

SCOTTISH BALLET

Est: 1969

ANNUAL REPORT & FINANCIAL STATEMENTS

For the year ended 31 March 2025



THE SCOTTISH BALLET
Company Limited by Guarantee

Company No: SC065497
Charity No: SC008037

Contents

	Page
Company Information	1
SYNOPSIS –	2
OVERTURE – Chair’s Review	6
ACT ONE – 2024/25 Year in Review	8
ACT TWO – Report of the Directors (Incorporating the Strategic Report)	17
ACT THREE – Report of the Independent Auditor	27
Statement of Financial Activities (Including Income and Expenditure Account)	31
Balance Sheet	32
Cash Flow Statement	33
Notes to the Financial Statements	34

Company Information

Registered Office:	Tramway 25 Albert Drive Glasgow G41 2PE
Company Registration Number:	SC065497
Charity Registration Number:	SC008037
Website:	www.scottishballet.co.uk
Directors:	Jim Pettigrew (Chair) Eleanor Bentley (Deputy Chair) Christopher Hampson (CEO/Artistic Director) Steven Roth (Executive Director) Nadhia Ahmad Ali Julie Barr Alison Cornwell Steven Davies Kate Guthrie Ingrid Lorentzen Ben Malbon Cassa Pancho Britannia Morton Richard Rollison Fani Sazaklidou
Secretary:	Neil MacIver
Bankers:	Royal Bank of Scotland Commercial Banking UK 1 Moncrieff Street Paisley PA3 2AW
Solicitors:	Dentons UK and Middle East LLP 1 George Square Glasgow G2 1AL Clyde & Co (Scotland) LLP 144 West George Street Glasgow G2 2HG
Auditor:	RSM UK Audit LLP Chartered Accountants Third Floor 2 Semple Street Edinburgh EH3 8BL

SYNOPSIS

2024-25 was defined by a period of significant creative achievement and strategic growth for Scottish Ballet. Whilst continuing to navigate post-pandemic and post-Brexit challenges and spiralling touring costs, the company ended the year with a modest operating surplus of £358,196. This was a notable turnaround from the previous year's substantial deficit.

Artistically, Scottish Ballet showcased its creative leadership with a diverse range of productions with a key focus on the next generation of artists and the campaign that underpins this initiative. Creative outcomes included the world premiere of Dickson Mbi's *Twice Born*, revivals of David Dawson's *Swan Lake* and a refreshed production of *The Nutcracker*, and a sold out season of *A Streetcar Named Desire* at Sadler's Wells; all enthusiastically received by audiences. The company's international reputation was further amplified with a highly successful tour to New Zealand.

Beyond the stage, Scottish Ballet continued to demonstrate its commitment to social and environmental responsibility. Led by Scottish Ballet's Engagement team, we spearheaded the first Healing Arts Scotland (HAS) festival in a collaboration with the World Health Organization, Jameel Arts and Health and the EIF, engaging over 11,000 participants and earning a 'Centre of Excellence' award for leadership in this area. On the sustainability front, Scottish Ballet became the first UK ballet company to adopt the cutting-edge Green Producer Club tool to measure and reduce the environmental impact of touring and productions.

Looking ahead, Scottish Ballet's ambitions are focused on scaling up the Next Generation campaign to foster new talent and create groundbreaking new work. However, the company remains acutely aware of the challenges posed by heavy touring costs and ongoing pressures on discretionary spending. Continued close collaboration with key stakeholders, including the Scottish Government, will be crucial to maintaining artistic output and financial stability in the coming years.

1. Highlights

- Stage & screen:
 - Premiere of an updated version of *The Nutcracker*, featuring new choreography.
 - *Starstruck* with three short films screened in cinemas across the United Kingdom.
 - The New Zealand premieres of *A Streetcar Named Desire*, *Dextera* and *Schachmatt*.
 - Three short dance films selected for multiple film festivals internationally.
 - London premiere of *Twice-Born*.
- SB's commitment to creative diversity:
 - *These Violent Delights* filmed, with choreography by established and early-career choreographers.
 - Additional choreography for *The Nutcracker* created by dancers of Scottish Ballet and choreographers-in-residence.
 - Three short films choreographed by Scottish Ballet dancers.

- Community outreach:
 - 1732 community participations: classes, workshops and talks throughout the Spring and Winter tours.
 - 250 participants took part in a live performance outside Scottish Parliament, to celebrate the launch of Healing Arts Scotland (HAS).
 - Over 750 people engaged with 34 events held in Glasgow across Scottish Ballet, Tramway and The Hidden Gardens as part of HAS '24.

2. Financial performance

Scottish Ballet's financial performance concluded 2024/25 ahead of expectations, with an operating surplus of **£358,196** (2024: deficit £770,001). The surplus will be carried forward in accumulated reserves to be matched against future year deficits, in line with the company's investment and growth strategy.

Box office revenue showed strong signs of growth across the year and across all venues, achieving **107%** (2024: 98.5%) of target for the year. This was supported by continued strong Advancement income from Donations, Charitable Activities and Other Trading Activities – reaching a fundraising milestone of **£2.2m**.

With the continuing support of the Scottish Government and other key financial stakeholders, the company's current financial plan is projected to meet the committed investment for the final iteration of our 'Five in Five' ballets, begin to scale up work within the Next Generation campaign, and fulfil the company's artistic and engagement commitments.



