

National Performing Companies

Two Year Annual Report on Activities

April 2016 to March 2018



September 2018



Scottish Government
Riaghaltas na h-Alba
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National Performing Companies

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I am very pleased to be introducing this new two-year report for the National Performing Companies covering April 2016 to March 2018.

This report sets out the activity and funding of the National Performing Companies during the tenth and eleventh years of direct funding from the Scottish Government. In publishing the report we are recognising the on-going valuable contribution made by the National Performing Companies to our national cultural life and their ambassadorial role showcasing examples of our talent to the world. This report also fulfils the Scottish Government's commitment to being open and transparent in our direct funding relationship with the Companies.

The Companies' reach has extended far in these two years with over 7,000 performances and education events in Scotland, the UK and world-wide, experienced by over one million people. Nationally, all five remain committed to reaching all of our communities and have created performances, events and experiences in every local authority in Scotland.

I have made clear my recognition of the value of the arts, reinforced by maintaining our annual revenue funding to the National Performing Companies at £22.5 million. The Companies make a substantial contribution to Scotland's international reputation and I am delighted that the International Touring Fund enabled major tours and international visits to be supported across Europe, Canada, the USA and the Far East, reaching an audience of over 100,000.

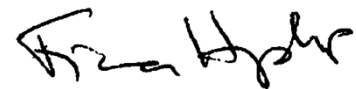
The Scottish Government also continued to invest in Scotland's culture and heritage infrastructure, providing capital funding of £2 million towards the National Theatre of Scotland's new centre *Rockvilla*, which opened in January 2017. *Rockvilla* is a centre where work can be devised, developed and rehearsed, alongside the supporting functions of costume-making and technical theatre, creating a major new resource for the whole of the Scottish theatre industry.

Alongside this development, the Scottish Government also committed £10 million to establish a new city-centre home for the Scottish Chamber Orchestra through the Edinburgh and South East Scotland City Region Deal. This IMPACT centre will also provide a vital new space for the Edinburgh International Festival, a rehearsal and

performance space for creative programming and community outreach, and be an inspiring venue for future generations of performers and audiences.

A wealth of new talent has continued to keep our Companies' leadership strong and energised. Roy McEwan announced his retirement from the Scottish Chamber Orchestra in Summer 2016 after 23 years as Chief Executive, with Gavin Reid, former Director of the BBC Scottish Symphony Orchestra, confirmed as the new Chief Executive in April 2016. Jackie Wylie was appointed the new Artistic Director of the National Theatre of Scotland in October 2017, following on from her predecessors Laurie Sansom and Vicky Featherstone.

We can be proud that the National Performing Companies continue to attract such strong, valued teams, alongside the exceptional talent of the musicians, performers, dancers, choreographers, composers and writers who bring the joy and benefits of culture to millions, and place the National Performing Companies at the heart of cultural life in Scotland.

A handwritten signature in black ink, appearing to read 'Fiona Hyslop', written in a cursive style.

Fiona Hyslop
Cabinet Secretary for Culture, Tourism and External Affairs

2. About the National Performing Companies

2.1 The five National Performing Companies are:

- *National Theatre of Scotland* (NToS)
Established 2006, Glasgow headquarters
- *Royal Scottish National Orchestra* (RSNO)
Formed 1891, Glasgow headquarters
- *Scottish Ballet*
Founded 1969, Glasgow headquarters
- *Scottish Chamber Orchestra* (SCO)
Formed 1974, Edinburgh headquarters
- *Scottish Opera*
Founded in 1962, Glasgow headquarters

2.2 The funding relationship between the National Performing Companies and the Scottish Government began in April 2007. The Companies 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*' making a significant contribution to cultural life in Scotland and regularly producing work internationally.

2.3 They 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. 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.

2.4 The five Companies have the same constitutional structure, being independent private companies limited by guarantee and registered as charities in Scotland. They are all 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 or senior staff appointments for any of the National Performing Companies. The Scottish Government receives Board papers, but does not attend Board meetings.

2.5 The Companies all operate a mixed economy, and receive income from a variety of sources in addition to a grant from the Scottish Government. Each of the organisations operates on a different business model with a distinctive set of aims and objectives. 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, or merchandising income.

2.6 The relationship between the Scottish Government and the Companies is managed by the Sponsorship and Funding Team within the Culture and Historic Environment Division. Since coming into a direct funding relationship with the Scottish Government, the five Companies have 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.

Individual Company Profiles



2.7 The **National Theatre of Scotland** operates on an exceptional building-free model, producing, co-producing, investing in and kick-starting productions and the work of theatre-makers, established and emergent, across the country.

2.8 Work is toured in venues large and small across Scotland, often leading to UK wide and international opportunities. The Company operates a flexible business model, working on a project basis to engage creative teams and performers as required to deliver each production. It commissions new plays, new versions of classic texts and co-produces with other Scottish-based and international theatre companies to enable contemporary theatre making of the highest quality and for all ages.

2.9 Laurie Sansom was in place as Artistic Director at the time of this report, stepping down in April 2016. Lucy Mason took over as Chief Executive - a role Sansom also held - in the interim, from July 2016. Jackie Wylie was appointed the new Artistic Director in October 2017.

2.10 The **Royal Scottish National Orchestra** is Scotland's symphony orchestra employing over 80 musicians. The orchestra performs across the country, including seasons in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, as well as appearing regularly at the Edinburgh International Festival.

2.11 A wide range of repertoire is played and new works from contemporary composers are regularly commissioned. During the period of this report Peter Oundjian was the Music Director with Thomas Søndergård announced in early 2018 as its next music director, 58th leader of the orchestra's artistic team, from September 2018. In this time Elim Chan was announced as Principle Guest Conductor and Sharon Roffman as joint Leader.



2.12 **Scottish Ballet** is the national dance company for Scotland, employing 40 full-time dancers. Christopher Hampson was appointed as Artistic Director in 2012, and has been Artistic Director/CEO since 2015. The Company regularly performs across a variety of stages in Scotland, the UK and internationally, usually accompanied by the Scottish Ballet Orchestra.

