

The Annual Report for the Five Scottish National Performing Companies

2015/16

March 2017



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2015/16

National Theatre of Scotland

Royal Scottish National Orchestra

Scottish Ballet

Scottish Chamber Orchestra

Scottish Opera



SCOTTISH BALLET

National Performing Companies

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I welcome this opportunity to publicly celebrate the significant facts, figures and achievements of Scotland's five National Performing Companies across the financial year 2015/16.

2015/16 was an important year of anniversary celebrations. The Royal Scottish National Orchestra started 125th anniversary celebrations in 2015, most significantly with the opening of their new purpose-built home, the RSNO Centre, at the heart of the Glasgow Royal Concert Hall complex. This new performance space includes a much lauded acoustically adjustable 600-seat auditorium that provides world-class rehearsal and recording facilities for the Orchestra, alongside a dedicated education space.

The National Theatre of Scotland also celebrated a landmark year with their 10th birthday in 2016. Their new creation centre, Rockvilla, continues to progress well and will create both new headquarters for the Company and an important new resource for the sector including rehearsal rooms and technical facilities. I'm proud that the Scottish Government has invested over £8.5m for the Royal Scottish National Orchestra and £2m for the National Theatre of Scotland across these two capital projects, not just to support these National Performing Companies and meet the needs of audiences, but also to enable the wider sector to continue to flourish through new infrastructure resources.

I am pleased to see that this Annual Report confirms that all five National Performing Companies are in good health artistically as well as financially, and we continued our commitment to their success through revenue funding of £23m. The Scottish Government's International Touring Fund of £350,000 also enabled the Companies to tour worldwide receiving critical acclaim in the USA, Japan, Australia, New Zealand, Canada, Singapore and Hong Kong. The National Performing Companies together delivered 3,866 performances and education events attended by 596,939 people in this year alone, here and overseas.

The Companies continue to demonstrate that they are leaders of our cultural life. They operate on a scale which distinguishes them from other performing arts organisations in Scotland, and they are a major presence on Scotland's stages and in our communities. Through publishing this information, the Scottish Government wishes not only to celebrate the contribution made by the Companies to the cultural life of Scotland, and their excellent ambassadorial work promoting Scotland overseas, but also to ensure the transparency of our successful direct funding relationship.

A handwritten signature in black ink, appearing to read 'Fiona Hyslop'.

Fiona Hyslop
Cabinet Secretary for Culture, Tourism and External Affairs

2. Key Artistic Achievements

2.1 This report aims to give an annual statistical and analytical summary of the operational success of the Companies. However, the artistic achievement of these organisations remains paramount. The National Performing Companies place education and participation at the heart of their core activity and share a belief that access and participation in the performing arts greatly improves the health and well-being of individuals. As such, an overview of these programmes has been included below. Further detail is available on the Companies' websites and in their own annual reports, which are a rich resource for information on programming histories, awards, news and successes.

The National Theatre of Scotland



Original cast for Our Ladies. Credit: Manuel Harlan

2.2 The National Theatre of Scotland (NTS) began their tenth anniversary year in 2016, which proved both nationally and internationally successful artistically and financially.

2.3 The 2015/16 programme included Kai Fischer's Last Dream (On Earth), Cora Bissett's Rites, Laurie Sansom's production of Muriel Spark's The Driver's Seat, and saw the premiere of Our Ladies of Perpetual Succour performed as part of the 2015 Edinburgh

Fringe Festival, alongside Dragon performed in the Edinburgh International Festival programme. Large-scale main-stage work included Douglas Maxwell's comedy production Yer Granny; a restaging of The James Plays; and a full stage production in Gaelic of Whisky Galore. Internationally, A Christmas Carol toured to Michigan USA and The Strange Undoing of Prudencia Hart also toured across the USA to Winchester, Seattle, Virginia and Washington. In addition, Macbeth toured Japan for the first time to Tokyo, Aichi, Osaka, Kanagawa and Kitakyusyu.

2.4 The National Theatre of Scotland's Learn department continued to provide a range of activities and performances for audiences of all ages to interact and connect with the Company. In collaboration with Aberdeen City Council, the large-scale participatory project Granite took place over seven months from September 2015. In addition, with the Scottish Book Trust, To Begin was a project which took place across six months with the communities of Wigtown and Forres. Alongside these dedicated community programmes, participatory school work also took place linked to main stage productions such as The James Plays.

2.5 In 2014/15 NTS announced the development of their new creation centre called Rockvilla, with Scottish Government support of £2m, and agreement to provide a further loan of £2m. 2015/16 was a productive year in progressing this project

through design stage and early construction processes, with timelines set for opening in October 2016. More than 3,000 people will benefit directly from using this facility each year, including artists, community participants, students and theatre-makers from a variety of disciplines.

2.6 Laurie Sansom was Artistic Director in 2015/16. During the course of 2015/16 one of the founding members of NTS and Executive producer Neil Murray, and Graham McLaren one of the Associate Directors, left to take up new roles jointly running the Abbey Theatre in Dublin.