3. Key indicators

On stage (attendance)		2024/25 Actual	2024/25 Target	2023/24 Actual	Variance 24/25 Target to Actual	Variance 24/25 Actual to 23/24 Actual
Spring 2024	<i>Swan Lake</i> (Scotland)	21,012	16,447			
Spring 2024	<i>International Draft Works</i> (London)	1,180	1,180			
Spring 2024	<i>A Streetcar Named Desire</i> (London)	6,736	6,550			
Autumn 2024	<i>Scottish Ballet on Tour</i> (Scotland)	1,099	1,736			
Winter 24/25	<i>The Nutcracker</i> (Scotland, UK)	70,024	53,000			
Spring 2025	<i>Twice-Born</i> (London)	3,960	5,160			
Spring 2025	<i>New Zealand Tour</i> (Wellington and Auckland, NZ)	7,925	8,348			
Total live audiences:		111,936	92,421	91,301	↑21%	↑23%

Ticketed screen events		2024/25 Actual	2024/25 Target	2023/24 Actual	Variance 24/25 Target to Actual	Variance 24/25 Actual to 23/24 Actual
Feature Film viewers/attendees 14 screenings of <i>Starstruck</i>		653	800	500	↓18%	↑31%
Short Film viewers/attendees (estimated audiences) 10 screenings		500	-	650		↓23%

Website interactions	2024/25 Actual	2023/24 Actual
World-wide audience views	500,000+	350,000+

Engagement		2024/25 Actual	2024/25 Target	2023/24 Actual	Variance 24/25 Target to Actual	Variance 24/25 Actual to 23/24 Actual
Programme and project participations:						
	▪ In person (local or zoom)	38,291	33,628	31,554		
	▪ Online (film views)	3,775	-	4,474		
Total live audiences:		42,066	-	36,028	↑14%	↑21%
SB Associates:						
	Applicants (UK-wide)	477		448		
	Total student placements	208	200	238	↑4%	↓13%

Advancement		2024/25 Actual	2024/25 Target	2023/24 Actual	Variance 24/25 Target to Actual	Variance 24/25 Actual to 23/24 Actual
Value of gifts, trusts & sponsorship		£2.2m	£2.2m	£1.5m	0%	↑47%

How we rate (NPS)*	2024/25 Actual	2024/25 Target	2023/24 Actual	Variance 24/25 Target to Actual	Variance 24/25 Actual to 23/24 Actual
NPS average score	77%	90%	89%	↓14%	↓13 %

*Scottish Ballet regularly tracks audience satisfaction and propensity to recommend by measuring Net Promoter Score (NPS). NPS ranged from 47% to 97% for productions in 2024/25.

4. Awards & Commendations

Awarded:

- Breathless – Best Musical/Dance film, Top Shorts Film Festival, Sept 2024
- Jameel Arts & Health Lab/ WHO – ‘Centre of Excellence’ in Arts and Health, Jan 2025

Nominated:

- Alliance Self-Management Awards 2024, Scottish Ballet for Long Covid Support

Film Festivals – selected for screening:

<i>Forming</i>	New Renaissance Film Festival Amsterdam, 5 May 2024 – Selected
<i>Forming</i>	Kolga Photo Festival, 18 May 2024 – Selected
<i>Forming</i>	New Renaissance Film Festival London, 3 October 2024 – Selected
<i>Forming</i>	TILT Movement on Film Utah, 24 September 2024 - Selected
<i>Forming</i>	Cinedans Film Festival Tour Shanghai, 22 November 2024 - Selected
<i>Shadowash</i>	Aesthetica Film Festival, 6 November 2024 - Selected
<i>Breathless</i>	San Francisco Dance Film Festival, 16 October 2024 - Selected
<i>How Much Squid is Too Much Squid</i>	San Francisco Dance Film Festival, 16 October 2024 – Selected
<i>How Much Squid is Too Much Squid</i>	Kinetoscope: International Screendance Film Festival, 24 January 2025 - Selected

OVERTURE

Chair's Review

Kia ora, tēnā koutou, tēnā koutou, tēnā koutou katoa. This, the warmest of Maori welcomes the company received on arriving in Auckland in March 2025, for the Te Ahurei Toi o Tāmaki Auckland Arts Festival. The tour was extra special in that it was 51 years since the company previously visited New Zealand (in 1974), and on that occasion Margot Fonteyn and Ivan Nagy headlined with the company in a journey that also took in Australia.

There were many memorable highlights of the tour, including traditional Mihi Whakatau and Powhiri ceremonies; a fabulous garden party hosted by British High Commissioner, Her Excellency Iona Thomas, OBE; partnering with The Royal New Zealand Ballet for three mixed bill performances at the St James Theatre Wellington; and receiving standing ovations at the Kiri Te Kanawa Theatre, Aotea Centre in Auckland for *A Streetcar Named Desire*.

With the company flying directly from London (after the final performance of *Twice Born* at Sadler's Wells) and arriving in Wellington some 36 hours later fit and ready to take the stage, this was testament to the preparation and support of our Performance Medicine (P.Med) and creative teams and the resilience of our dancers.

Just five months later another major milestone landed, with the premiere of Scottish Ballet's final Five in Five Campaign ballets, *Mary, Queen of Scots*, at the Edinburgh International Festival on 15 August 2025. *Mary* has been another significant artistic collaboration involving talented creative artists from across the globe: Scottish Ballet's Resident Choreographer, Sophie Laplane (France), co-creator James Bonas (UK), composers, Mikael Karlsson (Sweden) & Michael P Atkinson (USA), stage designer, Soutra Gilmore (UK), lighting designer, Bonnie Beecher (Canada) and video designer, Anouar Brissel (France).

Not only is this production rich and uniquely 'Scottish Ballet', it has also provided an opportunity to embed sustainability at the heart of our creation process. In a groundbreaking step, we are the first UK ballet company to use The Green Producers Tool, which enables the accurate measurement of environmental impacts associated with making and touring ballet. This vital tool will become an integral part of all Scottish Ballet projects going forward.

In advance of the premiere of *Mary, Queen of Scots* donors, supporters and friends gathered onstage at the Festival Theatre in September '24 for a lavish fundraising gala. Patrons were treated to a sneak peak of Sophie Laplane's choreography, with funds raised to support the production.

In what is one of the most productive years for the company, 2024/25 also heralded the development and production of Scottish Ballet's third full length dance film. *These Violent Delights* is a cinematic tale of Shakespeare's star-crossed lovers, Romeo & Juliet. The film was co-directed by CEO/Artistic Director, Christopher Hampson, and film director, Oscar Samson (*Dive, Starstruck*), and included six talented choreographers, all bringing their unique dance style to the storytelling. The film is anticipated to premiere in 2026.