2.13 Scottish Ballet presents bold, adventurous performances rooted in strong classical technique. The Company's broad repertoire includes new versions of the classics and ground breaking commissions, as well as an innovative digital season every two years. An extensive engagement programme, tailored to the needs of diverse communities, promotes confidence, fosters well-being and encourages creativity through dance.

2.14 The **Scottish Chamber Orchestra (SCO)** is Scotland's only professional chamber orchestra. The orchestra has a regular membership of 37 players and has had Robin Ticciati as Principal Conductor since his appointment in 2009. Maxim Emelyanychev was announced in early 2018 as the next Principal Conductor. He is due to take up the post in September 2019.

2.15 The SCO continues to be one of Scotland's foremost cultural ambassadors and is renowned for its innovative approach to music-making. The Orchestra promotes regular Winter Seasons from October to May in Edinburgh, Glasgow, Aberdeen, St Andrews, Dumfries and (with the BBC SSO and RSNO) Perth. There are between two and four concerts each week with over 60 concerts in total, forming a 23-week Winter Season.

2.16 During the Summer Season the Orchestra tours to Scotland's towns and villages. In addition, the SCO undertakes overseas tours, festival appearances and recording sessions throughout the year. The SCO appears regularly at Edinburgh International Festival and produces and performs the Virgin Money Fireworks Concert, which ends the Festival each year. Integrated within this programme is the education and outreach work of SCO *Connect*.

2.17 Roy McEwan announced his retirement from the Scottish Chamber Orchestra in Summer 2016 after 23 years as Chief Executive. Gavin Reid, former Director of the BBC Scottish Symphony Orchestra, was confirmed as the new Chief Executive in April 2016.



2.18 **Scottish Opera** is Scotland's national opera company and the largest performing arts organisation in Scotland. It has a considerable reputation for its distinguished productions, alongside world-leading opera education programmes including the *Connect* youth company.

2.19 The Company programmes a range of main-stage opera, to appeal to the varied tastes of the audience, as well as commissioning new work. Both approaches offer opportunities to develop the opera audience in Scotland. It regularly performs in Glasgow, Edinburgh, Aberdeen and Inverness as well as undertaking annual tours of smaller-scale productions providing performances in local theatres, village halls and community centres across Scotland. At the time of this report, Stuart Stratford was the Music Director having started in June 2015.

Community Engagement

2.20 The **National Theatre of Scotland** has an education and community strand, *Learn*, running alongside the main productions. It is committed to increasing engagement and participation in arts activities within communities across Scotland and works closely with local authorities and other organisations to deliver far reaching, influential arts projects.

2.21 The National Theatre of Scotland encourages young people to pursue a career in the arts through the biennial youth theatre festival *Exchange* and creative engagement opportunities organised in association with company productions, including workshops, exhibitions and interactive games. It also works with schools, colleges, universities and youth theatre groups to inspire the next generation of artists.

2.22 *Engine Room* is the National Theatre of Scotland's talent development programme. The programme focuses on engaging and empowering artistic communities, while still supporting individual artists, collectives, and companies. This work is carried out at Rockvilla and nationwide, providing artists an environment in which they can develop skills, networks and create new work.



2.23 Through their education programme, *Engage*, the **Royal Scottish National Orchestra** connects its music and musicians to people across Scotland, offering activities for new-borns and onwards through the RSNO Music for Life initiative. The RSNO are committed to delivering high impact community projects, workshops and educational concerts as well as encouraging and developing new talent.

2.24 Each year the RSNO stages a series of presenter-led concerts for primary school aged pupils across Scotland, featuring the full Royal Scottish National Orchestra. The performances include interactive features such as visual projections and aim to increase the pupils' understanding and appreciation of music. The orchestra also presents interactive concerts for Nursery and Primary 1 aged pupils, aiming to provide very young audiences with their first experience of a live symphony orchestra.

2.25 The RSNO runs a Young Ambassadors programme with up to 20 participants each year from all over Scotland, as well as a Youth Takeover initiative through which young people aged 16-18 work in various departments of the organisation to produce a public concert. The RSNO Community Orchestra provides an opportunity for amateur musicians to play together and the RSNO Chorus Academy is open to all, aiming to build participants' confidence in singing techniques and reading a musical score.

2.26 **Scottish Ballet** is committed to providing transformational creative activities throughout Scotland, in particular for those who face social, physical, mental or geographic barriers.

2.27 *Launch* is Scottish Ballet's participatory dance and music programme for primary schools. School workshops are offered alongside each of the ballet's tours which encourage participants to explore the themes of the production as well as create their own dance moves. Scottish Ballet also presents talks on their creative processes to secondary school pupils.

2.28 *The Close* is delivered in partnership with The Kibble Care and Education Centre and Gorgie Mills Special School. The project encourages at-risk young people to explore their creativity and develop team work skills whilst offering a first time ballet experience.

2.29 Scottish Ballet also runs a performance company for elder community dancers known as Scottish Ballet Elders' Company (SBEC).



2.30 *SCO Connect* is **Scottish Chamber Orchestra's** creative learning programme which aims to inspire and enable creativity in communities across Scotland. The extensive programme of activities allows people of any age or ability to interact with the music and the musicians of the orchestra.

2.31 *Big Ears, Little Ears* is a series of concerts staged by the SCO which is specifically designed for babies and toddlers, allowing families to enjoy chamber orchestra music in a child-focussed environment. Scottish Chamber Orchestra's flagship project for upper secondary school pupils is known as *Masterworks* and aims to open up new worlds of music and sound to young people through live performances and workshops.

2.32 In partnership with the University of Edinburgh at the Royal Edinburgh Hospital, the SCO runs a programme of interactive workshops for people living with Dementia. *SCO Reconnect* aims to put patients at the heart of the musical creativity, improve well-being and encourage the use of music within a care setting.

2.33 **Scottish Opera** provides music and theatre workshops to pupils in primary schools across Scotland, helping to deliver aspects of A Curriculum for Excellence. Pupils are encouraged to engage with the music and learn in a creative environment through the staging of children's operas.

2.34 Scottish Opera's Community Choir is open to all and offers a mix of opera, classical, popular, folk and world music.