Royal Scottish National Orchestra



The RSNO Centre. Credit: Drew Farrell

2.7 2015 saw Chief Executive Dr Krishna Thiagarajan joining the RSNO and the appointment of Dame Sue Bruce as Chair. 2015 also marked the start of the Company's 125th Anniversary celebrations, which were significantly marked by the opening of the new Home, the RSNO Centre, with a gala event in November 2015. The 2015/16 season opened with performances of Mahler's Resurrection Symphony, and included Ravel's orchestration of Mussorgsky's Pictures at an Exhibition and Rachmaninov's Second Piano Concerto.

2.8 Although there was no international touring in this year, the Season focused on three international artists: Brett Dean, Nikolai Lugansky and Boris Giltburg. The RSNO programme also included the Scottish premieres of two joint commissions with Sir James MacMillan and presented the first year of the Composers' Hub project, which resulted in a new work by Lillie Harris called *remiscipate*. The new RSNO Centre also enabled new programming opportunities to be developed, with two new strands: *Under the Skin Of*, exploring composers and their works in more detail, and *Symphony, Soup and a Sandwich*, a new series of lunchtime concerts.

2.9 The collaboration with the 2015 Edinburgh International Festival enabled the Music Director Peter Oundjian to work on a large scale with the Harmonium Project. This was a free outdoor event, attended by 20,000 people, which included dramatic projections across the Usher Hall alongside music by the Orchestra and the Edinburgh Festival Chorus. A new partnership with the Edinburgh International Film Festival was also established, with the first showing of the film *Back to the Future* accompanied by the soundtrack performed live by the Orchestra. Collaborations continued with the Scottish Chamber Orchestra in Aberdeen, and also included the BBC Scottish Symphony Orchestra in Perth. The Orchestra also performed at the *Spree* and *Celtic Connections* festivals.

2.10 The RSNO Chorus also performed in a number of artistic highlights including the closing concert of the 2014/15 season Elgar's Dream of Gerontius and the opening of the 2015/16 season with Mahler's Second Symphony and Vaughan Williams' A Sea Symphony. The RSNO Junior Chorus also continued to grow in strength with 370 children involved, the highlight of their programme being Sir James MacMillan's specially commissioned Little Mass. In addition, the RSNO Chorus Academy and RSNO Glasgow Community Orchestra offered amateurs the opportunity to sing and join in with the Company's activities. The Perth Community Orchestra also continued into its third year, taking part in an extensive schools and communities programme in Dundee.

Scottish Ballet



2.11 Scottish Ballet began the financial year 2015/16 performing at the Sadler's Wells, London, before opening the inaugural Dance International Glasgow. The Company partnered with the inclusive dance company, Indepen-Dance 4 and collaborated with choreographer Marc Brew to present a new work, Exalt. This was paired with Hans van Manen's 5 Tangos.

Javier de Frutos' Elsa Canasta. Credit: Andy Ross

2.12 In May, Scottish Ballet toured the USA with acclaimed production, A Streetcar Named Desire, performing in Chicago, Houston, San Antonio, Pittsburgh, Charleston and Washington. Continuing to produce cutting-edge new dance the Company co-commissioned with the Joyce Theater, New York, a new work from upcoming choreographer Brian Arias. His new work, Motion of Displacement, premiered in Autumn 2015 with another new commission, Maze, from Scottish Ballet's emerging choreographer Sophie Laplane, and Javier de Frutos' Elsa Canasta. The year concluded with the European Premiere of Christopher Hampson's Cinderella, which was presented as part of the Winter season.

2.13 Scottish Ballet also provided an extensive Education and Outreach programme in 2015/16, which is embedded within the Company's core responsibilities and values. This included Scottish Ballet's Youth Exchange (a programme providing participants with artistic, professional and cultural experiences, helping to prepare them for a career in the dance industry), Wee Cinderella (a specially tailored performance for pre-school age children), the Launch primary schools project, the Close programme (for young people excluded from main-stream schooling), the Dancers Education Group, dance classes for participants over 50 years old, and Scottish Ballet's Elders Company. New initiatives included classes for people living with Parkinson's and a professional choreographic mentoring programme Anserinae.

Scottish Ballet also presented its first relaxed performance of Cinderella for children and adults with additional needs.

2.14 In parallel to this programme, Scottish Ballet also offered a range of workshops specifically for early years, dance classes for 9 to 21 year olds, and Summer Schools aimed at young dancers with a passion for dance; all tailored to encourage boys' and girls' confidence, creativity and imagination. The Hothouse choreographic development programme for young people also operated successfully on two levels this year in partnership with YDance. The Company extended its adult drop-in Ballet classes for intermediate and advance ballet and created new adult ballet classes for beginners and absolute beginners. The vocational courses continued to prove highly popular with the Associate programme, which provides classical training for children and teenagers wanting to become professional dancers reaching record figures. The BA Modern Ballet and the MMus (Pianist for Dance) courses, created in collaboration with the Royal Conservatoire of Scotland and the only vocational course offered jointly by a conservatoire and a professional ballet company, also continued to be internationally highly sought after opportunities.

