Gough

Matilda The Musical

Marc Antolin
Verity Bentham
Bertie Carvel
Matthew Clark
Peter Howe
Paul Kaye
Michael Kent
Melanie La Barrie
Matthew Malthouse
Katy Monk
Rachel Moran
Alastair Parker
Leanne Pinder
Nick Searle



Emily Shaw
Lucy Thatcher
Josie Walker
Tim Walton
Lauren Ward
Gary Watson

Children
Thomas Atkinson
Jake Bailey
James Beesley
Ruby Bridle
Oonagh Cox
Cleo Demetriou

**The Heart of
Robin Hood**

Gareth Aled
Peter Bray
Martin Hutson
Fiona Lait
Róbert Lučkay



**The Taming
of the Shrew**

Hiran Abeysekera
Tom Berish
Elizabeth Cadwallader
David Caves
Lisa Dillon
Col Farrell
Gavin Fowler
Janet Fullerlove
Huss Garbiya
Simon Gregor
Paul Herzberg
Nick Holder
Kieran Knowles
Jonathan Livingstone

Raymond Coulthard
Dona Croll
Marty Cruickshank
Laura Darrall
Oliver Ford Davies
Catherine Hamilton
James Hayes
Jim Hooper
Diana Kent
Youssef Kerkour
Joseph Kloska
Catherine McCormack



Jemima Eaton
Alicia Gould
Zachary Harris
Callum Henderson
Fleur Houdijk
Kerry Ingram
Jamie Kaye
William Keeler
Sophia Kiely
Lily Laight
Katie Lee
Alfie Manser
Isobelle Molloy
Jemima Morgan
Toby Murray
Annabel Parsons
Lucy May Pollard
Ellie Simons
Jake Pratt
Louis Suc
Jaydon Vijn
Ted Wilson
Eleanor Worthington Cox

Emma Manton
James McArdle
Flora Montgomery
Ólafur Darri Ólafsson
Iris Roberts
Darwin Shaw
Tim Treloar
Michael Walter
Marcello Walton
Lawrence Werber
Addis Williams

Children
Heather Croghan-Miksich
Isabelle Evans
Bailey Fear
Jack Firth
Molly Pipe
Tom Ransford

Adrian Lukis
John Marquez
David Rintoul
Sam Swainsbury
Laura Wells
Terence Wilton

**The Heresy
of Love**

Measure for Measure
Written on the Heart
Bruce Alexander
Jamie Ballard
Teresa Banham
Geoffrey Beevers
Stephen Boxer
Paul Chahidi

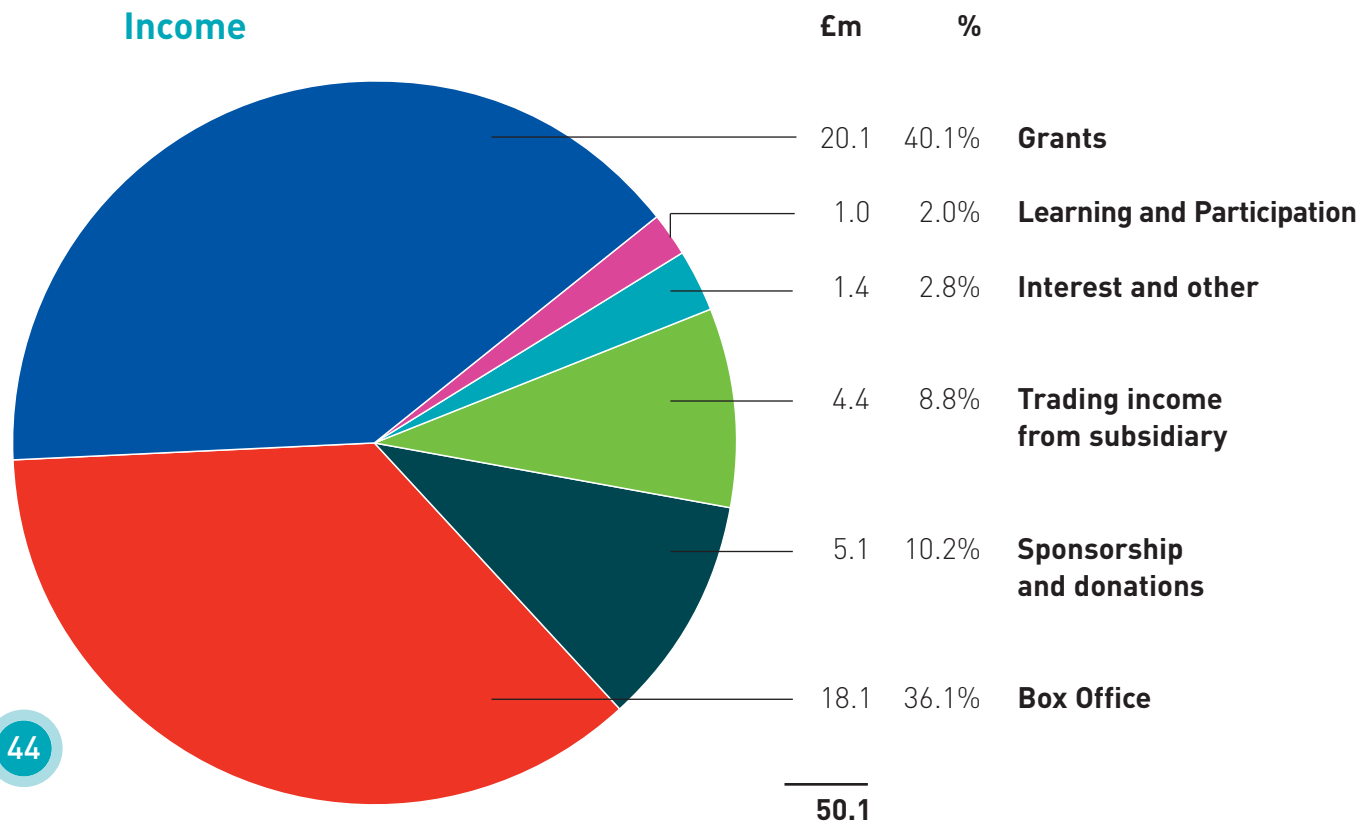
Annette McLaughlin
Jodie McNee
Ian Midlane
Sarah Ovens
Mark Quartley
Daniel Stewart
Simon Thorp