2.35 *Memory Spinners*, Scottish Opera's highly successful programme for people living with dementia, encourages participants and carers to be creative and share memories. The programme uses visual arts as well as music, storytelling and movement to engage and connect with people living with Dementia. Shared memories are then incorporated into relaxed performances for friends and family.

3. Key Artistic Achievements

3.1 This report aims to give a flavour of the artistic achievements of the Companies over the two-year reporting period. The Companies' websites are also a rich resource for information on programming histories, awards, news and successes.



The National Theatre of Scotland

2016/17

3.2 The financial year 2016/17 began with *Granite*, the culmination of seven month's community engagement in Aberdeen. This was followed by Laurie Sansom's last production for the Company performed in Perthshire, *The 306: Dawn*, which marked the start of a 3-year collaboration with 14-18 NOW commemorating the 100 years since World War One. The Company also took part in the UK-wide theatre event by Jeremy Deller *We are Here Because We're Here*, which brought together over 40 young men between 18 and 45 to walk in silence through the streets of Glasgow and Shetland, each representing a soldier who fell in the Battle of the Somme.

3.3 In co-production with The TEAM, *Anything that Gives Off Light* was premiered at the Edinburgh International Festival, successfully sowing the seed for future partnerships. In international touring *The Strange Undoing of Prudentia Hart* was revived for touring in North America and across the UK, including an award winning run at the National Theatre in London, before extending its reach to Australia and culminating in a six month residency at the McKittick Hotel in New York.

3.4 The *Talent Development Programme* supported over 120 participants, including a range of artists who reflect the Company's diversity priorities; Gaelic, BAME (Black Asian and Minority Ethnic) and Disability. The *Learn* programme continued to provide opportunities for people of all ages and abilities engaging over 10,000 people. Events included the *Exchange* youth theatre festival in Stirling, and *Home Away* which partnered with groups from Brisbane, Chicago, New Delhi, Kingston, Jamaica, Dundee, South Uist, Tomintoul, Glasgow and Rio de Janeiro.

2017/18

3.5 The financial year 2017/18 represented an artistic transition year for the National Theatre of Scotland with new Artistic Director, Jackie Wylie, starting her role in March 2017.

3.6 New productions included Cora Bisset and Frances Poet's *Adam*, focusing on the real life story of Adam Kashmiri, a young trans man from Egypt who had to travel to Glasgow in order to transition. Both this work and *Eve*, Jo Clifford's autobiographical one woman production, gained critical acclaim and international interest. Graham Eatough's *How To Act* challenged form and audience bias during the Fringe Festival and *The Whip Hand*, *The Last Queen of Scotland* and *This*

Restless House featured in the Fringe Festival and EIF respectively with the Company's support. Supporting underrepresented voices is a key tenet of the company's work and the support for *Last Tango in Partick* confirmed support for original as well as new Scottish cultures.

3.7 The National Theatre of Scotland continues to be committed to participatory work, producing two major Scottish works in 2017/18. The first, *Submarine Time Machine*, was an opportunity for the organisation to engage with its local community at its new creation space of *Rockvilla*. The second, *Shift* (spanning 2017/18 and 2018/19) looked at the reality of work in North Lanarkshire and attempted to imagine the future work of those citizens.

3.8 2017/18 saw the continued success of *The Strange Undoing of Prudencia Hart* in New York's McKittrick Hotel as well as *Let The Right One In* and *Room* playing at the Abbey in Dublin. *Our Ladies of Perpetual Succour* enjoyed a West End run under the aegis of Sonia Friedman Productions. Successful youth engagement programme *Jump* had a British Council supported iteration in Jamaica.

3.9 2017/18 was the second year of the three year pilot of *Theatre in Schools Scotland*, whereby National Theatre of Scotland and the Edinburgh Children's Festival, in collaboration with Catherine Wheels, Visible Fictions and Starcatchers theatre companies created and toured work into Scotland's primary schools. Also for children, the company produced *Rocket Post* using a combination of English and Gaelic. The production premiered in Stornoway before touring around the country. It was also digitally captured in collaboration with the Space so that it could reach remote communities. Also touring rurally, often in non-theatre venues was *306:Day*, the second part of the trilogy commissioned by 1418 Now in collaboration with Horsecross Theatre.



The Royal Scottish National Orchestra

2016/17

3.10 The 2016/17 financial year saw the Orchestra tour internationally to Spain and Florida, the Orchestra's first American tour in over 35 years. The Company also launched *Music for Life*, a learning and engagement programme featuring high-quality orchestral music for people at every stage of their lives from early years to retirement. A vital strand of the programme was the RSNO *National Schools Concerts Programme* in Glasgow. Over 1,800 school children attended the inaugural schools concerts in the RSNO Centre in November 2016. The Orchestra furthermore contributed to the new Scottish Baby Box project by supplying a free link to the Astar App, making classical music available to all of Scotland's parents and their babies.

3.11 Artistically the Season had a focus on the Beethoven piano concerti and the great Russian masters, as well as Mahler Symphonies 1 and 3. New works by Martin Suckling, Gerald Barry and Sally Beamish were commissioned and performed, while also championing young composers through *Notes from Scotland* and the *Composers' Hub*.

2017/18

3.12 In 2017/18, Peter Oundjian's final season started with Stravinsky's *The Rite of Spring* and closed with Mahler's *Ninth Symphony*. The Orchestra explored the music of Strauss and Brahms with Music Director Designate Thomas Søndergård as the RSNO begin to build towards Thomas' first season as Music Director. The 175th anniversary of the adult chorus and 40th anniversary of the Junior Chorus was also marked. Under the guidance of Chorus Director Gregory Batsleer, the RSNO Chorus has made significant strides over the last year in terms of recruitment, artistic development and number and breadth of performances.

3.13 The Orchestra's national and international profile continued to attract world class guest artists, including British conductors Edward Gardner OBE and Sir Roger Norrington, Cristian Măcelaru, RSNO Principal Guest Conductor and Music Director

Designate Thomas Søndergård, conductor John Storgårds (Finland); conductor Karl-Heinz Steffens (Germany) and Lorenzo Viotti (Italy).