Scottish Chamber Orchestra



Robin Ticciati La Quincena Musical de San Sebastián. Credit: Inigo Ibanez

2.15 In the 2015/16 financial year the Orchestra delivered across a range of programmes Scotland-wide. The Winter Season was delivered in the principal venues of Edinburgh, Glasgow, Dumfries, Aberdeen and St Andrews, alongside a Perth-specific series with the RSNO and BBC SSO, and chamber concerts in the Queen's Hall Edinburgh, Royal Conservatoire Scotland, Cottier Chamber Project and Perth Concert Hall. The SCO also toured extensively across the Highlands and South of Scotland, in addition to central Scotland, as part of the Autumn Classics season.

2.16 Although there was no international touring, the SCO appeared at the BBC Proms, St Magnus Festival in Orkney, East Neuk Festival, Lammermuir Festival and the Edinburgh International Festival 2015 programme, including the annual Virgin Money Fireworks Concert. Highlights included the co-commissioned premiere of Rolf Martinsson's song cycle Garden of Devotion, the commission and premiere of Lotta Wennäkoski's Verdigris and a specially commissioned piece for the opening of the new Borders Railway. New discs were also released of the Haydn Symphonies with Principal Conductor Robin Ticciati, as well as Mendelssohn and Schumann Piano Concertos.

2.17 The education team SCO Connect continued their successful Masterworks programme for secondary schools, Big Ears, Little Ears for babies and toddlers and SCO VIBE, a fusion orchestra for 11-18 year olds. Alongside this programme, the orchestra delivered a student composition project with Lotta Wennäkoski and work continued on SCO ReConnect, the Company's project for people living with dementia.

Scottish Opera



Nicholas Sharratt (Richard) and Steven Page (Old Man) in *The Devil Inside*. Scottish Opera and Music Theatre Wales 2016. Credit: Bill Cooper.

2.18 Having completed a major capital project with the opening of the new Theatre Royal foyers in December 2014, which have since received a number of architectural nominations and awards in Scotland and the UK, Scottish Opera announced the appointment of Stuart Stratford as its new Music Director in April 2015. Over the course of this financial year, Scottish Opera presented six operas in Scotland, including a world premiere co-production that also toured across the UK and internationally.

2.19 Five of these were mainstage operas including Janáček's *Jenůfa*, Verdi's *Il trovatore*, Bizet's *Carmen* and Handel's *Ariodante*. *The Devil Inside*, based on Robert Louis Stevenson's short story *The Bottle Imp*, with music by Stuart MacRae and libretto by author Louise Welsh, premiered at the Theatre Royal Glasgow and was then performed in the King's Theatre Edinburgh. The production thereafter toured onwards in eight venues across England and Wales and, in collaboration with Tapestry Opera, attracted critical acclaim as Scottish Opera's North American debut in Toronto. Scottish Opera also presented a national tour of *Così fan tutte* across 19 venues during Autumn 2015, with Opera Highlights touring a further 18 smaller and more remote venues in Spring 2016.

2.20 The Orchestra of Scottish Opera presented two of The Sunday Series of concerts within this financial year, alongside a concert of Gilbert and Sullivan's *HMS Pinafore* as part of the 2015 Edinburgh International Festival. The CONNECT company, Scottish Opera's youth company, presented a double bill of operas in Webster's Theatre Glasgow, Stephen Deazley's *Dr Ferret's Bad Medicine Roadshow* and Jonathan Dove's *The Walk from the Garden*. The CONNECT company also worked with conductor Sian Edwards and The Orchestra of Scottish Opera in a programme featuring excerpts from Tchaikovsky's *Eugene Onegin*.

2.21 The education team created and presented 59 performances Scotland-wide, with The Pop Up Opera trailer tour of *A little Bit of Carmen*, *A little Bit of Barber* and a children's piece about Scotland's canals. KidO, their ever-popular show for 3 and

4 year olds, also toured nationally. The Little White Town of Never Weary was created for the Festival of Architecture 2016 in collaboration with 6 local Kirkcudbright primary schools and Warriors! The Emperor's Incredible Army was presented at Aberdeen's Beach Ballroom in collaboration with 11 primary schools from the area.

2.22 The team also worked with 112 primary schools across Scotland, presenting the 2007 revival of Fever! As well as these school-specific initiatives, the programme for those living with dementia, Memory Spinners, continued into its 5th season, hosting 143 people in 2015/16. Alongside Scottish Opera's tour to Toronto described above, the education team also visited Hong Kong and Singapore with a specially adapted version of The Magic Flute, delivered to 400 young people from local primary schools.

3. Facts and Figures for the Financial Year April 2015 to March 2016

3.1 Alongside the artistic and educational achievements of the Companies described above, this Annual Report also details the financial performance of each Company in the financial year 2015/16 and their reach demographically and geographically. This year continued to be a successful one for all the Companies, demonstrated through the information detailed within the tables below, and through the individual Company Annual Reports published each year and available from Companies House.