Song of Songs

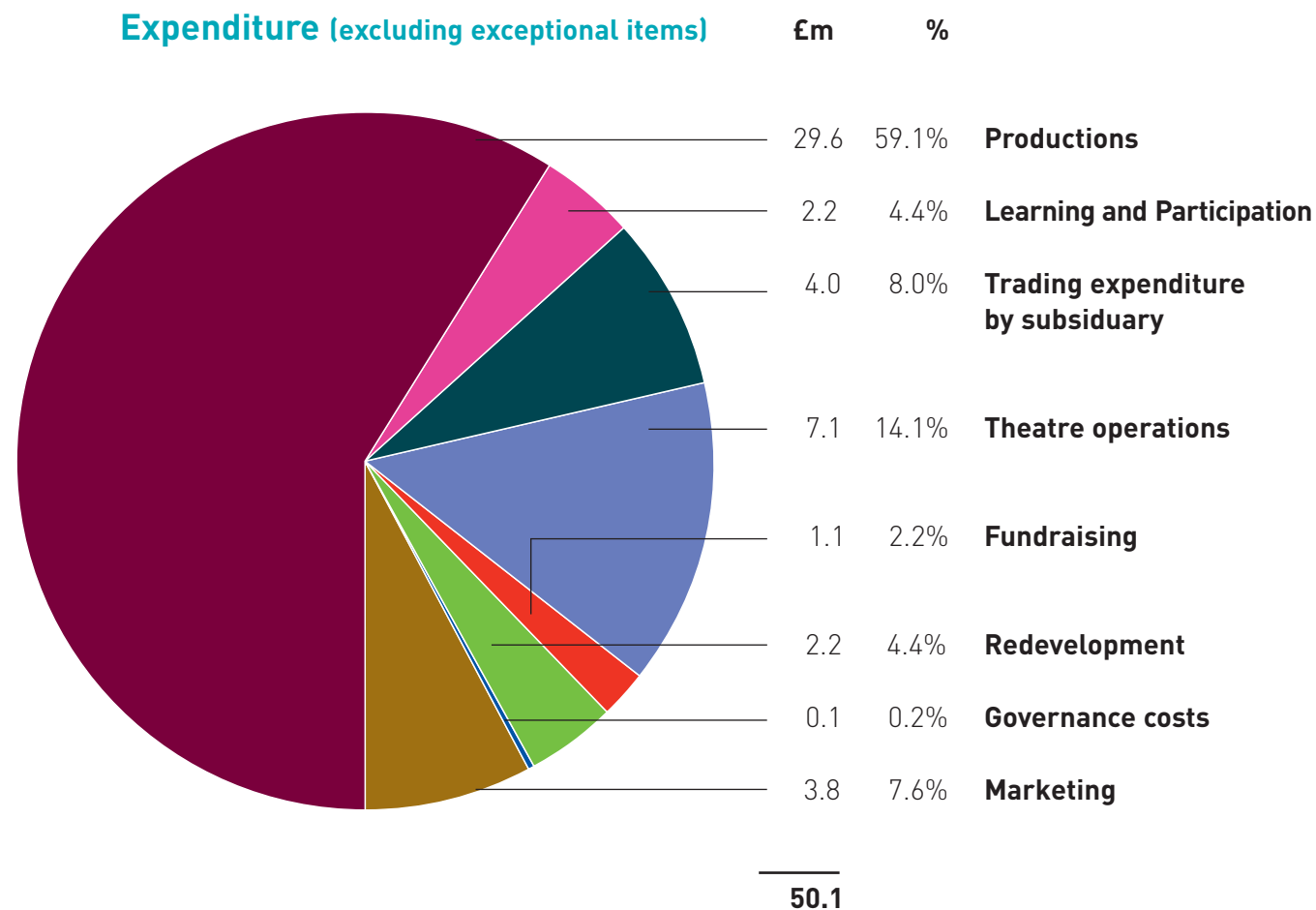
Rebecca Brewer
Liz Crowther
Sam Marks
Demi Oyediran
Mark Quartley
Joy Richardson

INCOME AND EXPENDITURE

Income



Expenditure (excluding exceptional items)



FINANCIAL REVIEW

Summary

2011/12 was the first full year of operation since the successful reopening of the redeveloped Royal Shakespeare and Swan Theatres.

Operationally, the result for the year, excluding exceptional items of £2.7m, was a small surplus of £0.3m, with net earnings from the first five months of our highly successful production of *Matilda* in London (£1.2m) more than offsetting an overspend in our production workshops as a result of the combined impact of building the auditorium for our New York residency and the *Matilda* set for London in house.

However, the overall net outflow from the operating unrestricted fund in the year was £0.9m, because two significant movements in the company’s defined benefit pension scheme produced a net cost of £1.3m. The beneficial impact of a move from RPI to CPI as the scheme’s indexation basis (£2.7m) was more than offset by the increase in the scheme’s FRS17 deficit, primarily as a result of lower interest (and therefore discount) rates (£4.0m).

Net expenditure on designated funds after transfers was £0.5m (of which £0.4m was depreciation), and net income on restricted funds after transfers was £0.5m (with residual net income to the Transformation Project outweighing depreciation of £1.8m).

As a result the net outflow across all funds for the year was £1.3m. This compared to a net inflow of £9.0m in the previous year (including a net inflow of £9.7m into final year of the Transformation Project).

Statement of Financial Activities (SOFA)

Unrestricted operating fund

Overview

Excluding movements in the defined benefit pension scheme, the net operating result, excluding exceptional items, was a surplus of £0.3m, slightly better than planned – but this belies a more complicated underlying picture.

Our core operations came under some pressure. Development income was below plan because £0.4m of income anticipated from RSC America did not come through in sufficient time to be recognised in 2011/12, and our Enterprise businesses, particularly catering, missed their target by £0.2m as we learnt more about the dynamics of operating the redeveloped site. The most significant factor, however, was the combined impact of the complexities building the auditorium for the New York residency and the *Matilda* set for London in our production workshops which caused an overspend against plan of £1.0m.

The adverse impact of these factors (£1.6m) was offset by additional royalties from *Les Misérables* (£0.3m) and net earnings from *Matilda* in London of £1.2m (with the show’s pre-production costs of £3m being amortised through until February 2013).

Income

Grants receivable of £17.3m was £2.0m higher than 2010/11 partly because it included £1.0m in additional revenue support subsidy carried forward from the Transformation Project, and partly because of additional touring activity in 2011/12.

Income from theatre operations at £17.9m was more than double that of 2010/11, reflecting the significant increase in capacity from 2010, following the reopening of the Royal Shakespeare and Swan Theatres.

Sponsorship and donation income at £2.9m was £0.8m higher than the previous year as focus moved away from capital fundraising, whilst the £2.9m increase in income from trading subsidiaries and the £0.5m increase in income from joint ventures again reflected the full year of activity.

The £0.6m increase in income from licensing of rights reflected additional royalties from *Les Misérables* (because of the show’s 25th anniversary celebrations) and producers’ royalties from *Matilda* in London.

Total net operating income was therefore £44.3m, up from £28.3m in 2010/11.

Expenditure

Expenditure on theatre operations at £37.0m was £10.5m higher than in 2010/11 because of the full year of activity, as was the £2.4m increase in spending on trading subsidiaries.

The cost of generating voluntary income was £0.3m higher than in 2010/11, in line with the higher income generated.

With net operating expenditure (excluding the pensions adjustment) at £43.9m the net operating result was therefore a surplus of £0.3m.

The net cost of the pension adjustments (£1.3m) combined with this surplus to give the overall net outflow from unrestricted funds of £1.0m

Unrestricted Designated funds

The net outflow from designated funds (after transfers) of £0.5m related to depreciation.

Restricted funds

Total income into restricted funds of £5.9m compared to £18.4m in 2010/11, reflecting the sharp reduction in fundraising for the Transformation Project.

Total restricted expenditure of £5.3m included residual project spending and depreciation of £1.7m, compared with £6.1m in 2010/11.

Balance Sheet

Net fixed assets increased by £0.5m in the year to £99.6m as fixed asset depreciation was more than offset by a transfer of £1.5m into listed investments.

Stock increased sharply in the year by £2.2m to £4.2m reflecting the unamortised origination costs for *Matilda* in London carried forward (£2.2m).

Debtors also increased sharply by £1.1m to £3.5m because of monies owed by touring venues, the Teaching Shakespeare Joint Venture and Cambridge Theatre in London, and an increase in hire equipment prepayments for the Cambridge Theatre and The Courtyard Theatre. These were offset by a reduction in accrued income from Accenture and RSCA.

The £3.5m net reduction in cash to £2.4m is explained in broad terms by the net unrecovered investment in *Matilda* in London (£2.2m), the use of £1.0m in revenue support subsidy carried forward from the Transformation project and the £1.5m transfer from cash into investments, offset by income into restricted funds.