3.14 The RSNO has become synonymous with performing film music and live score performances and the Orchestra continues to expand this area of their work with a formalised three-year partnership with the Edinburgh International Film Festival. In addition to this popular programme, 65 recording sessions were also held, which produced 13 discs.



Scottish Ballet

2016/17

3.15 The artistic programme for 2016/17 continued to draw international talents to Scotland including David Dawson (Germany), Crystal Pite (Canada) and Angelin Preljocaj (France). New commissions included those by Scottish Ballet's CEO/Artistic Director Christopher Hampson and dancer/choreographer Sophie Laplane. *Swan Lake* was a commission for the full company and orchestra of Scottish Ballet and the onward tour also marked the Company's first visit to Liverpool in more than two decades. A contrasting double-bill *MC14/22 (Ceci est mon corps)* and the European premiere of *Emergence* was presented at the Edinburgh International Festival.

3.16 In addition, the World Premiere of Sophie Laplane's *Sibilo* was presented and performed alongside Scottish independent choreographer, Jack Webb's *Drawn to Drone* and Crystal Pite's *Emergence*. The year finished with Christopher Hampson's *Hansel & Gretel*; a tour, involving 56 full-scale performances five performances of the *Wee Hansel & Gretel* (adapted for families with young children) and one relaxed performance (specially adapted for people with additional needs).

3.17 During 16/17, Scottish Ballet continued to build its capacity within the digital arena, commissioning work for an inaugural Digital Season and launching a new website that received a Bronze Award at the international Lovie Awards. A new short film *Maze*, directed by in-house film maker Eve McConnachie, premiered at the Glasgow short film festival and went on to be selected at festivals in the UK and internationally; winning Best Screendance Short Under 10 Minutes at the 2016 San Francisco Dance Film Festival.

3.18 The Engagement team continues to work with a range of participants aged from 18 months to 80+ years and presented a wide variety of opportunities to access the Company and its work; ranging from special projects designed to engage with new audiences, groups and art forms to classes, workshops and illustrated talks. The

engagement team continued to deliver a highly successful Dance for Parkinson's Scotland (DPS) programme and Regenerate classes for people aged 60+, and in October 2017 launching a new three-year (2017-2020) Dementia Friendly Dance programme. Scottish Ballet's engagement director also joined a Ministerial Delegation to China organised by the British Council to support the First Minister, Nicola Sturgeon. The purpose of the visit was to build cultural partnership with organisations in Shanghai and Beijing and to promote Scottish culture.

3.19 In March 2017, 14 young dancers travelled to New York as part of Scottish Ballet's Youth Exchange. Participants worked daily with young American dancers from Tisch School of the Arts (NYU) creating a new piece for performance at the Joyce Theatre. This project was part of the Scottish Ballet wider American tour in Spring 2017, including Minneapolis, New York and California with *A Streetcar Named Desire*, *Highland Fling*, and a triple bill: *Sinfonietta Giocosa/ Motion of Displacement/ Ten Poems*. As part of her trip to New York, Scotland's First Minister, Nicola Sturgeon, welcomed the Company with a special reception and on return to Scotland, invited the young dancers to a reception at Bute House.

2017/18

3.20 Scottish Ballet's 2017/18 Season featured a diverse programme including the Digital Season, an American tour as well as performances in London, and a Stravinsky double bill. For its second appearance at Dance International Glasgow, Scottish Ballet performed a World Premiere by Dutch and Israeli choreographic partnership Ivgi & Greben. The new work was a co-commission with Tramway. Scottish Ballet also marked the 25th anniversary of the death of Scottish-born choreographer Sir Kenneth MacMillan with a re-creation of his early narrative work *Le Baiser de la Fée*, paired in contrast with Stravinsky's *The Rite of Spring*. As part of the MacMillan anniversary, the company was invited to make its debut at The Royal Opera House, Covent Garden, with performances of *Le Baiser de la Fée*. Scottish Ballet, appeared alongside the UK's other national ballet companies in this special programme of MacMillan works.

3.21 Following the premiere performances at the Edinburgh International Festival in 2016, *Emergence* and *MC 14/22 (Ceci est mon corps)* went on to tour in 2017 to London's Sadler's Wells. Christmas 2017 saw the return of Scottish Ballet's much-loved production of *The Nutcracker* by the Company's founding Artistic Director, Peter Darrell. This was the Company's most successful Scottish tour to date, seen by over 68,000 people over nine weeks.

3.22 Scottish Ballet's inaugural Digital Season, *Under the Skin*, launched in Spring 2017 exploring digital formats as a new way to present dance. The Digital Season's pioneering projects reached 3.2 million users worldwide. It marked the first time a ballet company has curated a month-long programme of bespoke projects exclusively for the digital world.



Scottish Chamber Orchestra

2016/17

3.23 In 2016/17 the Orchestra planned and delivered a programme of concerts and activity in Scotland and abroad. Within Scotland the Orchestra performed across principal venues in Edinburgh, Glasgow, Aberdeen, Dumfries and St Andrews and delivered the Perth Series (with the RSNO and BBC Scottish Symphony Orchestra as mentioned previously) as well as promoting chamber concerts in the Queen's Hall. There was extensive Scottish touring to the Highlands and South of Scotland as well as the Autumn Classics across Central Scotland. The SCO Chorus took part in four concerts with the Orchestra within the Winter Season. In addition, the Chorus gave two further concerts in Greyfriars Kirk in Edinburgh.

3.24 Internationally the Orchestra performed at the Wurzburg Mozart Festival and went on to tour extensively across Europe including Salzburg, Aix-en-Provence, Paris, Toulouse, Pamplona, Luxembourg and Rotterdam. They also performed concerts at the Edinburgh International Festival including the Virgin Money Fireworks Concert.

3.25 Martin Suckling's Six Speechless Songs performance was followed by the premier of his Piano Concerto and James MacMillan's horn quintet Concertino for Horn and Strings was closely followed by his Stabat Mater. In between, a celebration of Peter Maxwell Davies highlighted the late composer's defining relationship with the Scottish Chamber Orchestra .