Funding Allocations: Funding for the National Performing Companies was allocated as follows:

COMPANY	2014/15 (£m)	2015/16 (£m)
National Theatre of Scotland	£4.252	£4.303
Royal Scottish National Orchestra	£4.025	£4.084
Scottish Ballet	£4.382	£4.504
Scottish Chamber Orchestra	£2.050	£2.054
Scottish Opera	£8.148	£8.247
Total	£22.86	£23.19 (1.44% increase)

3.2 **International Touring Fund (ITF):** Each Company was also eligible to apply to the dedicated International Touring Fund of £350,000. This Fund was used to support the Companies' performing activities overseas, with priority given for tours to areas of significance to the Scottish Government.

International Touring Funding was approved as follows:

COMPANY	2015/16 (£)	Touring destinations supported
National Theatre of Scotland	184,000	Australia, Adelaide and New Zealand, Auckland
Scottish Opera	110,000	Canada, Toronto
Scottish Ballet	6,000	Singapore
Total	300,000	

Income

3.3 In 2015/16 the five Companies had a combined income of £37m of which 64% was received from Scottish Government revenue and project funding. These figures do not include Scottish Government capital project income detailed at 3.5. Of earned income, £12.6m in 2015/16 was generated by the Companies from performances, education work, merchandising and fundraising, and from other public grants. Box office and performance fees accounted for £7.9m (21% of total turnover of all the Companies), income from charitable donations and commercial sponsorship reduced to £3.7m and support from local authorities also decreased to just 1% of turnover.

A summary breakdown of income as a percentage of overall turnover for all the Companies is shown below:

Income	Total (£m) 2014/15	% of total turnover	Total (£m) 2015/16	% of total turnover
Total box office income	8.1	20%	7.5	20%
Education income (fees)	0.4	1%	0.4	1%
Merchandising	0.8	2%	0.7	2%

Sponsorship / Fundraising	5.4	13%	3.7	10%
Local authority core	0.4	1%	0.3	1%
Local authority project	0.07	0.2%	0.01	0.03%
Other grant income	0.7	2%	0.4	1%
Scottish Government core	23	57%	23.2	63%
Scottish Government project	1	2%	0.3	1%
Total income across all five National Performing Companies	40		37	

Note: Any difference in total is an allowance for the rounding of figures.

3.4 Scottish Government capital commitments continue to address the National Performing Company production and presentation needs. Capital funding spans financial years. However the majority of the support listed below was agreed within the financial year 2014/15 and 2015/16. A summary of support can be found below:

- Royal Scottish National Orchestra: capital grant contribution of over £9.2m to redevelop the Glasgow Royal Concert Hall completed in 2015.
- National Theatre of Scotland: capital grant contribution of £2m committed for the Rockvilla project to be completed in 2016.

3.5 To support the fundraising requirements of capital projects a loan of £4m for Scottish Opera and £2m for National Theatre of Scotland was agreed to be provided from Scottish Government. Further details on this are available at <http://www.gov.scot/Topics/ArtsCultureSport/arts/Sponsored-bodies/NationalPerformingCompanies/NationalPerformingCompanies>.

Expenditure

3.6 In 2015/16 the five Companies expended a total of £36m, in comparison to £39m in 2014/15. A high proportion of this spend went directly into the purchase of goods, services and activity which contribute directly to the Scottish economy, i.e. through contracts with Scottish companies and suppliers.

3.7 As touring Companies, these organisations make a significant contribution to the economy of the local areas into which they travel, achieving both financial investment and equality of opportunity across the country. In addition, the five companies together had 1,865 employees in 2015/16. The Companies are leading

investors in the training and skills development of Scottish-based creative individuals at all levels, be they of school-age, in higher education, professionals or in the community. They also invest in the training and skills development of Scotland's technical, administrative and producing talent.

3.8 All five of the National Performing Companies focus as much of their resources as possible to support for artists and the creative process. In 2015/16, £26.6m (74% of turnover) was spent across all the Companies directly on putting work onto stages and into education events for audiences and participants. This work was supported by marketing and fundraising activity to the value of 11% of total spend. A summary breakdown of expenditure as a percentage of overall spend for all the Companies is shown below:

Expenditure	Total (£m)	Percentage	Total (£m)	Percentage
	2014/15	of total turnover	2015/16	of total turnover
Productions and performances	25.8	66%	24.4	68%
Education activity	3.2	8%	2.2	6%
Marketing	2.4	6%	2.7	8%
Sponsorship and fundraising	1.3	3%	1.4	4%
Overheads	3.1	8%	3.1	9%
Staff salaries	3.2	8%	2	6%
Governance	0.2	1%	0.3	1%
Total expenditure across all National Performing Companies	39		36	

Note: Any difference in total is an allowance for the rounding of figures.

Audiences

3.9 The National Performing Companies are all committed to delivering their work across the whole of Scotland. This work includes medium to large scale work in towns and cities, and a range of smaller projects which are delivered to smaller communities in their schools and halls. In 2015/16 the Companies worked in 31 of Scotland's 32 local authority areas. Clackmannanshire was the only area that received no visits, although box office data indicates that people living in this area enjoyed the Companies' work in other locations. The programme of work changes annually, so major community projects will influence the scale of activity in local authority areas.