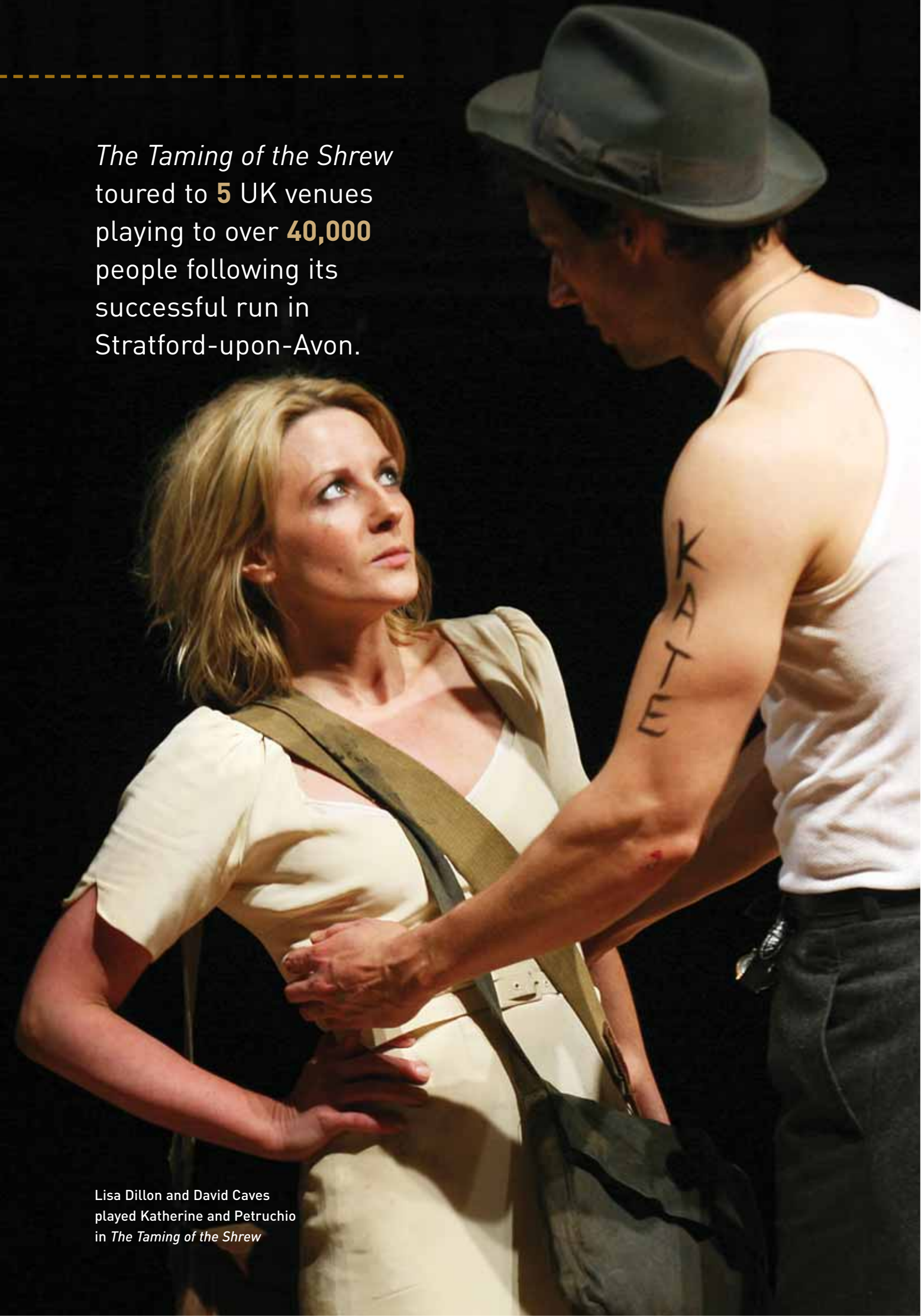
The £0.3m increase in short term creditors is largely explained by increased ticket advances, an increased VAT creditor, and an increase in accruals – all related to *Matilda* in London, offset by a reduction of £1.2m in deferred income as the £1.0m subsidy carried forward from the project was released in the year.

The movement on the endowment, restricted, designated and unrestricted funds has been set out in the notes on the SOFA. The only other significant change was the return of £1.7m from the *Matilda* in London designated fund to the Estates & General designated fund, from whence it came – given the reasonable expectation at 31 March 2012 that *Matilda* in London would have recouped its investment in May 2012, which proved to be the case post year end.

Andrew Parker

Director of Finance and Administration

The Taming of the Shrew toured to **5** UK venues playing to over **40,000** people following its successful run in Stratford-upon-Avon.



Lisa Dillon and David Caves played Katherine and Petruchio in *The Taming of the Shrew*

CHAIRMAN’S NOTE

Summary accounts

These summarised accounts represent a summary of information extracted from the Trustees’ report and the full statutory consolidated accounts of the Royal Shakespeare Company for the year ended 31 March 2012. They may not contain sufficient information to allow for a full understanding of the financial affairs of the Corporation. For further information, the full accounts, the auditors’ report on those accounts and the Trustees’ Annual Report should be consulted. Copies of these can be obtained from:

Royal Shakespeare Company
Waterside
Stratford-upon-Avon
Warwickshire
CV37 6BB

Basis of preparation of summary accounts

The summary accounts have been prepared under the historical cost convention as modified for the revaluation of certain investments and in accordance with the Charities Act, Accounting and Reporting by Charities: Statement of Recommended Practice revised 2005, applicable UK Accounting Standards, and the Royal Charter of Incorporation on the basis of a going concern which assumes that sufficient funds will continue to be forthcoming from Arts Council England to enable the Royal Shakespeare Company to continue as a financially viable concern.

The full annual accounts were approved on 12 July 2012 and were delivered to the Charity Commission on 29 August 2012. The accounts have been audited by a qualified auditor, Baker Tilly UK Audit LLP, who gave an audit opinion which was unqualified.

The summarised accounts set out on pages 50 and 51 are the responsibility of the Board.

Nigel Hugill

RSC Chairman of the Board

14 September 2012

INDEPENDENT AUDITORS’ STATEMENT TO THE BOARD OF THE ROYAL SHAKESPEARE COMPANY

We have examined the summarised financial statements of The Royal Shakespeare Company for the year ended 31 March 2012 set out on pages 50 and 51.

Respective responsibilities of the trustees and the auditor

The trustees are responsible for preparing the summarised financial statements in accordance with applicable United Kingdom law and the recommendations of the charities SORP.

Our responsibility is to report to you our opinion on the consistency of the summarised financial statements within the summarised Annual Report with the full annual financial statements and the Trustees’ Annual Report.

We also read the other information contained in the summarised Annual Report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements. The other information comprises only the Financial Review and Chairman’s Note

We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practices Board.

In our opinion the summarised financial statements are consistent with the full annual financial statements and the Trustees’ Annual Report of The Royal Shakespeare Company for the year ended 31 March 2012.

We have not considered the effects of any events between the date on which we signed our report on the full annual financial statements (13 July 2012) and the date of this statement.