3.26 SCO Connect activities were spread across the country with a variety of established work such as *Masterworks*, *Big Ears Little Ears* and *SCO Vibe*. In addition the Orchestra focused activity in primary schools in Wester Hailes, Edinburgh and Rattray, Perthshire. *SCO ReConnect* made further progress and the Orchestra also continued to deliver a broad range of activity within its residency at the University of St Andrews.

2017/18

3.27 For its main 2017/18 Winter Season in Scotland – the ninth and final season with current Principal Conductor Robin Ticciati - the orchestra promoted 78 concerts in its principal venues in Edinburgh, Glasgow, Aberdeen, Inverness, Dumfries and St Andrews alongside the St Andrews and Queen's Hall chamber series.

3.28 The SCO's commitment to supporting living composers through the commissioning and performance of new music was evident during the year with world premiere performances of young Scottish composer Tom Harrold's *To The*

Light and Sir James MacMillan's *Saxophone Concerto*. In addition, the Orchestra gave the Scottish premiere performances of Pēteris Vasks' *Viola Concerto*.

3.29 For the 39th consecutive year, the Orchestra undertook an extensive tour of the Highlands and South of Scotland - including four concerts in Shetland – as well as its Autumn Classics series across central Scotland. In addition, 14 engagements were fulfilled in various locations including Ayr, Inverness and Fife as part of the East Neuk Festival.

3.30 In August, the SCO gave a highly successful concert at the Royal Albert Hall as part of the BBC Proms, as well as three concerts in the Edinburgh International Festival's 70th anniversary programme. This included both the opening concert in the Usher Hall and the Virgin Money Fireworks Concert which ends the Festival each year with an estimated audience of c. 250,000 people across Edinburgh and surrounding regions.

3.31 The SCO undertook to record the complete symphonies of Johannes Brahms with Principal Conductor Robin Ticciati and longstanding partners Linn Records, which were released commercially in March 2018.

3.32 In support of its strategic objective to develop reach and encourage more young people to attend concerts, the Orchestra announced a new initiative offering free tickets to under 18s. Across both years *Big Ears*, *Little Ears* saw performances as far afield as Lerwick in Shetland and the newly restored St Cecilia's Hall, University of Edinburgh.

3.33 The Rattray Primary School Residency, which concluded in 2017, was a creative project that embedded the Orchestra within the day-to-day life of the community. SCO musicians worked with every pupil and teacher in Rattray Primary School over two years, introducing them to orchestral and digital instruments and creating new music together. Each year, pupils performed at Perth Concert Hall.

3.34 This year a new strategy was announced for *Masterworks* to involve all 32 Scottish local authorities over a three-year cycle, and to include students with additional support needs in workshops and concerts.

3.35 In October 2017, SCO musicians launched a new three-year programme with a SCO Family Day at WHALE Arts in Wester Hailes in Edinburgh and Chris Jarvis agreed to become the wider SCO Residency Champion. The SCO Family Concert in 2018 was *The Chimpanzees of Happytown*.

3.36 *SCO ReConnect* continued to provide a series of music workshops for people with dementia and a new music commission for the Scottish Borders Heritage Festival 2017, *Sounding out the Past*, was delivered. Following a series of successful SCO VIBE courses in Edinburgh since 2013, SCO VIBE was launched in Glasgow in 2016, and St Andrews and Aberdeen in 2017. The SCO's on-going residency in St Andrews included the launch of the new Children's Orchestra.

3.37 In 2017/18, following an extensive and thorough organisational review in 2016/17, a new five-year Strategic Plan (2017-22) was agreed by the Board with the Vision

'to be universally recognised as a dynamic and inspirational chamber orchestra – open, accessible and inclusive, easy to engage with, confident, innovative, contemporary and courageous, achieving the highest levels of excellence in everything we do'.



Scottish Opera

2016/17

3.38 During the financial year 2016/17, Scottish Opera presented six mainstage productions, including a revival, a restaging, three co-productions, a world premiere, a Scottish premiere and two works commissioned by the Company.

3.39 Stuart Stratford conducted his first production since taking up post as Music Director with performances of Dvořák's *Rusalka*, directed by Antony McDonald. The 2016/17 Season was brought to a close with a new co-production with D'Oyly Carte Opera Company of Gilbert & Sullivan's popular *The Mikado*, directed by Martin Lloyd-Evans, which toured to Belfast, Newcastle, Bristol and Southampton following performances in Glasgow, Edinburgh, Aberdeen and Inverness.

3.40 Sir Thomas Allen's popular production of Mozart's *The Marriage of Figaro* opened the 2017/18 Season, conducted by Tobias Ringborg and with former Emerging Artist Ben McAteer returning to sing the title role.

3.41 As well as touring Scotland, *Figaro* was presented at the Empire Theatre in Liverpool, the Company's first visit to the city in over 12 years. With *The Marriage of Figaro*, Scottish Opera also presented the first Dementia Friendly (DF) performance of an opera in the UK, working closely with colleagues at the Edinburgh Festival Theatre in an initiative that developed from the Company's *Memory Spinners* programme. Further DF performances – of *La bohème* and *La traviata* – have since followed.

3.42 Philip Glass' *The Trial*, which Scottish Opera co-commissioned with Music Theatre Wales, the Royal Opera and Theater Magdeburg, received its Scottish premiere performances in Glasgow and Edinburgh in early 2017. It was followed by a new production of Debussy's *Péleas and Mélisande*, directed by Sir David MacVicar and conducted by Stuart Stratford, which won the UK Theatre Award for Achievement in Opera. A unique double bill, created with innovative Scottish theatre company, Vanishing Point, was directed by Matthew Lenton and conducted by Sian Edwards. This saw Bartók's *Bluebeard's Castle*, featuring renowned Scottish mezzo-

soprano Karen Cargill, paired with a new commission *The 8th Door* with music composed by Scottish Opera Composer in Residence Liam Paterson.

3.43 Stuart Stratford stamped his mark on the Orchestra's Sunday Series which, in the 2016/17 Season, focused on concert performances of rarely performed operas, including Mascagni's *L'amico Fritz* and Debussy's *L'enfant prodigue*. The Orchestra's working conditions were significantly improved with the opening of the Silver Cloud Rehearsal Studio in Hillington, made possible by The Monument Trust.