3.10 Overall, the number of people attending a performance, or participating in an education event, by the National Performing Companies reduced by 19%, from 737,215 in 2014/15 to 596,939 in 2015/16. The number of performances also reduced by 28%, from 1,214 in 2014/15 to 879 in 2015/16. The number of performances and education events each Company produces each year will vary according to repertoire, venue availability, annual touring patterns, relationships with partners and stakeholders, and funding from schemes and projects. A comparison of attendance figures from year to year may not tell the whole story of any one Company's output and impact. However it should be noted that 2014/15 was the year of the 2014 Glasgow Commonwealth Games and additional activity was programmed as part of the wider offer.

A summary breakdown of performances and audiences are shown in the tables below:

	Total no. of performances			Total no. of education events		
	2014/15			2014/15		
	Scotland	UK	International	Scotland	UK	International
National Theatre of Scotland	414	240	147	316		6
Royal Scottish National Orchestra	93			863		
Scottish Ballet	87	13	22	1,163		
Scottish Chamber Orchestra	94		9	170		
Scottish Opera	92	3		516		5
Total	780	256	178	3,028		11

	Total audience and participation levels 2014/15			
	Scotland	UK	International	
National Theatre of Scotland	90,679	102,959	58,188	
Royal Scottish National Orchestra	149,802			
Scottish Ballet	123,497	10,990	23,007	
Scottish Chamber Orchestra	70,098		10,723	
Scottish Opera	93,455	2,242	1,575	Total
Total	527,531	116,191	93,493	737,215

	Total no. of performances 2015/16			Total no. of education events 2015/16		
	Scotland	UK	International	Scotland	UK	International
National Theatre of Scotland	246	87	176	277		6
Royal Scottish National Orchestra	96	1		892		
Scottish Ballet	58	2	14	1096	14	76
Scottish Chamber Orchestra	100			196		
Scottish Opera	98	0	3	426		4
Total	596	90	193	2,887	14	86

	Total audience and participation levels 2015/16			
	Scotland	UK	International	
National Theatre of Scotland	77,420	16,495	60,320	
Royal Scottish National Orchestra	156,807	4,800		
Scottish Ballet	85,084	2,891	17,937	
Scottish Chamber Orchestra	73,185			
Scottish Opera	97,848		4,152	Total
Total	490,344	24,186	82,409	596,939

3.11 All data is drawn from information supplied by the Companies at the end of each year, as part of their annual review and completion of Schedule 1 of their grant award letters. Education participations records a participant in an education programme each time they attend a session, this figure therefore includes some repeat visits.

4. About the National Performing Companies

4.1 The five National Performing Companies are the National Theatre of Scotland (NTS) the Royal Scottish National Orchestra (RSNO), Scottish Ballet, the Scottish Chamber Orchestra (SCO) and Scottish Opera. The Companies have been funded by Scottish Government since April 2007 and they support the Scottish Government's policy aim of Scotland being 'renowned at home and abroad as a creative nation, with a rich heritage, contributing to the world as a modern dynamic country' through making a significant contribution to cultural life in Scotland and regularly producing work internationally. The relationship between the Scottish Government and the Companies is managed by the Sponsorship and Funding Team within the Culture, Tourism and Major Events Directorate.

4.2 The Companies operate on a scale which distinguishes them from other performing arts organisations in local communities, across Scotland's largest stages and through UK wide and international tours. The Companies do this in partnership with other performing arts organisations operating in Scotland, many of which are funded by Creative Scotland and local authorities. The role of education, learning and community involvement is central to the artistic purpose of all five companies and they all share a desire to communicate with as large and diverse an audience as possible.

4.3 The five Companies have the same constitutional structure, being independent private companies limited by guarantee and registered as charities in Scotland. They are each governed by a Board of voluntary, non-executive Directors, which may include some designated local authority Councillors. The Scottish Government plays no part in the recruitment of any Board and does not attend Board meetings. However officials do receive Board papers as part of the on-going grant monitoring process.

4.4 The Companies all receive income from a variety of sources in addition to the grant from the Scottish Government. They are required by the Scottish Government to seek to increase income from private sponsorship and non-public income year on year. These sources include earned income from ticket sales, performance and education fees, fundraising, commercial and merchandising income.

4.5 Since coming into a direct funding relationship with Scottish Government, the five Companies have also been encouraged to find ways of working together to maximise the impact and effectiveness of their operations. This led to the formation of the National Performing Companies Forum in 2007. The Forum brings the Chief Executive Officers together regularly, occasionally bringing in the Company Chairs. This relationship extends down within the Companies, with similar regular meetings of Marketing, Education, Production and Finance personnel.

4.6 Each of the organisations operates on a different business model with a distinctive set of aims and objectives. A summary of each of these models for each Company is described in the next section.