In spring 2024, David Dawson's *Swan Lake* returned to Scottish stages for the first time since its premiere in 2016. A thrilling production, with exceptional support from The Scottish Ballet Orchestra.

And with winter '24/'25 came the return of *The Nutcracker*, achieving the company's highest-ever box office revenue. Christopher Hampson revived and revisited the production, drawing inspiration from Scottish Ballet's founder/choreographer, Peter Darrell. As well as introducing new

choreography to company scenes, he gave SB's in-house choreographers the opportunity to develop their creative potential by contributing to selected scenes. Ahead of *The Nutcracker*, the purchase of a Schiedmayer Celesta was made possible from an anonymous donation of £102,000 to Scottish Ballet's Music Department. It is sure to become another much-loved musical feature of our winter tours.

Over and above this diverse stage output, the company partnered with the Jameel Arts and Health Lab, in collaboration with the World Health Organisation and the EIF, to deliver Healing Arts Scotland. A week-long national event in August '24 that saw experts from across the globe gathering in Scotland to advocate for improved physical, mental, and social wellbeing through the arts, culminating in 376 events across Scotland. In recognition of the company's leadership in this important area, Scottish Ballet was recognised with the Jameel Arts & Health Lab Healing Arts Center of Excellence, award.

In addition to HAS, the indefatigable Engagement team, continued to deliver workshops in care homes, community, education and healthcare settings, in-person and online, and across the length and breadth of the nation.

Financially, the company has ended '24/'25 with a pleasing but modest surplus, after two years of significant operational deficits. Looking ahead, as touring and production costs skyrocket and pressure on discretionary spend continues to impact ticket sales, the challenges that have impacted Scottish Ballet's bottom line post-Brexit and post-pandemic will remain a constant, indeterminate challenge. A clear and pressing issue that will need to be carefully addressed – in close collaboration with our major stakeholder, the Scottish Government – in order for Scottish Ballet to maintain output at current levels.

Several new Members joined the Board of Scottish Ballet in 2024: Steven Davis, Kate Guthrie and Richard Rollison. And on retirement, we acknowledge Catherine Muirden and Barbara Alison for their contribution to the company after six years of distinguished Board service. Likewise, my sincere gratitude goes to all our dedicated Board members who give their time willingly and selflessly to ensure Scottish Ballet's success.

On a more sombre note, we mourned the passing of our Music and Orchestral Services Manager, John Davidson, who passed away unexpectedly in January. John's career with Scottish Ballet began as a musician with the Scottish Ballet orchestra in the 1980s. He will be very much missed by all the company.

National and global recognition, such has been noted in this Annual Report, is only achievable through cooperation, collaboration and endeavour by a team of truly great people – on stage, backstage, in wardrobe and in workshops, and SBHQ – along with inspired leadership from our executive team, CEO/AD Christopher Hampson and ED Steven Roth, and the wider dedicated Leadership Group.

As ever, Scottish Ballet aims to be a relevant and visionary leader within the dance industry. But we can only achieve this with loyal, enthusiastic audiences, generous philanthropic and corporate partners, and the many individuals and organisations who support us, including our major partner, the Scottish Government. To you all, our heartfelt thanks and gratitude.



Jim Pettigrew
Chair

ACT ONE

2024/2025 Year in Review

Our Mission: To inspire on stage *and beyond*

1. Strategic Focus One: Artistry

- *Demonstrating strong creative leadership and delivering exceptional artistic experiences.*

2024/25 took Scottish Ballet to the other side of the world, with a tour to Aotearoa, New Zealand, a showcase at The Linbury Theatre and Sadler's Wells in London, while also being even more present in local communities throughout Scotland. The year was bookended by revivals of two of Scottish Ballet's most iconic productions, David Dawson's *Swan Lake* and Annabel Lopez Ocha's *A Streetcar Named Desire*. Commitment to new work continued with three short films from in-house choreographers, plus a new production of *The Nutcracker* from CEO/Artistic Director, Christopher Hampson in collaboration with new talent from within the Company. All the while, in the background, Scottish Ballet developed a pioneering new feature film, *These Violent Delights*, due for release in 2026.

Displayed over and over again throughout this incredibly busy and creatively diverse year, is the excellence and innovation the company delivers in theatres, on screen and beyond. This output is testament to the commitment, skill and creativity of our people: our dancers and musicians, choreographers and designers from across the world, and our teams backstage and at Scottish Ballet's Tramway HQ, who are critical to delivering our ambitious artistic and touring schedule.

Spring 2024 saw the revival of David Dawson's *Swan Lake*, bringing a new generation of dancers to the roles and an audience favourite back to the stage. Touring Glasgow, Aberdeen, Inverness and Edinburgh, the production played to packed houses and audience and critical acclaim. At the same time, in-house choreographer Madeline Squire, created *Liminal Goodbye*, a new work which was showcased as part of the Royal Ballet's Draft Works season at The Linbury Theatre.

During the summer, Scottish Ballet turned to film, releasing three short films from in-house choreographers. *Shadowwash* by Artist Andrea Azzari, *How much squid is too much squid* by Artist Ishan Mahabir-Stokes and *Breathless* by Associate Choreographer Nicholas Shoesmith and First Artist Madeline Squire. All three expressed inventive and groundbreaking ideas and were directed by SB's in-house filmmaker, Eve McConnachie.

Staying with film, CEO/Artistic Director Christopher Hampson and Forest of Black's Oscar Sansom commenced work on a new feature film, *These Violent Delights*. This ambitious project utilised the entire company to a version of the *Romeo & Juliet* story told through six distinct choreographic voices: Resident Choreographer Sophie Laplane, Associate Choreographer Nicholas Shoesmith, San Francisco Ballet's Resident Choreographer Myles Thatcher, Freelance choreographers Morgann Runacre-Temple and Julia Cheng, plus in-house choreographer Andrea Azzari. The release date will be in 2026.