3.44 The commitment to touring to smaller and more remote communities continued with Donizetti's *The Elixir of Love* to 17 venues across Scotland in Autumn 2016, and *Opera Highlights* visited 15 towns and villages in Spring 2017. Performances of Pop-up Opera in the trailer 'theatre on wheels' extended the performance reach even further, as did the huge range of education and outreach work across the country, all of which aimed to ignite and sustain interest in opera and to encourage creativity.

2017/18

3.45 In the 2017/18 financial year, the 2016/17 Season closed with a new co-production, with Theater St Gallen, Switzerland, of Puccini's *La bohème*. Director-designer team Renaud Doucet and André Barbe's vibrant staging was inspired by the flea markets of Paris and the Jazz-Age of Josephine Baker.

3.46 Summer 2017 witnessed the Company premiering starkly contrasting new productions at the Manchester and Edinburgh International Festivals. *BambinO*, an opera for 6 to 12 month old babies, composed by Scottish Opera Composer in Residence Liam Paterson and directed by Phelim MacDermott, opened in Manchester before enjoying sell-out runs at the Edinburgh Festival Fringe and in Glasgow. Scottish Opera gave two performances at the 70th Edinburgh International Festival of a new co-production (with Opera Ventures) of Mark-Anthony Turnage's *Greek*, directed by Joe Hill-Gibbins and conducted by Stuart Stratford.

3.47 The 2017/18 Season was launched with a revival of Sir David McVicar's *La traviata*, conducted by David Parry and Dane Lam. The performance of *La traviata* on 28 November 2017, in the presence of TRH The Duke and Duchess of

3.48 Gloucester, marked the 150th Anniversary of the opening of the Theatre Royal Glasgow. Jonathon Dove's *Flight* received its Scottish professional premiere in Stephen Barlow's production which was followed by a new co-production, with Investec Opera Holland Park, of Richard Strauss' *Ariadne auf Naxos*, directed and designed by Antony McDonald and conducted by Brad Cohen. Glasgow performances were preceded by a special foyer performance of *Grace Notes*, a new work by Composer in Residence Samuel Bardoli with a libretto by Bernard MacLaverty and performed by Emerging Artist Catherine Backhouse and musicians from The Orchestra of Scottish Opera.

3.49 The Opera in Concert Series for the 2017/18 Season had a Russian theme featuring works by Tchaikovsky and Prokofiev. *Opera Highlights* toured to 30 venues across Scotland and the cast gave a Facebook Live broadcast from the Isle of Islay as part of the BBC's Opera Passion Day, in which Scottish Opera was a partner. The Pop-up Opera trailer visited locations across Scotland and the Company launched

Scotland's first floating opera house with the *Murray McDavid*, a converted pilot cutter, hosting performances in marinas down the Clyde.

3.50 Over these two years, the Education and Outreach Department's ever-popular Primary Schools Tour was enjoyed by nearly 20,000 participants, and the team travelled to schools in Hong Kong and Beijing, including a performance involving over 900 children at the Fang Cao Di School in October 2017. Hanban, the headquarters of Confucius Institutes worldwide, awarded Confucius Classroom status to Scottish Opera in September 2017, the first opera company in the world to be selected for this accolade.

3.51 *The Little White Town of Never Weary* was presented across Scotland as part of the 2016 Year of Architecture and Design. In 2016, youth company Connect presented *The Cabinet of Dr Caligari* in Glasgow, performed at the Aberdeen International Youth Festival and at the prestigious International Society for Music Education Conference in Glasgow and, in 2017, appeared at The Beacon in Greenock with Purcell's *Dido and Aeneas*. The winners of the *Opera Sparks* competition for young composers and librettists were announced – their works will be performed by the Connect Company in 2018.

4. Facts and Figures

4.1 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 years 2016/17 and 2017/18 and their reach 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

Revenue Funding

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

COMPANY	2016/17 (£m)	2017/18 (£m)
National Theatre of Scotland	£4.17	£4.17
Royal Scottish National Orchestra	£3.96	£3.96
Scottish Ballet	£4.37	£4.37
Scottish Chamber Orchestra	£1.99	£1.99
Scottish Opera	£8.00	£8.00
Total	£22.49	£22.49

International Touring Fund (ITF)

4.3 Each Company was eligible to apply to the dedicated International Touring Fund of £350,000, with requests from the companies totalling £751,155 in 2016/17 and £547,500 in 2017/18. This Fund was used to support the Companies' performing

activities overseas, with priority given for tours to areas of significance to the Scottish Government. Funding was approved as below:

COMPANY	2016/17	2017/18 (£m)
National Theatre of Scotland	£96,000	£44,000
Royal Scottish National Orchestra	£80,000	£80,000
Scottish Chamber Orchestra	£114,000	£16,000
Scottish Opera	0	£110,000
Scottish Ballet	£60,000	£100,000
Total	£350,000	£350,000

4.4 This funding facilitated the following touring opportunities:

2016/17

- National Theatre of Scotland: £56,000 to take *The James Plays* to Toronto and £40,000 to take *Let the Right One In* to the USA;
- Royal Scottish National Orchestra: £80,000 for the USA tour (in combination with the funding detailed below);
- Scottish Chamber Orchestra: £114,000 towards the European tour (in combination with the funding detailed below);
- Scottish Ballet: £60,000 to take *Highland Fling* to the USA and to support a youth exchange project (in combination with the funding detailed below).

2017/18

- National Theatre of Scotland: £44,000 to take *The Strange Undoing of Prudentia Hart* to New York and *Anything That Gives off Light* to tour the USA;
- Royal Scottish National Orchestra: £80,000 for the USA tour and Northern Europe;
- Scottish Chamber Orchestra: £16,000 towards the European tour;
- Scottish Opera: £110,000 to take *Greek* to New York and to support education work in the Far East;
- Scottish Ballet: £100,000 to take *Highland Fling and Motion of Displacement/ Ten Poems/ Sinfonietta Giocosato* to the USA.

Additional Support

4.5 In 2016/17 £19,000 was made available to the Royal Scottish National Orchestra to facilitate the live streaming of the St Andrews Day concert. In addition, the Scottish Chamber Orchestra received £100,000 development funding for the new IMPACT centre and a commitment of £10m capital funding as part of the Edinburgh and South East Scotland City Region Deal.