The National Theatre of Scotland

4.7.1 NTS operates on an exceptional building-free model, producing, co-producing, investing in and initiating a range of productions and the work of established and emergent theatre-makers. The organisation was established in 2006 and has its headquarters in Glasgow. The Company has an education and community strand called Learn running alongside the main productions, and both tour in venues large and small across Scotland often leading to UK wide and international opportunities. The Company also operates a flexible business model working on a project basis to engage creative teams and performers as required to deliver each production. NTS commissions new plays, new versions of classic texts and co-produces with other Scottish-based, UK and international theatre companies to enable contemporary theatre making of the highest quality for all ages.

The Royal Scottish National Orchestra

4.7.2 The RSNO is Scotland's national symphony orchestra and was formed in 1891. Their new Glasgow headquarters, education and rehearsal spaces are now located within a dedicated space at the Glasgow Royal Concert Hall. The Company employs over 80 full-time musicians and the education and community programme called Engage reaches a diverse group of individuals. The Orchestra performs across the country with a wide range of repertoire including seasons in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, a programme of regional and international touring and regular appearances at the Edinburgh International Festival and BBC Proms. In addition, new works from contemporary composers are regularly commissioned.

Scottish Ballet

4.7.3 Scottish Ballet is the national dance company for Scotland. It was founded in 1969 and has Glasgow headquarters in its own dedicated space within Tramway. The Company employs 36 full-time dancers and regularly performs across a variety of stages in Scotland, the UK and internationally with strong classical technique at the root of all of its work. Its broad repertory includes new versions of the classics, seminal pieces from the 20th century modern ballet canon, signature pieces by living choreographers and new commissions alongside an extensive education programme, which offers a range of access points for people of all ages and abilities. Scottish Ballet is typically on the road six months every year.

Scottish Chamber Orchestra

4.7.4 The SCO is Scotland's only professional chamber orchestra and continues to be an ambassador for Scottish cultural excellence, through its innovative approach to music-making. The Company was formed in 1974 and has Edinburgh headquarters. The orchestra has a regular membership of 37 players and performs throughout Scotland at least 28 weeks of the year, giving regular seasons of concerts, annual summer tours as well as touring internationally. Outside the concert hall, SCO musicians inspire people of all ages in schools, universities, hospitals, care homes, places of work and community centres through the work of SCO Connect, the Orchestra's Creative Learning team.

Scottish Opera

4.7.5 Scottish Opera is Scotland's national opera company and the largest performing arts organisation in Scotland. It was founded in 1962, and has Glasgow headquarters across a range of buildings, including the newly transformed Theatre Royal on Hope Street. It has a considerable reputation for its productions of all scales, alongside its education programmes. The Company programmes a range of mainstage operas and commissions new work to appeal to the varied tastes of the audience. It regularly performs in Glasgow, Edinburgh, Aberdeen and Inverness, as well as undertaking annual tours of smaller-scale productions providing performances in up to 40 local theatres, village halls and community centres across Scotland. Scottish Opera's education and outreach programme consistently works in the majority of Scotland's local authority areas every year.

5. Monitoring and Assessment

5.1 In return for significant levels of Scottish Government investment, the National Performing Companies are required to deliver against an agreed set of objectives relating to performance excellence, educational activity, geographic reach, international exposure, leadership within the cultural sector, financial management and shared working (see Annex A for the full set of criteria). These objectives include at least three of the Scottish Government's overarching National Outcomes which are further articulated as a key part of each organisation's business plan.

5.2 Objectives against this criterion are set by the Companies at the beginning of each financial year and progress is assessed at mid-year and end-of-year reviews. Each Company is required to meet all of these criteria in order to maintain their status as a National Performing Company.

5.3 Each Company is required to outline its anticipated performance and education programme in advance of each year, together with its anticipated audience and participant numbers. Any variation of the programme during the year has to be discussed and agreed in advance with the Scottish Government. The actual outturn in relation to all programme objectives is also assessed twice yearly, with justification sought for variations on the anticipated audiences/participant numbers.

5.4 Each Company is also obliged to produce a detailed budget for each year of operations, which is scrutinised and assessed in relation to the proposed artistic programme prior to the confirmation of grant. Regular management accounts detailing the on-going financial position are then submitted throughout the year, with accompanying narratives as required to explain any variances.

5.5 The Companies' artistic and education programmes are assessed by a group of 21 independent and expert External Assessors (a full list of External Assessors is attached at Annex B). The assessors are engaged with the full support of the Companies and the feedback reports are made available to the Companies. The purpose of these reports is to give the Scottish Government and Ministers an objective and informed overview of each Company by individuals who have a wide frame of reference in a UK and international context.

5.6 These assessments are reviewed in parallel with press and media response and audience numbers. The Companies are also requested to submit any evaluations undertaken of their own programmes which help to give an external response to their work, i.e. through feedback from workshop participants/teachers etc. and audience questionnaire responses.

5.7 The makeup of the group of Assessors is continually reviewed with Portfolio Managers from Creative Scotland also included as External Assessors to provide a link between Creative Scotland and the five National Performing Companies.

5.8 In 2015/16 a total of 29 assessments for performances, or education activity, were carried out with 97% of the assessments rating the work good or better and 3% of the work being classed as satisfactory.