The autumn brought an opportunity for Scottish Ballet to tour closer to home at Greenock's Beacon Theatre and Dunfermline's Alhambra Theatre with an evening of mixed works including audience favourite *Schachmatt*, the Nutcracker pas de deux, a new work *Echo Echo* from Madeline Squire and Resident Choreographer Sophie Laplane's *Dextera*.

Scottish Ballet's winter season is always an important part of the year, bringing family friendly productions of scale to Scotland and introducing new audiences to the magic of dance. This year was no exception with a refreshed production of *The Nutcracker* with new choreography from Christopher Hampson, Nicholas Shoesmith, Sophie Laplane, Kerry Livingstone and Jessica Fyfe – a truly 'Scottish Ballet' production. The new interpretation garnered five-star reviews and has breathed new life into an iconic title.



March saw extensive touring with a double bill at London's Sadler's Wells, showcasing last year's smash hit from Dickson Mbi *Twice Born*, alongside Cayetano Soto's entertaining *Schachmatt*. London was a springboard for the company's first visit to New Zealand in over 50 years where, for three performances in Wellington, Scottish Ballet and the Royal New Zealand Ballet shared the stage in a world-first with a mixed programme of work from both companies, ending in an extravagant finale with all the dancers on stage together – a truly exhilarating experience. The tour was rounded off with a presentation of *A Streetcar Named Desire* at the Auckland Festival where the company played to great critical acclaim.

2. Strategic Focus Two: Engagement

- *Sharing our work widely, including through inspiring education and access programmes.*

2.1. Healing Arts Scotland 24 (HAS)

Healing Arts Scotland (HAS) was launched in August 2024 with more than 120 partners delivering 376 events across Scotland, and reaching over 11,000 participations. The initiative engaged with 401 artists and was supported by 5 universities, including the University of Edinburgh, Kings College London and New York University. 100 independent artists received a bursary to attend the week-long event.

Scottish Ballet collaborated with Edinburgh International Festival to create a HAS opening performance with dance and live music. The event took place outside Scottish Parliament featuring an intergenerational cast of over 200 community performers, including participants from Scottish Ballet's Youth Exchange and SB Health programmes, health professionals, Dance Base community groups, and musicians from Oi Musica and the National Youth Pipe Band of Scotland.

In recognition of the importance of the HAS initiative, a celebration was hosted at the Scottish Parliament 21 January 2025, with a range of guest speakers including the Cabinet Secretary for Constitution, External Affairs and Culture, and Scotland's Chief Medical Officer. At this celebration, Scottish Ballet was designated a Healing Arts Centre of Excellence by Jameel Arts & Health Lab in collaboration with World Health Organization, in recognition of its HAS leadership, and ongoing commitment to improving community health through the arts.

2.2. Pathways

The Engagement team delivered 18 primary school Pathways workshops in G41 and G42 postcode areas, designed to offer an introduction to dance and Scottish Ballet's repertoire.

Pupils attended taster dance workshops in their school and could subsequently opt to join *Swan Lake*-inspired sessions at Scottish Ballet, further developing their dance and creative skills. This culminated in a live sharing for staff and family in Scottish Ballet's Darrell studio.

2.3. Social Prescribing project – Exploring a Dance Health Model for Scotland

The three-year social prescribing project came to its closing phase, delivered in collaboration with the Health and Social Care Alliance Scotland. This project enabled Scottish Ballet to explore a Dance Health Model for Scotland, supporting us to reach more people living with neurological conditions through offering a range of access routes. Throughout the project, the team delivered 535 neurological dance health sessions across 10 geographic locations and built strong connections with health and social care professionals.

Through project efforts and collaboration with NHS GGC, and financial support from NHS Tayside and NHS Orkney Trusts, a 10-week block of Time to Dance (TTD) sessions was initiated at Stobhill Hospital.

2.4. Time to Dance Dementia (TTD)

The team delivered 28 care home workshops across Scotland, achieving 492 participations. TTD weekly class participants and young dancers from SB's Associates programme also connected to take part in a workshop exploring repertoire and characters from *The Nutcracker*.

In collaboration with the King's Foundation, the Engagement team led a Time to Dance® workshop for 200 participants at Dumfries House, who also enjoyed afternoon tea and a live performance from Scottish Ballet's Youth Exchange, as part of the UK-wide Let's Dance! initiative.

2.5. Dance for Parkinson's (DPS)

In-person workshops, inspired by *The Nutcracker*, were offered in Astley Ainsley hospital's neurological ward and Leuchie House national neurological respite centre.

SB coordinated the national DPS network's participation in a Scotland-wide creative relay project, led by International Teaching Artists Collaborative (ITAC) as part of HAS.



2.6. Elevate – MS

Glasgow Elevate participants joined a cast of over 200 community participants in the HAS opening celebration performance outside Scottish Parliament. Orkney Elevate participants took part in a flash mob performance alongside members of the public and NHS staff in the Balfour Hospital as part of the HAS Orkney day.

2.7. Safe to be Me & The Close

The Engagement team continued a partnership with Ballet d'Jerri, including two successful weeks of workshops delivered in Jersey.

Primary schools in Glasgow received Empathy and Allyship-themed dance workshops, and the concept of StBM for older pupils was explored in consultation with a Perth secondary school.

The Creative team successfully completed another project with Seamab School in Kinross. This year's collaboration with Seamab School and Media Education extended the original aims of the programme, while introducing new partnerships, artist development, and reflective practices.

2.8. Associates Programme

A total of 477 applications were received for auditions into the 2024-2025 Associates Programme. Applicants covered a wide geographical area from Inverness in the north to Co Antrim, Northern Ireland and the north of England. Places were offered and accepted by 208 students including: 134 Juniors, 39 Mids and 35 Seniors of which 32 were boys representing 15% of the intake. There was a planned re-set of numbers in the Mids and Seniors levels, to return to a more manageable class size.