Baker Tilly UK Audit LLP

Statutory Auditor
St Philips Point
Temple Row
Birmingham B2 5AF

14 September 2012

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

for the year ended 31 March 2012

| | Operations/ unrestricted funds £'000 | Unrestricted designated funds £'000 | Restricted funds £'000 | Endowment funds £'000 | Total funds 2012 £'000 | Total funds 2011 £'000 |
|--|---|--|------------------------------|-----------------------------|------------------------------|------------------------------|
| Incoming resources | | | | | | |
| Incoming resources from charitable activities | | | | | | |
| Grants receivable | 17,282 | - | - | - | 17,282 | 15,242 |
| Income from productions, tours and theatre operations | 17,864 | - | 196 | - | 18,060 | 8,260 |
| Learning and participation income | 489 | - | 500 | - | 989 | 1,060 |
| Incoming resources from generated funds | | | | | | |
| Voluntary income | | | | | | |
| Grants receivable | - | - | 2,894 | - | 2,894 | 15,497 |
| Income from sponsorship and donations | 2,881 | - | 2,236 | - | 5,117 | 4,474 |
| Activities for generating funds | | | | | | |
| Trading income from subsidiaries | 4,382 | - | - | - | 4,382 | 1,457 |
| Share of income from joint venture | 1,192 | - | - | - | 1,192 | 647 |
| Licensing of rights | 1,038 | - | - | - | 1,038 | 434 |
| Investment income and interest receivable | 333 | - | 49 | - | 382 | 292 |
| Total incoming resources including joint venture | 45,461 | - | 5,875 | - | 51,336 | 47,363 |
| Less: Share of joint ventures' gross income | (1,192) | - | - | - | (1,192) | (647) |
| Total incoming resources | 44,269 | - | 5,875 | - | 50,144 | 46,716 |
| Resources expended | | | | | | |
| Charitable activities | | | | | | |
| Productions and theatre operation | | | | | | |
| - Exceptional item: Pension past service costs | 2,675 | - | - | - | 2,675 | - |
| - Other productions and theatre operations | (37,001) | (887) | (2,576) | - | (40,464) | (28,143) |
| Learning and participation expenditure | | | | | | |
| - Exceptional item: Pension past service costs | 31 | - | - | - | 31 | - |
| - Other learning and participation expenditure | (1,662) | - | (508) | - | (2,170) | (2,177) |
| Redevelopment costs | - | - | (2,249) | - | (2,249) | (4,472) |
| Costs of generating funds | | | | | | |
| Costs of generating voluntary income | | | | | | |
| - Exceptional item: Pension past service costs | 6 | - | - | - | 6 | - |
| Other costs of generating voluntary income | (1,071) | - | - | - | (1,071) | (730) |
| Trading expenditure of subsidiaries | (4,046) | - | - | - | (4,046) | (1,687) |
| Governance costs | (116) | - | - | - | (116) | (129) |
| Total resources expended | (41,184) | (887) | (5,333) | - | (47,404) | (37,338) |
| Net incoming/(outgoing) resources before joint venture | 3,085 | (887) | 542 | - | 2,740 | 9,378 |
| Share of net profit /(loss) in joint venture | 100 | - | - | - | 100 | (41) |
| Net incoming/(outgoing) resources before other recognised gains, losses and transfers | 3,185 | (887) | 542 | - | 2,840 | 9,337 |
| Transfers between funds | (112) | 340 | (228) | - | - | - |
| Net incoming/(outgoing) resources before other recognised gains and losses | 3,073 | (547) | 314 | - | 2,840 | 9,337 |
| Other recognised gains/(losses) | | | | | | |
| Gains/(losses) on investment assets | 29 | - | (42) | (110) | (123) | 73 |
| Actuarial (losses) on defined benefit pension scheme | (4,035) | - | - | - | (4,035) | (437) |
| Net movement in funds | (933) | (547) | 272 | (110) | (1,318) | 8,973 |
| Reconciliation of funds | | | | | | |
| Total funds brought forward | 6,384 | 9,136 | 82,272 | 4,567 | 102,359 | 93,386 |
| Total funds carried forward | 5,451 | 8,589 | 82,544 | 4,457 | 101,041 | 102,359 |

CONSOLIDATED BALANCE SHEET OF THE CORPORATION

at 31 March 2012

| | 2012 | 2011 |
|---|----------|---------|
| | £'000 | £'000 |
| Fixed assets | | |
| Tangible fixed assets | 87,355 | 88,400 |
| Intangible fixed assets | 44 | 58 |
| Listed investments | 9,188 | 7,720 |
| Investment in joint venture | | |
| - Share of assets | 3,380 | 3,392 |
| - Share of liabilities | (321) | (433) |
| | 3,059 | 2,959 |
| | 99,646 | 99,137 |
| Current assets | | |
| Stock and work in progress | 4,256 | 2,027 |
| Debtors | 3,508 | 2,446 |
| Investments | 1,622 | 1,914 |
| Cash at bank and in hand | 2,368 | 5,893 |
| | 11,754 | 12,280 |
| Creditors: amounts falling due within one year | (10,214) | (9,865) |
| Net current assets | 1,540 | 2,415 |
| Total assets less current liabilities representing net assets excluding pension (liability)/asset | 101,186 | 101,552 |
| Defined benefit pension scheme (liability)/asset | (145) | 807 |
| Net assets including pension (liability)/asset | 101,041 | 102,359 |
| Endowment funds | 4,457 | 4,567 |
| Restricted funds | 82,544 | 82,272 |
| Unrestricted funds | | |
| General operating fund | 5,596 | 5,577 |
| Defined benefit pension scheme (deficit)/surplus | (145) | 807 |
| Designated funds | 8,589 | 9,136 |
| Total unrestricted funds | 14,040 | 15,520 |
| Total funds | 101,041 | 102,359 |

These accounts were approved by the Board on 12 July 2012, authorised for issue and signed on its behalf by:

Nigel Hugill

John Hornby

THANK YOU

The RSC is one of the most respected and successful international theatre companies in the world. We are only able to maintain the quality and breadth of our work with the support recognised on these pages. After ticket sales and financial support from Arts Council England, our most significant source of income is sponsorship, grants and donations. Our corporate and trust partners and all our individual donors have funded our artistic output, the training of artists and teachers, the commissioning of new work, our events and exhibitions programme and, through our education programme, introduced young people throughout the world to the work of Shakespeare and live theatre.

We would like to thank everyone who has donated to the RSC including those donors who wish to remain anonymous.

For more information on how to support the work of the RSC visit www.rsc.org.uk/support-us

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accenture
High performance. Delivered.
High Performance Business Partner

Supported by BP
Founding Presenting Partner
of the World Shakespeare Festival

CISCO
I, Cinna (The Poet)
Project Partner

CROSS
DAF
A INGOSSE COMPANY

Matilda The Musical is supported by
Holiday Inn

Moët Hennessy

PARTNERSHIPS

The Ohio State University
The Royal Shakespeare Company in America is presented in collaboration with The Ohio State University. A national performance and Ohio state-wide education partnership which uses the tenets of Stand Up For Shakespeare, our education manifesto for Shakespeare in schools, to raise the aspirations and achievements of children and young people.

University of Warwick
An ongoing education partnership through which we deliver Postgraduate courses for teachers and RSC ensemble actors and in 2011 the addition of the *Teaching Shakespeare* programme.

CORPORATE MEMBERS

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INBEV UK Limited
Innotech Advisers Limited
Lansons Communications
Lazard
Like Minds UK
Lloyds Bank Corporate Markets
NM Rothschild & Sons Ltd
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Capital Community Foundation
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The Equitable Charitable Trust
Esmée Fairbairn Foundation
Ian Ferguson for Metaswitch Networks
Sidney E Frank Foundation
The Gatsby Charitable Foundation
Paul Hamlyn Foundation
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The Jerwood Charitable Foundation
The Kovner Foundation
The Leverhulme Trust
The Andrew Lloyd Webber Foundation
The Nomura Charitable Trust
The Polonsky Foundation
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In memory of
Mary Hunt, MA (Oxon)
Tessa Jane Sidey
Sally Williams

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Bob Rubin*

Catherine McCormack made her RSC debut in Helen Edmundson's inspirational new play, *The Heresy of Love*.

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Irving David
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Kerry and Patricia Milan
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Brian and Sheila Morris
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Brian Smith
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Fiona Stockwell
Ben Tichband
Susan Tomskey*
Sir David and Lady Varney
Robert and Felicity Waley-Cohen
Edgar and Judith Wallner
Patricia Whitehead
Dr John Wollaston
Harry Wolton QC and Julie Wolton
Brian Wright
Sue and John Zealley

We would also like to thank all the RSC Shakespeare's Circle members for their continued support, along with the Lincoln Center Festival and Park Avenue Armory donors who supported the 2011 RSC New York residency.

RSC AMERICA INC

Royal Shakespeare Company America is proud to support the Royal Shakespeare Company. United States taxpayers interested in supporting the unique work of the RSC may contribute to Royal Shakespeare Company America, a tax-exempt, 501(c)(3) designated organisation. Contributions to RSC America by US taxpayers are tax-deductible to the extent permitted by law.