4.6 In 2017/18 £45,300 was made available to each of the National Performing Companies for small-scale capital projects including office facilities, instruments and

technical equipment. In addition, two collaborative capital projects were supported through £69,000 for new shared trailers and orchestra seating.

4.7 2017/18 saw heavy impact to business for many of the Companies due to severe weather in February and March 2018. A grant of £60,000 was made available to help offset pressures due to cancelled concerts and events.

4.8 To further business support, a loan of £4m for Scottish Ballet was also agreed to be provided in 2016/17 from Scottish Government. Further details on this are available at <http://www.gov.scot/Topics/ArtsCultureSport/arts/Sponsored-bodies/NationalPerformingCompanies/NationalPerformingCompanies>.

Income

4.9 In 2016/17 the five Companies had a combined income of £41.86m of which 54% was received from Scottish Government revenue and project funding. In 2017/18 the Companies had a combined income of £36.92m, of which 63% was received from Scottish Government revenue and project funding. These figures do not include Scottish Government capital project income.

4.10 Of earned income, £18.6 in 2016/17 and £13.8 in 2017/18 was generated by the Companies from performances, education work, merchandising and fundraising, orchestra or theatre tax credit and from other public grants. Box office and performance fees accounted for £11.2m (27% of total turnover of all the Companies) in 2016/17, and £7.2m (19%) in 2017/18.

4.11 Income from charitable donations and commercial sponsorship remained steady at 1% (£4m) of turnover in 16/17 and 12% (£4.3m) in 2017/18. Income from local authorities remained static at 1% of turnover over both years.

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

Income	Total (£m) 2016/17	Percentage of total turnover	Total (£m) 2017/18	Percentage of total turnover
Total box office income	10.65	25%	6.7	18%
Education income (fees)	0.51	1%	0.46	1%
Merchandising	0.87	2%	0.94	3%
Sponsorship and fundraising	4.09	10%	4.29	12%
Local authority core	0.27	1%	0.25	1%
Local authority project	0.004	0%	0	0%
Other grant / tax credit income	2.2	5%	1.2	3%
Scottish Government core	22.49	54%	22.49	61%
Scottish Government project	0.88	2%	0.57	2%

Total income across all five National Performing Companies	41.9		36.9	
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Expenditure

4.13 In 2016/17 the five Companies expended a total of £35.73m, in comparison to £37.08m in 2017/18. 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.

4.14 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. The Companies are major employers, and between them employed, or engaged, on average 363 people each year, across the two years. 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.

4.15 As arts organisations, all five of the National Performing Companies are concerned to invest as much of their resources as possible into support for artists and the creative process. In 2016/17, £27m (76% of turnover) and 2017/18 £26.6m (70% 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 an average value of 10% of total spend across both years.

4.16 A summary breakdown of expenditure as a percentage of overall spend for all the Companies is shown below:

Expenditure	Total (£m) 2016/17	Percentage of total turnover	Total (£m) 2017/18	Percentage of total turnover
Productions and performances	24.9	70%	24.2	65%
Education activity	2.1	6%	2.4	6%
Marketing	2.3	6%	2.4	6%
Sponsorship and fundraising	1.2	4%	1.4	5%
Overheads	3.3	9%	4.2	11%
Staff salaries	1.7	5%	2.2	6%
Governance	0.2	1%	0.2	1%
Total expenditure across all five National Performing Companies	35.7		37	

Audiences

4.17 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 our towns and cities, and a range of smaller projects which are delivered to smaller communities in their schools and halls. Across the two years of this report their work was delivered in all the local authority areas.

4.18 The programme of work by the Companies changes annually so major community projects will influence the scale of activity in local authority areas. Additionally it is known that people regularly travel from their own local authority area to engage with cultural provision being delivered by the Companies in another area.

Attendance levels

4.19 Overall, the number of people attending a performance, or participating in an education event was 578,885 in 2017/18 and 737,861 in 2016/17. 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.

Breakdown of attendance by Company

	Total no. of performances 2016/17			Total no. of education events 2016/17			
	<i>Scotland</i>	<i>UK</i>	<i>International</i>	<i>Scotland</i>	<i>UK</i>	<i>International</i>	
NToS	288	165	280	155	0	0	
RSNO	89	1	13	589	0	15	
SB	81	25	0	1,048	34	0	
SCO	94	0	9	153	0	0	
SO	102	25	0	514	6	12	
Total	654	216	302	2,459	40	27	3,698

	Total audience and participation levels 2016/17			
	<i>Scotland</i>	<i>UK</i>	<i>International</i>	
NToS	58,233	93,550	60,842	
RSNO	147,876	4,000	14,407	
SB	122,264	23,215	0	
SCO	68,874	0	9,682	
SO	112,829	20,379	1,710	
Total	510,076	141,144	86,641	737,861

	Total no. of performances 2017/18			Total no. of education events 2017/18			
	<i>Scotland</i>	<i>UK</i>	<i>International</i>	<i>Scotland</i>	<i>UK</i>	<i>International</i>	
NToS	346	180	109	323	0	15	
RSNO	104	1	0	414	0	0	
SB	62	12	14	1,007	10	41	
SCO	93	1	0	190	0	0	
SO	90	0	0	450	29	1	
Total	695	194	123	2,384	39	57	3,492

	Total audience and participation levels 2017/18			
	<i>Scotland</i>	<i>UK</i>	<i>International</i>	
NToS	48063	62353	30779	
RSNO	141502	743	0	
SB	100,156	15,869	13,291	
SCO	64451	3013	0	
SO	97081	1484	100	Total
Total	451,253	83,462	44,170	578,885

4.20 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.

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 related 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 is required 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 financial 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 37 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 to 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 new appointments made for three years. Portfolio Managers from Creative Scotland are also included as External Assessors to provide a link between Creative Scotland and the five National Performing Companies.

5.8 Across 2016/17 and 2017/18 31 assessments were carried out across the five National Performing Companies. 90% of the assessments rated the work good or better with 10% rated acceptable. No performances were rated disappointing.