Work continued in the areas of safe-guarding and anti-racism, with Associates staff completing further training and teaching materials being reviewed and updated to be more diverse.

Staff CPD sessions were able to fully resume and focus on pedagogic development, which will be built upon over the coming two years. The development of the student assistants for Associates classes continued and has given significant opportunities to the undergraduate students from the RCS ballet department whilst providing and developing the mentoring skills of more experienced staff.

The annual class assessment and feedback process was refined to incorporate in-person feedback for Mid and Senior levels which was positively received. The assessment and audition cycle was smoothly managed with enhanced opportunities for parent/carers observations.

3. Strategic Focus Three: Advancement

- *Providing high-value supporter (private and corporate) engagement to advance growth and sustainability.*

3.1. Key Indicators:

- 20.7% (against a target of 20%) of SB's total income was generated through Advancement, specifically:
 - 15.1% from private gifts
 - 2.2% from trusts and foundations
 - 3.4% from corporate partnerships
- 2024/25 saw:
 - 11.6% increase in new Darrell Bequest Circle patrons
 - 7.6% of patrons increased their support
 - 89.7% patron retention
 - 60.3% increase in philanthropy income

3.2. Five in Five Campaign and the Next Generation Campaign

Although the Five in Five Campaign officially concluded in 2022/23, raising £5.9m, there has been continued interest from patrons and trusts in the final ballet, *Mary, Queen of Scots* (premiering at EIF 2025). Donations for the commission and staging of this new production have been generous.

The Next Generation Campaign – commissioning young artists from different backgrounds and art forms to create short films, one act ballets, new scores, design or research & development – attracted 38 patrons in 2024/25 raising £346,329 in year two (including income from donations, trusts & partnerships).

3.3. Appeals

Two public appeals were initiated in 2024/25:

- Full Flight – launched to donors, Friends, and Free Friends raised £16,750 to support pointe shoes for *Swan Lake*. The average gift size was £163.
- It's a Cracker – towards new choreographers for *The Nutcracker* raised £10,666. The average gift was £133.

3.4. Partnerships

In 2024/25, Scottish Ballet retained ten of fifteen corporate partners, secured eight new partners, increased the value of support from three existing partners, and welcomed one new corporate member. The total number of partners and members was nineteen at year end. Performances and events continue to be attractive benefits for partners and prospects, alongside supporting health work in our communities, audience development and the Next Generation strategy.

4. Strategic Focus Four: Brand, Audience & Digital (BAD)

- *Growing the brand and developing a wide and highly engaged audience for all that Scottish Ballet produces.*

4.1. Audience growth

During 2024-25, **112,594** people (against a target of 93,221) experienced Scottish Ballet in 113 performances and screenings: including Scotland and the wider UK, and internationally in New Zealand. Scottish Ballet's reputation for excellence and innovation continues to grow at home and abroad and audience sentiment remains positive, with an average Net Promoter Score of **77%**.

The revival of David Dawson's *Swan Lake* played to sold-out houses in Glasgow, Inverness, Aberdeen and Edinburgh in April and May 2024 with a total audience of 21,012. The production achieved exceptional occupancy rates of 149% of target occupancy expectations across all venues, with critics describing the work as 'vividly imaginative' with 'elegance and precision'. *A Streetcar Named Desire* (May 2024) played to audiences of 6,736 at London's Sadler's Wells Theatre, reaching 102% of target occupancy expectations, with critics hailing it as 'the epitome of balletic storytelling', particularly praising Marge Hendrick's widely acclaimed portrayal of Blanche.

Scottish Ballet's international reach expanded significantly with a highly successful tour to New Zealand in March 2025. *A Streetcar Named Desire* performed to 5,257 patrons at Auckland's Kiri Te Kanawa Theatre, while the collaboration with the Royal New Zealand Ballet attracted 2,668 attendees at Wellington's St James Theatre. The tour generated exceptional social media engagement and positioned Scottish Ballet as a leading international contemporary ballet company.

The winter tour of *The Nutcracker* (December 2024 to February 2025) was a festive triumph, attracting 69,924 people across 56 performances and achieving 127% of target occupancy. The production notably attracted a high percentage of new and under-25 audiences, demonstrating Scottish Ballet's success in engaging next-generation audiences.

Twice-Born returned to London's Sadler's Wells in March 2025, playing to 3,960 patrons. Smaller venue performances included Scottish Ballet at The Alhambra, Dunfermline (403 attendees) and The Beacon, Greenock (696 attendees), continuing the company's commitment to reaching audiences across Scotland's diverse geographical landscape.

The screen programme saw the film version of *Starstruck* return to cinemas across Scotland, screened alongside three new short films for a paid audience of 658 across 18 cinema screenings, demonstrating Scottish Ballet's continued commitment to reaching audiences through multiple platforms.

Scottish Ballet's box office performance was strong, with a year-end result of **£3.18m**, a year-on-year positive variance of **+24%** on 2023/24.

4.2. Audience Engagement

Scottish Ballet's digital strategy continued to evolve throughout 2024/25, building on the enhanced website launched in July 2023. Three short films were launched to Scottish Ballet Friends and made available via the website. A series of cinema screenings of the filmed version of *Starstruck* featured the three short films as prelude to the feature film.

At the end of the 2024/25 financial year there were **70,505** Scottish Ballet Friends (70,033 Free Friends and 472 Paid Friends). The Free Friends figure – a slight decrease on last financial year – reflects a database cleanup exercise that removed inactive accounts, ensuring a more accurate representation of viable, engaged members. Scottish Ballet Friends continue to access classes, events and filmed content whilst generating significant ticket and ancillary sales.

Post-show surveys from *The Nutcracker* achieved an exceptional Net Promoter Score of 89%, with 24% of respondents subsequently joining as Free Friends. The survey revealed that 23% of respondents were entirely new audiences, higher than previous productions, indicating successful audience development. The average Net Promoter for 2024/25 was 77%.