For further information
Telephone: 00 1 212-247-1705
www.rscamerica.org

Executive President

Ric Wanetik
Board
Laurence Isaacson CBE
Dr Douglas McPherson
Mark Pigott OBE
Thomas J Scherer
Chair
Lady Sainsbury of Turville CBE

*Supporters of RSC America Inc

THE COMPANY

Advisory Director's Office

John Barton CBE
Advisory Director

Artistic and Associate Directors' Office

Michael Boyd
Artistic Director
Catherine Buffrey
World Shakespeare
Festival Liaison Officer
Amanda Carroll
Assistant to the Associates
Gregory Doran
Artistic Director Designate
David Farr
Rupert Goold
Roxana Silbert
Associate Directors
Niamh O'Flaherty
World Shakespeare
Festival Co-ordinator
Tom Piper
Associate Designer
Helen Pollock
Assistant to the Associate Directors
Deborah Shaw
World Shakespeare
Festival Director and Associate Director
Jane Tassell
Assistant to the Artistic Director
Mardi Widdowson
Assistant to the Associate Directors & Director of Events and Exhibitions (Maternity cover)

Robert Young
Izabela Zajac
Bartenders
Shaun Bennett
Fanny Castello
Paulina Chamela
Tia Davies
Natalija Galajeva
Crystal Mae Legaspi
Magdalena Meckharova
Anna Michnowicz
Samantha Owen
Alice Parker
Suvi Peisanen
Bianca Shervington
Adam Sofroniou
Clement Teynie
Konrad Zielinski
Rooftop Restaurant
Waiting Staff
Lyndsey Benwell
Jean Downing
Aimee McMillan
Jenni Milne
Ellie Sergeant
Riverside Café Assistants
Christopher Blount
Andrew Taylor
Sous Chefs
Ricardo Buquet
Café and Bars Manager
Richard Burrow
Lee Carter
Emily Cottrill
Elliott Courtney
Aaron Foster
James Hampson
Dale Hayes
Frantisek Horvath
Tamas Molnar
Robert Nowak
Miroslaw Obral
Lukasz Szreder
Borislav Vladimirov
Kitchen Staff
Alice Cook
Assistant Bars and Restaurant Manager
Ivo Eniks
Melissa Lézineaud
Restaurant Supervisors
Heather Field-Enticott
Hannah Green
Senior Dye Technician
Helen Hughes
Head of Dye
Natalie Kurzcwski
Principal Cutter (Mens)
Yvette Manhood
First costumier (Mens)
Alistair McArthur
Head of Costume
Zarah Meherali
Assistant Costume Supervisor
Elaine Moore
Head of Hats and Jewellery
Alan Smith
Acting Head of Footwear and Armoury
Jessica Smith
First Footwear Technician
Veronika Weidenhler
Stock Keeper/Buyer

James Farrell
Sophie Ivatts
Luke Kernaghan
Audrey Rocha Allan
Audrey Sheffield
Kimberley Sykes
Assistant Directors
Gbolahan Obisesan
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Associate Directors
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Luke Kernaghan
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Audrey Sheffield
Kimberley Sykes
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Gbolahan Obisesan
Luke Sheppard
Lotte Wakeham
Associate Directors

Assistant Directors

James Farrell
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Luke Kernaghan
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Audrey Sheffield
Kimberley Sykes
Assistant Directors
Gbolahan Obisesan
Luke Sheppard
Lotte Wakeham
Associate Directors

Audience Insight

Becky Loftus
Head of Audience Insight

Automation

Adam Harvey
Head of Automation
Ian Kilpatrick
Jenny Morris
Christian Segura
Richard Sharp
Automation Technicians
Ben Leefe
Daniel McDonald
Gillian Stephenson
Senior Automation Technicians
Charlie McGregor-Harper
Rigging Resources Technician
Richard Smith
Principal Automation Technician
Haydn Wright
Senior Automation Programmer

Casting

Matthew Dewsbury
Casting Administrator
Hannah Miller CDG
Head of Casting
Helena Palmer CDG
Casting Director

Catering

Adrian Antczak
Luke Baddeley
Renata Kuti
Rooftop Restaurant Bartenders
Ginés Aroca Fernandez
Edward Chynoweth
Maria Cirafisi
Jack Fothergill
David Green
Toby Grieves
Agnieszka Goldyn
Victoria Harley
Isadora Mavromatis
Gwenaelle Ovizie
Nerys Watterson
Marcin Wyrzykowski

Honorary Chaplain

Revd Martin Gorick

Commercial

Nina Aspley
Director of Commercial Services
Julie Goode
Assistant to Director of Commercial Services and Director of Sales and Marketing
Chris Hill
Director of Sales and Marketing

Company and Stage Management

Claire Aitha
Anna-Maria Casson
Patricia Davenport
Jenny Grand
Klare Roger
Gabrielle Sanders

Nina Scholar
Alison Tanqueray
Deputy Stage Managers
Suzie Blakey
Rosemary Bourke
Alix Harvey-Thompson
Pip Horobin
Heidi Lennard
Stage Managers
Michael Dembowicz
Jondon
Ben Tyreman
Company Managers
Helen Fletcher
Christie Gerrard
Sarah Hopkins
Mark McGowan
Emma McKie
Will Treasure
Joanna Vimpany
Assistant Stage Managers
Paul Sawtell
Company Stage Manager

Costume

Rosie Armitage
Sophie Brassington
Ruth Wade
First Assistants (Mens)
Judith Clarke
Principal Cutter (Ladies)
Sarah Collins
Deborah Jaunai-Recardo
Emily Kiefer
Skilled costumiers (Ladies)
First costumier (Ladies)
Ivan Douglas
Costume Department Administrator
Denise Edwards
Head of Ladies Costume
Susie England
Skilled costumier (Mens)
Julian Gilbert
Head of Footwear and Armoury
Brenda Gollnast
Jane Rogalski
Senior Costumiers (Mens)
Emma Harrup
Head of Mens Costume
Charlotte Hobbs
Senior Dye Technician
Helen Hughes
Head of Dye
Natalie Kurzcwski
Principal Cutter (Mens)
Yvette Manhood
First costumier (Mens)
Alistair McArthur
Head of Costume
Zarah Meherali
Assistant Costume Supervisor
Elaine Moore
Head of Hats and Jewellery
Alan Smith
Acting Head of Footwear and Armoury
Jessica Smith
First Footwear Technician
Veronika Weidenhler
Stock Keeper/Buyer

Costume Store

Stephenie Smith
Anna Taylor
Costume Store Assistants
Sarah Plowright
Costume Store Administrator

Design

Nina Patel-Grainger
Holly Piggott
Assistant Designers

Development

Helen Cave
Senior Events and Stewardship Manager
Nicola Clements
Corporate Fundraising Officer
Matthew Collins
New Business and e-Philanthropy Officer
Michele Cottiss
Development Officer, Supporters Ensemble
Joe Foulsham
Major Gift Manager
Caroline Jones
Development Associate

Ria Jones

Assistant to Development
Director and Dept Co-ordinator
Catherine Kernot
Senior Major Gifts Manager
Jen Lamb
Major Gift Fundraiser
Kirstin Peltonen
Head of Annual Fund
Andrew Rye
Stewardship Manager
Louise Turner
Research Manager
Angela Vellender
Corporate Partnerships Manager
Graeme Williamson
Director of Development

Drawing Office

Alan Bartlett
Head of Technical Design
Nicholas Bell
David Harris
Design Engineers
Julie Branscomb
Technical Design Administrator
Conor McGiven
Head of Construction
David Jones
Charles MacCall
Senior Draughtspeople
Chris Pepler
Trainee Draughtsperson
Brett Weatherhead
Draughtsperson
Marty Wood
Project Draughtsperson