6. Further Information.

6.1 Further information about each of the five National Performing Companies can be found at: www.nationaltheatrescotland.com www.rsno.org.uk
www.scottishballet.co.uk
www.sco.org.uk www.scottishopera.org.uk

6.2 Each Company's end of year statutory accounts and annual reports can be found at Companies House www.companieshouse.gov.uk

6.3 The Scottish Government's culture pages can be found at <http://www.gov.scot/Topics/ArtsCultureSport/arts>

6.4 The National Performance Framework can be found at <http://www.gov.scot/About/Performance/scotPerforms/pdfNPF>

CRITERIA FOR ATTAINING AND MAINTAINING STATUS AS A NATIONAL PERFORMING COMPANY

In order to attain and maintain the status of National Performing Company, [the Company], working in partnership with the Scottish Government, must:

1. Demonstrate that they have implemented the programme of activity detailed within their annual funding agreement, carried out large scale productions, operated on a scale which is international, national and local, and met the criteria set out in this annex, to appropriate high standards.
2. Achieve the highest professional artistic standards, subject to available resources, a continued commitment to:
 - performance excellence;
 - bringing forward work of an international standard;
 - the ongoing development of new works and productions;
 - innovation, in terms of the work produced and the way it is produced;
 - inspiring audiences, enriching their lives and fostering creativity;
 - quality education activities; and
 - the development of artists.
3. Operate within the budgets agreed with the Scottish Ministers. In doing so, [the Company] will:
 - provide the Scottish Government with copies of budgets, business plans, and strategy documents;
 - provide detailed monthly management accounts, and quarterly updated cash flow projections, demonstrating that they are operating sustainably within agreed budgets;
 - provide draft annual accounts within 3 months of the financial year end, and copies of the final audited accounts once signed off, highlighting the reasons for any significant variations between draft and audited accounts;
 - adhere to the financial monitoring procedures set out in the Scottish Government's grant offer letter;
 - provide the Scottish Government at regular intervals with copies of all Board papers and reports to the Board; and
 - ensure that any difficulties or significant changes in anticipated expenditure, and/or changes to the programme, that may arise are notified to the Scottish Government immediately.
4. Demonstrate that they have endeavoured to achieve a year-on-year increase in private sponsorship and other non-public income, together with a genuine corporate commitment to developing this avenue of funding and thereby reducing the proportion of the Company's income from the public purse.

5. While maintaining their distinctiveness with their own sector, work with the other National Companies to:
 - share best practice;
 - develop new ways of working together;
 - explore joint artistic planning and scheduling; and
 - identify and deliver efficiencies and contribute to the Scottish Government's Efficient Government programme.

6. Cost-effectively deliver broad access to [the artform] by:
 - ensuring that a range of high quality performances take place across the country (including full-scale where it can be accommodated), working with local authorities and others;
 - developing a broad and diverse audience base;
 - providing outreach community involvement programmes of an appropriately high standard, designed to give people across Scotland in all age and socio-economic groups the opportunity to experience, and where possible to participate in, [the relevant art form]; and
 - providing a full range of quality education activities targeted at people across Scotland, of all ages, and evaluating the success of those activities on an annual basis.

6. Provide leadership for the [artform] sector in Scotland, including:
 - leading the way in new developments and practices, and ensuring that best practice is shared throughout the sector;
 - demonstrating compliance with relevant legislation such as employment law, including pay and conditions and trade union recognition, and health and safety legislation
 - working with the Scottish Arts Council/Creative Scotland to develop [their artform];
 - playing a major role in the development of talent, and provide entry-level career opportunities for those who have the talent to benefit from such opportunities;
 - attracting and retaining the very best talent available in the sector, to work within [the Company];
 - being a leading exponent of Scotland's cultural distinctiveness; and
 - securing international recognition as a leader in their sector.

7. Represent Scotland internationally, both in promotional terms and as a demonstration of the excellence of Scotland's culture. In this context, [the Company] should:
 - show the world that Scotland is a modern, innovative country with a vibrant, diverse culture;
 - through international performance, raise Scotland's profile, attract artistic acclaim and stimulate pride; and
 - develop interest among those who may be able to bring potential economic and other benefits to the country

Annex B

Active Assessors in 2015/16

National Theatre Scotland:

Sally Cowling MBE **Freelance Consultant**, Independent Consultant and Producer
Stella Hall, **Freelance Festival Professional**
Sue Storr **Freelance Consultant**
Laura Mackenzie Stuart, **Head of Theatre, Creative Scotland**
Lucy Vaughan, **Director at Scottish Drama Training Network**

Royal Scottish National Orchestra:

Peter Davison, **Relationship Manager Creative Media Arts Council England**
Louise Mitchell, **Chief Executive, Bristol Music Trust**
Timothy Walker, **Chief Executive and Artistic Director at London Philharmonic Orchestra**
Dee Isaacs, **Course Leader, Music in the Community, University of Edinburgh**
Judith Webster, **Chief Executive at Music for Youth**

Scottish Ballet:

Val Bourne OBE **Freelance consultant**
Derek Purnell **Director of Public Engagement, The Wallace Collection , London**
Ian Spink, **Choreographer**
Anita Clark, **Portfolio Manager, Dance, Festivals and Touring, Creative Scotland, now Director at the Work Room**

Scottish Chamber Orchestra:

Judith Ackrill, **Freelance Consultant**
Sheila Colvin, **Freelance Consultant**
Fiona Harvey, **Education and Youth Ensembles Consultant, Association of British Orchestras**

Scottish Opera:

Wyn Davies, **Director of Music, New Zealand Opera**
Donald Maxwell, **Freelance Opera Singer**
Jennifer Martin, **Chief Executive, Hebrides Ensemble**
Edward Smith, **Freelance Consultant**

Annex C

Awards and Nominations

Throughout the year the varied achievements of the National Performing Companies, their partners, Company members and associated artists have been recognised.

National Theatre of Scotland:

Critics' Awards for Theatre in Scotland 2015: Best Music and Sound - Tyler Collins (musician), Gameli Tordzro (musician) and Matt Padden (sound design) for Last Dream (On Earth), with Kai Fischer and Tron Theatre, Glasgow.

Edinburgh Festivals 2015: Our Ladies of Perpetual Succour - Herald Angel Award, Scotsman Fringe First Award, Little Devil Herald Award, The Stage Best Ensemble Award.

Get Creative Family Arts Festival Awards 2016: Best Event - Dragon (2015 tour)

Critics' Awards for Theatre in Scotland 2015-16: This Restless House - Best Female Performance - Pauline Knowles (Clytemnestra), Best Director - Dominic Hill, Best New Play- Zinnie Harris.

Best Music & Sound - Martin Lowe, Mike Walker, Cast and Band, Our Ladies of Perpetual Succour .

Royal Scottish National Orchestra:

Arts and Business Nominated: 'Placemaking' for Commonwealth Games event in partnership with Glasgow Airport. 'Digital Innovation' for Commonwealth Games event in partnership with Glasgow Airport.

Scottish Ballet:

Sunday Herald Culture Awards 2016: Best Dance Performer: Sophie Martin
Sunday Herald Culture Awards 2016 (Nominated): Best Dance Performer - Christopher Harrison, Best Live Performance – Cinderella, Choreography by Christopher Hampson, Best Live Performance - Elsa Canasta, Choreography by Javier de Frutos, Best Live Performance - Swan Lake, Choreography by David Dawson.

DADI Awards (The Drum awards for the digital industries) – Digital Media Strategy of the Year – The Nutcracker (Commendation).

Scottish Chamber Orchestra:

Arts and Business: The coveted Leadership Award this year went to Donald MacDonald CBE, Life President of the Scottish Chamber Orchestra, for showing outstanding leadership in the arts.

Arts and Business Nominated: Virgin Money Fireworks Concert in 4 categories for National Outdoor Events Association awards.

Scottish Opera

Winner of the Sunday Herald Culture Awards 2016: Best Musical Group Award.

Dora Maver Awards (Canada): M'dea Undone, Outstanding New Musical or Opera Award (Scottish Opera and Tapestry Opera collaboration).

Technical Theatre Awards 2015: Robin Morgan - Outstanding Achievement in Props

Scottish Design Awards 2015: Best Leisure/Culture Building (Theatre Royal Glasgow)

RIAS (Royal Incorporation of Architects in Scotland) Awards 2015: Cultural Building of the Year Award (Theatre Royal Glasgow).

GIA (Glasgow Institute of Architects) Design Awards 2015: Leisure/Arts Award (Theatre Royal Glasgow).

The National Arts Fundraising School's Emcees Arts & Culture Awards for Excellence in Fundraising 2016: The Richmond Associates Award for Best Campaign over £100,000.

UK Theatre Awards 2015 (Nominated): Jenufa - Achievement in Opera category

UK Theatre Awards 2016 (Nominated): The Devil Inside - Achievement in Opera category

Sunday Herald Culture Awards 2016 (Nominated): Stuart MacRae and Louise Welsh - Best Musical Artist category for The Devil Inside

RIAS Building of the Year Award 2015 (Nominated): Theatre Royal Glasgow

AJ120 Building of the Year Award 2015 (Nominated): Theatre Royal Glasgow

AJ120 Client of the Year Award 2015 (Nominated): Theatre Royal Glasgow

Welsh Singers Competition 2016: Winner of the competition - Former Scottish Opera Emerging Artist Sioned Gwen Davies.

John Scott Award 2015: Winner of the award - Former Scottish Opera Emerging Artist, Rosalind Coad, won the award of £2,000 which was set up by the late John Scott to help talented young artists advance their careers.



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This publication is available at www.gov.scot

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The Scottish Government
St Andrew's House
Edinburgh
EH1 3DG

ISBN: 978-1-78652-855-1 (web only)

Published by The Scottish Government, March 2017

Produced for The Scottish Government by APS Group Scotland, 21 Tennant Street, Edinburgh EH6 5NA
PPDAS262098 (03/17)

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