Scottish Ballet continued its commitment to accessibility. Audio-described performances and touch tours were presented at most venues across Scotland for *Swan Lake* and *The Nutcracker*. A low-cost accessible performance of *The Nutcracker* in Edinburgh was presented for people with a disability and neurodiverse audiences. The performance was audio-described, and the spoken introduction was BSL interpreted. Survey data revealed that 12% of respondents reported disabilities, with accessibility scores achieving a strong NPS of 78%.

The company worked strategically with venues and partners to lower barriers to attendance for younger audiences and students, people from disadvantaged backgrounds and regions or who otherwise may have difficulty accessing the performing arts.

4.3. Commercial

Revenue from merchandise and printed programme sales in 2024/25 was **£144,247**, a year-on-year increase of **+66%**.

5. Behind the Scenes

5.1. Artistic Development

Investing in new talent, on and off the stage, is at the heart of Scottish Ballet's creativity and bringing such a diversity of choreographic skills to both stage and screen is a particular highlight of 2024/25.



Augmenting Scottish Ballet's reach can be measured through the array of venues large and small which have been played throughout the year, but it is greatly enhanced by the film output which continues to reach across the globe.

Being able to confidently create new work with new voices requires a safe and positive working culture. This work continues in the background with regular, facilitated away-days, dancer check-ins and talent development. The repertoire can provide creative challenge and opportunity, but this is underpinned with a commitment to personal development for all dancers and artistic team members.

5.2. Equity, Diversity & Inclusion (EDI)

5.2.1. SB Guardians

Scottish Ballet's EDI strategy is now in place and has been implemented across all departments.

5.2.2. LGBTQ+ Awareness Training with Pride Outside

Ongoing engagement with Pride Futures has provided confidence within the organisation to continue this work in awareness and partnering within the LGBTQI+ community.

Following the decision of the EDI group to base all of our work on the foundation of the Unlock Pledges (EDJI Arts), the CEO/Artistic Director and Head of People & Wellbeing along with colleagues from the Senior Leadership Group will continue to deliver Unlock Pledge workshops to the Company.

5.2.3. EDI Group

The group is chaired by the CEO/Artistic Director in close liaison with the Head of People & Wellbeing to:

- Deliver progress reports and ideas at full company and team meetings.
- Join the panel reviewing the Unlock pledges each year to ensure we are actioning our commitments effectively.
- Inviting colleagues to attend EDI meetings to gain an insight into progress and challenges.

5.3. Environmental Sustainability

Scottish Ballet's Green Action Plan (GAP) is delivered by its Environmental Committee, a cross-company working group.

The GAP focus for 24/25 has been twofold:

- Make further changes at SBHQ to enable us to reduce emissions; and
- Meaningfully measure the carbon footprint of our work on stage, screen and in communities.

5.3.1. SBHQ

Scottish Ballet commissioned two extensive energy management reviews in 2024 that highlighted key areas for improvement and feasibility of self-generating energy options. The reports identified the urgent need to replace inefficient lightbulbs and update the heating system. The lighting project is now complete and there is already a positive impact on energy consumption. SB is reviewing funding options to upgrade HQ boilers and building management system, which will have a significant impact on building emissions.

5.3.2. Stage, screen and in communities

The Environmental Committee decided it was essential to have a benchmark for touring from which to measure evidence-based reductions over time. Scottish Ballet is the first UK ballet company to work with Green Producer Club, a cutting-edge, research-based climate tool that both measures and helps reduce emissions. Starting with a brand-new large-scale ballet in creation (*Mary, Queen of Scots*) which is touring across Scotland in autumn 2025, Scottish Ballet have begun to measure the full picture from design and build to touring. This has provided us with the perfect opportunity to fully embed sustainability at the heart of creation.

Signing up to The Green Producers Tool is a huge commitment to sustainability from staff across the business. Everyone is being asked to record data that will help measure all future shows (whether new or revival ballets or film and digital work alongside touring). This will enable SB to reduce emissions in line with the Paris Agreement but allow decisions in balance where cost, durability and creative output is considered alongside the environmental impact.

It is hoped that the legacy of this work will be that we share what we have learned with creative teams, dance companies and venues alike. Our audiences and stakeholders can be assured that as Scotland's National Dance company; we are committed to playing our part in the vital steps to Net Zero.

ACT TWO

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

The directors present their report with the audited financial statements of the company for the year ended 31 March 2025.

Principal activities and business review

The principal activity is to produce and present ballets throughout the world and to assist educational development in Scotland through the provision of dance in education and vocational dance training.

Vision, Mission, Values & Pledge

Scottish Ballet is the national dance company of Scotland and one of the five national performing arts companies. Originally formed in Bristol in 1957 as Western Theatre Ballet by the pioneering choreographer Peter Darrell, the company transferred to Scotland in 1969 becoming Scottish Theatre Ballet, and thereafter Scottish Ballet in 1974.

As Scotland's national dance company, we aim *to move people by sharing our passion and creating exceptional dance*. We use the power of dance to connect with our communities and express diverse identities and stories, on stage and beyond.

Since 1969 our award-winning performances take place all over Scotland – from our biggest cities to our most remote communities. We also tour the world, promoting Scotland's pioneering spirit far and wide.

Vision: We're creating a future where anyone can move or be moved.

Mission: To inspire on stage and beyond.

Values: Excellence, Inclusion, and Innovation.

Pledge: SB's commitment to Vision and Mission is demonstrated by:

1. Strong creative leadership and delivering exceptional artistic experiences
2. Sharing our work widely and enriching communities through inspiring engagement and education programmes
3. Providing high-value supporter (private & corporate) engagement to advance growth and sustainability
4. Growing brand and developing a wide and highly engaged audience for all that SB produces
5. Optimising financially and environmentally sustainable, efficient workplace and systems
6. Building excellence on stages and screens; collaborating with internal and external stakeholders to realise the Artistic Vision
7. Developing the performance and well-being of our people and cultivating a safe, respectful and inclusive working environment.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Strategic Review

Achievements and performance

A full summary of the company's achievements and performances during the year are provided on pages 2 to 16, including the Chair's Review.