Education

Fiona Clayton
LPN Programme Developer
Rob Elkington
Head of Education Partnerships
Rob Freeman
Co-ordinator – Open Access Programme
Rachel Gartside
Lead Practitioner
Teaching Shakespeare
Fiona Ingram
Head of Open Access
Tracy Irish
World Shakespeare Festival Education Programme Developer
Sarah Keevill
Assistant to Director of Education
Jamie Luck
Lead Practitioner - LPN
Jacqui O'Hanlon
Director of Education
Elvi Piper
Teaching Shakespeare Co-ordinator
Lizzie Rawlinson
Co-ordinator Education
Partnerships
Miles Tandy
Lead Practitioner – Professional Development
Melanie Whitehead
Education Insight and Marketing Manager

Enterprise

Michelle Morton
Programmes Editor
Beckie Rodgers
World Shakespeare Festival Programmes Assistant
Kevin Wright
Commercial Manager

Estates

Paula Adlem
David Allcock
Paul Arnold
Rod Barnett
Nanezda Cirule
Elizabeth Clifford
Julie Harris-Grant
Lisa Cowley
Lola Dyer
Linda Easthorpe
Alison Hannabus
David Hannabus
Kenny Harrison
Alex Hillsdon
Robert Holloway
Yvonne Hudman

Events and Exhibitions

Geraldine Collinge
Director of Events and Exhibitions
Nicky Cox
Events Co-ordinator
Sarah Ellis
Digital Producer
Lucia Hogg
Events Producer

Robert Jones

Elaine Moss
Adam Parkes
Michael Payne
Rosemary Payne
Graham Steel
Joanna Szymanska
Mark Usher
Christopher Uzolins
Cleaners
Carl Allen
Wendy Turnstill
Clapham Caretakers
Sue Allen
Sue Olver
Harry Teale
Estates Co-ordinators
Olumide Amosun
Glen Brown
Elliott Chalmers
Will Church
Mark Flanagan
Dave Tilsley
Barri Virgo
Elliot Williams
Security
Fred Ashton
Shaun Oliver
Maintenance Team Leaders
Jonathan Bloor
Accommodation Manager
Nancy Cooper
Sally Luntley
Gemma Vowles
Chapel Lane Reception Officers
Nanezda Cirule
Ann Kelly
Postal Assistants
Katy Close
Barbara Watkins
Estate Support Assistants
Linda Cousins
Pat Evans
Anthony Helm
Sandra Holt
Shirley Penderell- Goodricke
Stage Door Keepers
Steve Cross
Maintenance Assistant
James Dainty
Contracts Manager
Grug Davies
Director of Estates
Adam Dickson
Head of Engineering Services
Mark Farmer
Frankie McVeigh
Maintenance Electricians
Holly Hewitt
Facilities Support Manager
Robert Holt
Head Gardener
Suzanne Jones
PA to the Director of Estates
Carl Jukes
Kerry Whelan
Engineers
Fiona Loveland
Head of Facilities
Barry Maguire
David Rowland
Michael Truscott
Greg Whan
Porters
Christopher Oliver
Fire Officer
Jenny Pullman
Project and Energy Manager
Bill Rostron
Maintenance Manager
Lauren Rubery
London Facilities and Operations Assistant
Kevin Southern
Security Contract Manager
John Taylor
Maintenance Engineer
Paul Tursner-Upcott
Senior Fire Officer
Gerald Wheelodon
Senior Porter

Georgia Mazower

Swan Redevelopment Curator
Helen Pollock
Assistant to Director of Events and Exhibitions
Nicola Salmon
Events and Exhibitions Officer
Harry Scott
Events and Exhibitions Assistant
Catherine Simpson
Collection Officer
Ian Wainwright
Producer, Open Stages
Jo Whitford
Events and Exhibitions Manager
Mardi Widdowson
Associate Director and Director of Events and Exhibitions (Maternity Cover)

Executive Director's Office

Vikki Heywood
Executive Director
Lyndon Jones
Assistant to the Executive Director and Finance Director
Michele Percy
Executive Assistant and Clerk to the Governors

Film Unit

Chris McGill
Associate Film Director
James Oprey
Resident Film Maker

Finance

Jo Barber
Interim Financial Services Manager
Anthea Dauncey
Chris Harris
Helen Keyte
Beth Payne
Ben Waters
Management Accountants
Adrian Gelston
Payroll Officer
Irina Gorbunowa
Senior Management Accountant
Becky Harris
Payroll Manager
Sarah Hedgecock
Internal Auditor
Antony Lines
Finance Systems Manager
Linda Lloyd
Bev Milne
Joyce Natzler
Theresa York
Accounts Services Officers
Doreen Massey
Head of Finance
Andrew Parker
Director of Finance and Administration

Front of House

Sarah Alford
James Allen
Catherine Andrews
Annette Ashfield
Toby Barnett
Margaret Bidgood
Hannah Blaikie
Kathleen Bradley
Kate Butler
Claire-Louise Cairns
Jocelyn Carter
Alexandra Coke
Sarah K Davies
Lorraine Deller
Juldie Evans
Joanne Fairburn
Fiona Freeman
Ellen Frost
Samantha Harding
Susan Harris
Jade Thurman-Smith
Veronica Treharne
Catering Assistants
Sylvia Hall
Green Room Supervisor
Ruth Treharne
Catering Manager

Rebecca Margariti
Claire Martin
Fiona McDonnell
Katie McFaul
Robert McLaughlan
Kate Mills
Oishani Mitra
Colin Preston
World Shakespeare Festival
Health and Safety Assistant
Jo Young
Health and Safety/ Training Facilitator
Libby Alexander
Training and Development Manager
Rachel Barnes
HR Administrator
Lucy Carr
Training and Development Assistant
Adele Cope
Director of Human Resources
Emilie Gessen
David Wimperis
Assistant (Maternity Cover)
Jessica Harris
Executive HR Manager
Darrell Mitchell
HR Manager
Elizabeth Nicholson
PA to HR Director
Shirley Prenton-Jones
Occupational Health Advisor

Health and Safety

Margaret Anderson
Health and Safety Administrator
Gail Miller
Health and Safety Advisor
Colin Preston
World Shakespeare Festival
Health and Safety Assistant
Jo Young
Health and Safety/ Training Facilitator

Human Resources

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Training and Development Manager
Rachel Barnes
HR Administrator
Lucy Carr
Training and Development Assistant
Adele Cope
Director of Human Resources
Emilie Gessen
David Wimperis
Assistant (Maternity Cover)
Jessica Harris
Executive HR Manager
Darrell Mitchell
HR Manager
Elizabeth Nicholson
PA to HR Director
Shirley Prenton-Jones
Occupational Health Advisor

IT

Debby Bailey
Administrator
Christine Chester
Database Developer
Wayne Evans
Systems Manager
Jacqui Hamp
Support Services Manager
Ruth Harris
Tessitura Co-ordinator and Development Manager
John Mills
Paul Willett
IT Support Specialists
Chris O'Brien
Head of Information Technology
Matthew Reading
Network Manager
Richard Santy
IT Support Technician
Stephen Willis
CMS Web Developer

Legal

Caroline Barnett
General Counsel
Emma Welch
PA to General Counsel

Lighting

Tim Baxter
Karl Dixon
Maxwell White
Creative and Visual Media Technicians
Simon Bayliss
Assistant Head of Lighting
Jake Brain
Kevin Carson
Mark Distin
Jason Hackett
Tim Owen
Matt Peel
Richard Power
David Richardson
Lauren Watson
First Lighting Technicians
Keith Cookson
Simon Spencer
Specialised Senior Lighting Technicians
Alison Gainford
Claire Gerrens
Michael O'Driscoll
Eden Thornton
Lighting Technicians
Vince Herbert
Head of RSC Lighting

Graphic Design

Clare Booth
Graphic Designer
Matthew Boss
Artworker
Annette Bowery
Digital Graphic Designer
Luke Henrion
Graphic Designer (Print and Digital)
Gina Print
Print Buyer and Graphics Co-ordinator
Graham Rolfe
Senior Graphic Designer
Andy Williams
Head of Graphic Design