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 www.scotland.gov.uk/Topics/ArtsCultureSport/arts

6.4 The National Performance Framework can be found at <http://www.scotland.gov.uk/About/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 three 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.
7. 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.
8. 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.

List of External Assessors**Annex B**

Sally Cowling MBE	Associate Producer, Brighton Festival, Formerly Director Drama and Dance, British Council
Peter Davison	Artistic Consultant, The Bridgewater Hall, Manchester
Louise Mitchell	Chief Executive, Bristol Music Trust
Timothy Walker AM	Chief Executive & Artistic Director, London Philharmonic Orchestra
Edward Smith	Freelance Consultant. Formerly Chief Executive CBSO, TSO and GSO
Derek Purnell	Director of Public Engagement, The Wallace Collection , London
Judith Serota OBE	Former Executive Director, Spitalfields Festival
Judith Ackrill	Freelance Consultant, with recent projects for Royal Opera House
Fiona Harvey	Hawthorns Consulting Ltd. Association of British Orchestras, Education and Youth Ensembles Consultant.
Nicholas Payne	Director, Opera Europa
Katie Tearle	Director of New Music Edition Peters Group
Jennifer Martin	Composer and Music Education Consultant
Roy McEwan	Former CEO of the Scottish Chamber Orchestra
Jeanette Siddall	Freelance consultant, formally Director of Dance for Arts Council England
Isabel Murphy	Freelance Artistic Advisor and Casting Consultant. Artistic Advisor Norwegian Opera
Joseph Seelig	Festival producer/consultant, Trustee, HQ Theatres Trust.
Cormac Simms	Administrative Director of the Royal Opera
Wyn Davies	Director of Music, New Zealand Opera and Freelance
Lucy Vaughan	Director Scottish Drama Training Network
Judith Webster	Arts Education Consultant and Trainer

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

Manchester Evening News Awards 2017, Best Visiting Production – *The James Plays*

Arts and Business Scotland Awards 2017, The People Award - *Granite*

Fundraising Excellence Award - Stella Litchfield and Elly Rothnie

World Stage Design Awards 2017, Silver Award for Space Design - *The 306: Dawn*

National Lottery Awards 2017, Best Heritage Project - *We're Here Because We're Here*

2017 International Theatre Academy Awards for Acting, Award for Theatrical Excellence – *National Theatre of Scotland*, Best Actor - Steven Miller *The James Plays*, Best Supporting Actor - Andrew Rothney *The James Plays*, Best Newcomer Under 30 - Jessica Hardwick *The Strange Undoing of Prudentia Hart*

Tonic Theatre Awards 2017, *Our Ladies of Perpetual Succour*

Olivier Awards 2017 Best New Comedy - *Our Ladies of Perpetual Succour*

Drama Desk Awards 2017, Best Unique Theatrical Experience - *The Strange Undoing of Prudentia Hart*

RIAS Awards 2017 Best Current Scottish Architecture - *Rockvilla*

RIBA Architecture Award for Scotland - *Rockvilla*

Edinburgh Festivals 2017: Herald Angel Award – *Adam*, Scotsman Fringe First Award - *Adam* and *How to Act*, Summerhall Lustrum Award- *How to Act* Summerhall Vertebra Prize for Best Actor- Jade Ogugua *How to Act*, Scottish Arts Club Theatre Award- Best Scottish Production – *Adam*.

Scottish Power Foundation Awards 2017 Community Impact/Engagement Award (Runner Up) - *Submarine Time Machine*

2018 Civic Trust Awards Commendation- National Theatre of Scotland and Hoskins Architects - *Rockvilla*

Royal Scottish National Orchestra

RPS Music Award nominated in the Creative Communication category for RSNO 360 App

Scottish Ballet

Sunday Herald Culture Awards 2016 – Best Dance Performer – Winner: Sophie Martin

Sunday Herald Culture Awards 2016 - Best Live Performance - Finalist: *Swan Lake*.

Sunday Herald Culture Awards 2017 - Best Live Performance - Finalist: Scottish Ballet at Edinburgh International Festival 2016.

6th Annual Lovie Awards in the Web: Art category – Bronze Award.

Critics' Circle National Dance Awards nominations for the Outstanding Dance Company Award, Best Classical Choreography, and 3 dancers nominated for Best Individual Performance

UK Theatre Awards 2017 – Achievement in Dance – Crystal Pite's *Emergence*

UK Theatre Awards 2017 – Achievement in Marketing/Audience Development – Digital Season

Scottish Opera

Jane Davidson, Scottish Opera Director of Education and Outreach awarded MBE in New Year Honours List

UK Theatre Award for Achievement in Opera 2017 Winner – Pélleas and Mélisande

UK Theatre Award for Achievement in Opera 2016 Finalist – The Devil Inside

The Emcees Awards for Excellence in Fundraising 2016 Winner Best Campaign over £100,000 – Scottish Opera Fundraising Campaign for Theatre Royal Glasgow

Sunday Herald Culture Awards 2016 Winner Best Musical Group – Scottish Opera

Sunday Herald Culture Awards 2017 Winner Best Musical Artist – Liam Paterson, Scottish Opera Composer in Residence

Sunday Herald Culture Awards 2017 Winner Technical Award – Kelvin Guy, Scottish Opera Scenic Artist

Sunday Herald Culture Awards 2016 Finalist Best Musical Artist – Stuart MacRae & Louise Welsh for The Devil Inside

Sunday Herald Culture Awards 2017 Finalist Best Live Performance – – Pélleas and Mélisande

Scottish Awards for New Music 2017 Finalist Large Scale Work – The Devil Inside

Scotland's Dementia Awards 2017 Finalist Best Community Support Initiative – Memory Spinners

Toronto 2016 My Ent World Awards Winner Outstanding Opera Performance – Ben McAteer for The Devil Inside

Royal Philharmonic Society Awards 2017 Finalist Opera and Music Theatre – – Pélleas and Mélisande

Royal Philharmonic Society Awards 2017 Finalist Learning and Participation – BambiO and Memory Spinners

The South Bank Sky Arts Awards 2017 Finalist Award for Opera – Pélleas and Mélisande



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