External responsibilities

Scottish Ballet is supported by public funds. These, in the main, were from the Scottish Government in 2024/25, which has helped support all posts within the organisation as well as associated freelance workers and SB Orchestra players. Additional funds were received from a number of Trusts and Foundations. During the course of the financial year, the Scottish Government was entitled to send observers to Scottish Ballet Board meetings and regular financial information was provided as a condition of these grants.

Results

The trading results for the year and the company's financial position at the end of the year are shown in the attached financial statements.

Financial review

The out-turn for the year was a surplus of £358,196 (2024: deficit £770,001) after accounting for Theatre Tax relief and Corporation Tax payable on Audio Visual Expenditure Credits. In line with the overall strategy of the company, the current financial plan has been adapted to cover the investment in, and creation of, the delayed new full-length ballets making up our *Five in Five campaign* running to Autumn 2025, our current five-year initiative *Next Generation Campaign* and additionally transform/augment existing works for the future. We aim to achieve a break-even position over the full period of each campaign.

Income grew substantially in 2024/25, with strong audience and box office performance across the year. Support for Scottish Ballet through grants and donations has similarly continued to grow, through our five-year initiative *Next Generation Campaign*, investing in talent to transform the future of dance. This has been boosted by several one-off donations in support of other specific areas of core activity.

Total income of £11 million is an increase of 25% year on year, through variances in performance programmes (+24%) and donations (+48%), whilst expenditure increased by 4.5% to £11.3m, reflecting general inflation as well as our expanded activities, in comparison to 2023/24.

Self-generated income, including Box Office income, remains strong at £6.13m (2024: £4.4m), 58% of total income (2024: 50%).

Movements on Reserves and Restricted Funds

Scottish Ballet holds both General Unrestricted and Designated Funds, which are classed as Reserves, as well as Restricted Funds. The company's policy on Reserves is set out below and Notes 27-29 to the Financial Statements provide details on each of these Funds, including the amounts held, the movements in the year, the purpose behind any restrictions or designations, and the expected timing of expenditure against Designated and Restricted Funds.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Movements on Reserves and Restricted Funds (cont.)

Unrestricted Reserves can be used to support any activity of the company that falls within our purpose set out above. Designated Reserves are used to hold funds which are ringfenced by the directors for a particular purpose. Finally, our Restricted Funds are those funds where monies have been received by the company from donors for a stated specific purpose and are held until they are used for that purpose.

Each year, the company reviews its future activities and, where appropriate, transfers funds from the General Unrestricted Funds into Designated Funds to cover liabilities associated with those activities and with a view to supporting both the resilience and the sustainability of the company.

In the financial year ended 31 March 2025, a number of new designations were made, reflecting the desired intentions of a substantial (unrestricted) donation during the year, including a legacy element (transferred to Scottish Ballet Endowment Fund) to support the long-term resilience of Scottish Ballet.

Other movements on Designated Reserves included the incorporation of future digital and media rights costs into core expenditure and the annual transfer equivalent to the depreciation charge for the Tramway building (£227,476) into Unrestricted Reserves.

The result of net income generated and the movements in reserves during the year is an increase in Unrestricted Funds carried forward of £160,323 (2024: decrease of £386,169), giving a balance on Unrestricted Funds as at 31 March 2025 of £2,406,085 deficit (31 March 2024: deficit of £2,566,408).

The deficit balance in Unrestricted Reserves is a direct consequence of crystallising the long-term liability to the former defined-benefit Pension Scheme in March 2017 and is fully explained in Note 29 to the Financial Statements. The long tenure of the loan provided to fund the buyout of these pension liabilities (25 years) gives the directors comfort that there is no adverse impact on the company's ability to operate in the future or to pay its liabilities as they fall due.

Reserves policy

Scottish Ballet recognises the need for sufficient free reserves (Funds) in order to manage risk and to pursue the opportunities that may arise from time to time. The Board believes that the existence of reserves is a requirement of good resource management. In general, reserves are held:

- To fund working capital
- To fund unexpected or unplanned expenditure
- To fund shortfalls in income, when income does not reach expected levels
- To underpin long-term commitments
- To allow for the development of new activity

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Reserves policy (cont.)

In agreeing the level of reserves, the Board considers current and future income and expenditure, the risks that the organisation faces and consideration of future needs and opportunities.

As part of the funding agreement with Scottish Government, Scottish Ballet is not permitted to hold more than 10% of total income as general, unrestricted reserves. The Board annually reviews and prioritises the amount of free reserves to ensure that they are sufficient to manage the business.

The directors have identified the need for a minimum level of unrestricted general reserves, in order to protect the future operations of the company, to ensure appropriate levels of working capital and as part of a policy of good financial management practice.

The directors aim to maintain the overall level of unrestricted reserves (excluding the unrestricted pension reserve) and available liquidity (cash or short-term liquid investments) at a minimum of £500,000 at the end of any financial year, subject to remaining within the limits agreed with the Scottish Government, to ensure appropriate levels of working capital are available to the company. In controlling the underlying cost base of the company, the directors remain satisfied that this amount provides adequate, minimum levels of working capital.

Scottish Ballet holds total funds of £6,625,552 (Notes 27-29). £8,331,369 is held in Designated Funds, including a designated Tramway capital reserve of £7,821,369 against which the annual depreciation of the building is charged. The balance of Restricted Funds is £700,268.

As detailed in Note 29 to the Financial Statements, General Unrestricted Funds are under the Reserves policy minimum target with a positive balance of £367,762 (2024: £518,579). The directors are comfortable that this is a short-term position and that there is no adverse impact on the company's ability to operate in the future or to pay its liabilities as they fall due.

The negative balance of £2,406,085 on the Total Unrestricted Funds is made up of this positive balance, less an amount of £2,773,847, equivalent to the balance outstanding on the loan from the Scottish Government which was advanced to the company in March 2017 to enable it to discharge its pension fund liabilities in full. As this loan is repaid, the negative balance held in the General Unrestricted Fund will decrease by the same amount.