Green Room

Marief Croft
Sarah Furniss
Carole Sambrook-Hurst
Jade Thurman-Smith
Veronica Treharne
Catering Assistants
Sylvia Hall
Green Room Supervisor
Ruth Treharne
Catering Manager

Marketing

David Collins
Head of Marketing
Natasha Goodge
Marketing Officer (Productions)
Elin Joseph
Marketing Officer (Corporate)
Jo Litt
Marketing Manager (Corporate)
Laura McMillan
Marketing Assistant
Anna Mitchelson
Marketing Manager (Productions)
Amy Rushby
Marketing Officer (Digital)

Movement

Lucy Barriball
Deputy Technical Director
Struan Leslie
Head of Movement

Music

Kate Andrew
Music Manager
James Jones
Nicholas Lee
Kevin Pitt
Ian Reynolds
Andrew Stone-Fewings
Kevin Waterman
Musicians
Bruce O'Neil
Music Director
Richard Sandland
Music Co-ordinator
John Woolf
Head of Music

Nursery

Victoria Alcock
Laura Cameron
Kate Clifford
Georgina Edwards
Dawn Francis
Elspeth Harding
Ivana Hejtmanekova
Marina Katsari
Elizabeth Knowlton
James Pavitt
June Prickett
Nursery Practitioners
Ewelina Figlewaska
Nicola Lambourn
Supervising Nursery Practitioners
Christine Green
Deputy Head of Nursery
Loraine Mitchell
Nursery Administrator
Yvonne Robbins
Deputy Head of Nursery
Kate Robinson
Head of Nursery

Press and Communications

Dean Asker
Press and Communications Officer
John Benfield
Head of Digital Media
Lucy Billiard
Kathleen Bradley
Communications Assistants
Jane Ellis
Communications Manager
Danny Evans
Content Manager
Mark Farnan
Communications Officer
Philippa Harland
Head of Press
Elsie King
World Shakespeare Festival
Communications Officer
Susanna Newbery
London Press and Marketing Assistant
Lucien Riviere
PA to Director of Communications
Liz Thompson
Director of Communications
Nada Zakula
Senior Press Officer

Producers

Jeremy Adams
Mark Fitzmaurice
Producers

Claire Birch
Zoë Donegan
Assistant Producers
Amy Dolan
Production Assistant, Matilda
Josh Hill
Rachel Wall
Planning Co-ordinators
Sally Hoskins
General Manager, Matilda (Corporate)
Sheila O'Sullivan
Assistant to the Producers
Victoria Picken
Planning Manager
Denise Wood
Lead Producer

Production Office

Simon Ash
Senior Production Manager
Peter Bailey
Deputy Technical Director
Julian Cree
Technical Manager
Janet Gautrey
World Shakespeare Festival Assistant
Production Manager
Mark Graham
Peter Griffin
Rebecca Watts
Production Managers
Simon Marsden
Technical Director
Elizabeth Nicholson
PA to Technical Director
David Tanqueray
Assistant Production Manager
Alun Thomas
Staff Scheduling Co-ordinator

Property Workshop

Maggie Alcock
Laura Cameron
Kate Clifford
Georgina Edwards
Dawn Francis
Elspeth Harding
Ivana Hejtmanekova
Marina Katsari
Elizabeth Knowlton
James Pavitt
June Prickett
Nursery Practitioners
Ewelina Figlewaska
Nicola Lambourn
Supervising Nursery Practitioners
Christine Green
Deputy Head of Nursery
Loraine Mitchell
Nursery Administrator
Yvonne Robbins
Deputy Head of Nursery
Kate Robinson
Head of Nursery

Retail

Joie Ayers
Emma Bentley
Rosie Bick
Hannah Cammock
Hannah Carruthers
Sheila Day
Lynne Dunningham
Jennifer Farmer
Paul Godfrey
Sarah Latham
Ben Mitchell
Caitlin Neill
Hayley Roberts
Gwen Rogers
Shops Sales Assistants
Alan Chandler
Stores Assistant
Jon Chandler
Retail Logistics Manager
Pippa Green
Merchandise
Sophie Jarrett
Sarah Moloney
Imogen Watts
Senior Sales Assistants
Tim Jones
Retail Stores/Online Sales Assistant
Sarah Lovey
Retail Development Manager
Lydia Winder
Retail Sales Manager

Scenic Art

Rebecca Ashley
Head of Scenic Art
Lara Ethernott
Scenic Artist
Stephanie Kinsella
First Assistant Scenic Artist
Alice Watkins
Deputy Head of Scenic Art

Scenic Engineering

Daren Ainsworth
Kevin Rogers
Senior Engineers
Phil Malins
Gary Matthews
Martin Robinson
Carl Simmons
Scenic Engineers
Ian Rhind
Deputy Scenic Engineering Manager
Jacob Robbins
Rafal Wasilewski
Assistant Engineers
Tobias Robbins
Acting Scenic Engineering Manager
David Tinson
Scenic Engineering Manager

Scenic Workshop

Richard Brain
Andrew Clark
Julian Crang
David Dewhurst
Ross Kitching
David Watson
Courtward Wigs Mistress
Paul Collins
Assistant Machinist
Sam Reynolds
Scenic Workshop Apprentice

Amy Gillot
Wardrobe Mistresses
Daphne Bates
Courtward Deputy
Wardrobe Mistress
Jennifer Binns
Deputy Wardrobe Mistress
Heather Burr
Josie Horton
Assistant Wardrobe Mistresses
Marion Harrison
Courtward Wardrobe Mistress
Hamish Peters
Deputy Wardrobe Master

Sales and Ticketing

Thea Buckley
Kate Butler
Sarah Davies
Lorraine Deller
Pauline Humphrey
Harriet Laing
Ben Luntley
Anthony Peters
Ellie Richards
Hefin Robinson
Emily Showell
David Woodings
Sales Operators (Support)
Patricia Boycott
Sales Manager (Productions)
Hege Bleidvin Sandaker
Linda Borwick
Yolanda Cross
Emma Fleming
Susan Gardner
Norma Henderson
Dolores Manteiga Defente
Chris Morgan
Ellen Reade
Jane Trotman
Sales Operators
Kim Goodman
Sales Manager (Operations)
Steve Haworth
Head of Sales and Ticketing
Margaret Jackson
Kerry Sue Peplow
Deputy Sales Managers
Katie Martin
Membership Sales Administrator
David Mears
Sales Manager (Systems)
Samantha Thompson-Taylor
Administration Assistant

Stage

Craig Almond
Matt Aston
Mark Collins
Tom Horton
Senior Stage Technicians
Jay Adriaanse
Brendan Bell
Jan Burres
Amy Carroll
Julian Cosgrove
Nick Davies
Lucy Doble
James Donnelly
Jess Gallagher
Zack Hill
Kurt Moores
Kevin Sears
Grant Skidmore
Sarah Ware
Julia Willis
Ben Young
Stage and Props Technicians (Grade 2)
Darren Guy
Alistair Pitts
Tom Watts
Kevin Wimperis
Specialised Senior Stage Technicians
Roger Haymes
Stage Supervisor
Steve Keeley
Tom Mellon
Simon Packer
Lucy Thorpe
Stage Technicians (Grade 1)

Text and Voice

Cicely Berry
Director of Text and Voice
Michael Corbridge
Voice Practitioner
Lyn Darnley
Head of Text, Voice and Artist Development
Jane Hazell
Manager Text, Voice and Artist Development
Cathleen McCarron
Voice Placement

Wigs and Make-Up

Lavinia Blackwell
Laura Odom
Wig and Make-Up Artists
Sindy Cooper
Gemma Satterthwaite
Assistant Wig and Make-Up Artists
Katie Du Mont
Roxanne Gatrell
Second Assistant Wig and Make-Up Artists
Charlotte Griffiths
Rachel Seal
Senior Wig and Make-Up Artists
Anna Morena
Courtward Wigs Mistress
Sandra Smith
Head of Wigs and Make-Up
Emma Taylor
Courtward Assistant Wig and Make-Up Artist

ASSOCIATE ARTISTS

Associate Artists

Roger Allam
Alun Armstrong
Mike Ashcroft
Desmond Barrit
Jon Bausor
Claire Benedict
Alison Bomber
Laurence Boswell
Stephen Boxer
David Bradley
Stephen Brimson Lewis
David Calder
Paul Chahidi
Jon Clark
Kandis Cook
Dominic Cooke
Richard Cordery
Adam Cork
Brian Cox
Sinead Cusack
Peter De Jersey
Joe Dixon
Penny Downie
Darrell D'Silva
Noma Dumezweni
Helen Edmundson
Paul Englishby
Ray Fearon
Emma Fielding
Peter Flannery
Geoffrey Freshwater
Mariah Gale
Alexandra Gilbreath
Julian Glover
David Greig
Mike Gwilym
Mark Hadfield
James Hayes
Greg Hicks
Rob Howell
Chuk Iwuji
Sir Derek Jacobi
Alex Jennings
Robert Jones
Jean Kalman
Dennis Kelly
Estelle Kohler
Barbara Leigh-Hunt

Anton Lesser
Katrina Lindsay
John Mackay
Forbes Masson
Aidan McArdle
Richard McCabe
Tarell Alvin McCraney
Peter McEnery
Aislin McGuckin
Nancy Meckler
Joe Melia
Joseph Millson
Tim Minchin
Katie Mitchell
Tim Mitchell
Gerard Murphy
Jonjo O'Neill
David Oyelowo
Joanne Pearce
Tim Pigott-Smith
Tom Piper
Liz Ranken
Siobhan Redmond
Roger Rees
Simon Russell Beale CBE
Mark Rylance
Ilona Sekacz
Sir Antony Sher
Jonathan Slinger
Katy Stephens
Toby Stephens
Juliet Stevenson
Jo Stone-Fewings
Malcolm Storry
Geoffrey Streatfeild
David Suchet CBE
David Tennant
David Troughton
Sam Troughton
James Tucker
Philip Voss
Dame Harriet Walter
Matthew Warchus
Samuel West
Clive Wood
John Woolf
Gary Yershon

Associate Producer

Thelma Holt CBE

Honorary Associate Artists

Bill Alexander
Michael Attenborough
John Barton CBE
Cicely Berry CBE
David Brierley CBE
Peter Brook CBE
John Caird
Bob Crowley
Ron Daniels
Howard Davies CBE
Dame Judi Dench
Chris Dyer
David Edgar
Oliver Ford Davies
Sir Peter Hall CBE
Terry Hands CBE
Sir Ian Holm CBE
Alan Howard CBE
Barrie Ingham
Richard Johnson
Sir Ben Kingsley
Ralph Koltai CBE
Barry Kyle
Jane Lapotaire
Dame Helen Mirren
Christopher Morley
John Napier
Richard Nelson
Adrian Noble
Sir Trevor Nunn CBE
Timothy O'Brien
Richard Pasco CBE
Clifford Rose
Sir Donald Sinden CBE
Sir Patrick Stewart OBE
Dame Janet Suzman
David Warner
Peter Whelan
John Woodvine
Guy Woolfenden OBE



Liz Crowther and Pippa Nixon
in *The City Madam*

ADVISORS

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Birmingham B2 5AF

Bankers

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Charities Team
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Investment Management

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Barclays Wealth
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Solicitors

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3 Colmore Circus
Birmingham B4 6BH

Wragge & Co LLP
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Alex Hassell as Fernando in *Cardenio*, Shakespeare’s ‘Lost Play’ staged in the Swan Theatre and directed by Gregory Doran. The subject of the play was understood to have been written by William Shakespeare and John Fletcher, and performed at Court in 1612.

CORPORATE GOVERNANCE

Patron

Her Majesty The Queen

President

His Royal Highness
The Prince of Wales

Chairman of the Board

Nigel Hugill

Deputy Chairman

Lady Sainsbury of Turville CBE

Board of Governors

Jonathan Bate CBE
Sir Michael Boyd
Damon Buffini
David Burbidge OBE
Miranda Curtis
Jane Drabble OBE
Mark Foster
Gilla Harris
Vikki Heywood CBE
John Hornby
Nigel Hugill
Baroness McIntosh of Hudnall
Paul Morrell OBE
Lady Sainsbury of Turville CBE
David Tennant

Nominations Committee

Gilla Harris *Chairman*
Yasmin Alibhai-Brown
Sir Michael Boyd
Lord Carter of Barnes CBE
Jane Drabble OBE
Vikki Heywood CBE
Nigel Hugill *(ex officio)*
Neil Rami
Lady Sainsbury of Turville CBE

Audit Committee

John Hornby *Chairman*
David Burbidge OBE
Martin Ritchley
David Wolffe

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Yasmin Alibhai-Brown
Sir William Atkinson
Jonathan Bate CBE
Jana Bennett
Malorie Blackman OBE
Sir Christopher Bland
Lee C Bollinger
Sir Michael Boyd
Damon Buffini
David Burbidge OBE
Lord Carter of Barnes CBE
Michael Clasper CBE
Miranda Curtis
Jane Drabble OBE
Noma Dumezweni
Sir Brian Follett
Mark Foster
Gilla Harris
Vikki Heywood CBE
John Hornby
Nigel Hugill
Lord Kestenbaum of Foxcote
Bruce Kovner
Ian Laing CBE
Baroness McIntosh of Hudnall
Paul Morrell OBE

David Oyelowo
Alexander Patrick
Tim Pigott-Smith
Neil Rami
Ian Ritchie CBE RA
Lady Sainsbury of Turville CBE
Brockman Seawell
Anthony Seldon
David Suchet CBE
Meera Syal MBE
Michael Wood

Emeritus Chairman

Sir Geoffrey Cass

Honorary Emeritus Governors

Lady Anderson
Charles Flower
Drue Heinz DBE
Frederick R Koch
Professor Stanley Wells CBE

Honorary Governors

Robert Anthoine
Neil Benson OBE
Philip Birmingham
Michael Crystal QC
Tony Hales CBE
Sara Harrity MBE
Martin Iredale
Sir William Lawrence OBE
Charlotte Heber Percy
Roger Pringle
Ian Rushton
Telfer Saywell
Donald R Seawell
Derek Webster
Lord Willoughby de Broke
The Town Mayor
The Chairman, Stratford on
Avon District Council
Director, The Shakespeare
Institute
Director, The Shakespeare
Birthplace Trust

Honorary Life Governor

Sir William Dugdale Bt CBE

CONSTITUTION AND OBJECTIVES

The Royal Shakespeare Company is incorporated under Royal Charter as 'The Royal Shakespeare Company, Stratford-upon-Avon' and it is a registered charity, number 212481.

The Company's principal objectives laid down in the Royal Charter are to conserve, advance and disseminate the dramatic heritage of Shakespeare and to advance and improve the dramatic art, both in the United Kingdom and throughout the world. The Company (or Corporation) is charged with producing and presenting dramatic performances of all kinds and with teaching and training and other educational activities. These objectives are achieved by the production of plays by Shakespeare and by other classic playwrights and by the commissioning and production of new plays, which are presented in the Company's theatres in Stratford-upon-Avon, in London, and on tour throughout the United Kingdom and the rest of the world; and by educational activities in schools, colleges and for the community at large.

The members of the Corporation consist of a President and the Governors. The management of the property and affairs of the Corporation is delegated to the Board whose members are drawn from and elected by the Governors. The Board has the power to appoint the officers and employees of the Corporation.

The Royal Charter gives authority for investment in property and securities of any description and for the appointment of an investment manager.

The Report and Accounts comply with current statutory requirements, the requirements of the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP 2005) and of the Royal Charter.

Principal Office

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Registered Charity No 212481



The long Ensemble performed *American Trade* by Tarrell Alvin McCraney, one of the three world premieres which opened at our Hampstead Theatre season in London.