The cash balance at the year end has improved significantly since 2024, through core activity growth and through income support for future projects. The Directors remain satisfied that this balance and forecast future income support the underlying adequacy of cashflow, to continue to provide for the future security and development of the company for future operations. Of the total cash balance of £587,178, £382,185 is attributable to restricted reserves and £204,993 to unrestricted reserves (Note 30).

Risk management

During the year the Directors considered the nature and extent of the principal risks that the company is willing to take to achieve its strategic objectives (its 'risk appetite') and for maintaining sound risk management and internal control systems. The Directors will review and monitor risk appetite on an annual basis to ensure that it is appropriate and consistent with internal policies. The company's risk management strategy comprises:

- A full business risk assessment, monitored by the Audit and Risk Committee at each of their meetings, and reviewed by the Board at least annually;
- The establishment of systems and procedures to mitigate and monitor those risks identified in the plan.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Principal risks and uncertainties

The company's risk register identifies the following principal risks:

- Uncertainty around level of government annual grant award;
- Inflationary and timing pressures on cashflow;
- Failure to meet self-generated income targets, impacting on artistic programme intentions;
- Failure of artistic programme, impacting on reputation and box office revenue;
- Attraction and retention of key staff due to highly competitive labour market; and
- Cyber security threats.

The company mitigates these risks through our relationship with the Scottish Government; Scottish Ballet is closely involved in discussions with regard to future funding commitments to allow us to develop artistic strategy and make production commitments against an informed funding position. While the government funding position for the future is announced annually, the company has a robust planning and forecasting process and strong cost control, to enable scenario planning and stress testing to assess the impact on future cashflows.

The company has built on steps already taken, to refocus commercial and fundraising functions and to develop wider company and Board involvement with our supporters and donors across multiple platforms, with the objective of increasing income and engagement with them. We believe this response to the ongoing challenges have added to the company's resilience and ability to manage risk.

We continue to support dancer fitness and injury recovery through a well-resourced performance medicine programme and department. This has been strengthened during the year by the inclusion of a Physical Preparation Coach.

The Company remains highly conscious of the growth/prevalence of cyber threat across all businesses. The stability and security of IT networks and software is managed, with continuous monitoring of access and performance by staff and IT partners. In having a 'National' title, the risk and consequences of cyber-attack to the company is not underestimated. We continue to be conscious of the potential for random cyber security threats and take appropriate precautionary actions.

Sustainability / Carbon Footprint

A summary of the company's commitment to developing a more sustainable future is provided in section 5.3.

Going concern

The directors regularly receive and review financial management reports, including detailed forecasts and cashflows, and stress test these to ensure they are satisfied that the company's resources are adequate to fulfil its obligations for the foreseeable future (which is defined as at least 12 months after the date of signing these financial statements).

The Scottish Government's continuing support for Scottish Ballet and the other National Performing Companies (NPC's) provides us with confidence of our future direction.

Levels of activity and revenue vary year-on-year, mirrored by variances in cost base. As box office and audience engagement (re)grows, the company has planned carefully to ensure that our expectations do not over-commit resources. Cash, costs and revenue streams are consequentially regularly scrutinised and revised, giving the directors comfort that there is no adverse impact on the company's ability to operate in the future and that the company's resources are adequate to fulfil its obligations for the foreseeable future.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Going concern (cont.)

The Directors have also focussed on regularly monitoring the levels of cash being held by the company to ensure this is adequate to meet ongoing commitments. In doing this, particular attention has been paid to the short-term actions available to management to reduce commitments, if required.

From this analysis and from in-depth scrutiny of the company's strategy, the Directors are satisfied that the Financial Statements are prepared on a going concern basis.

Plans for future periods

A summary of the company's future plans is provided in 'Artistic Development' (section 5.1).

Scottish Ballet's structure, governance and management

Scottish Ballet is a private company limited by guarantee and not having a share capital, with registration number SC065497. It is recognised as a charity for tax purposes by HMRC and is registered with the Office of the Scottish Charity Regulator (OSCR) under charity number SC008037.

Scottish Ballet has a Memorandum and Articles of Association which establish the objects and powers of the charitable company and is governed under its Articles of Association (updated 10 December 2020).

Directors and Trustees

The directors of the charitable company ("the company") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the directors.

The number of directors shall not be less than five or more than seventeen. On 23 May 2007, the company's Articles of Association were amended by special resolution so that only directors were eligible to become members of the company.

Appointment of directors

As set out in the Articles of Association, new directors are appointed at the first Board meeting they attend, elected as trustee members at the following AGM and may serve two (three year) terms. A third term may be served in exceptional circumstances. The directors select both the Chair and Vice Chair.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Board Membership

Non-Executive Directors:

- Jim Pettigrew Chair
- Eleanor Bentley Vice Chair, Chair of Audit & Risk Committee
- Nadhia Ahmad-Ali
- Julie Barr Chair of Finance & Operations Committee
- Alison Cornwell
- Steven Davies Chair of Dance Health Committee
- Kate Guthrie Chair of Nominations & Remuneration Committee
- Ingrid Lorentzen
- Ben Malbon
- Britannia Morton
- Cassa Pancho
- Richard Rollison
- Fani Sazaklidou

Executive Directors:

- Christopher Hampson CEO/Artistic Director
- Steven Roth Executive Director

Appointments and retirements 1 April 2024 – 10 September 2025:

- Catherine Muirden Retired 18/02/25
- Barbara Allison Retired 18/02/25
- Kirsty Wark Retired 28/05/25
- Steven Davies Appointed 18/12/24
- Kate Guthrie Appointed 18/12/24
- Richard Rollison Appointed 18/12/24
- Alison Cornwell Appointed 28/05/25
- Ingrid Lorentzen Appointed 28/05/25
- Britannia Morton Appointed 28/05/25

Gender balance:

- 9 female / 6 male

The Board of Directors seeks to ensure that its members possess the full range of interest and skills relevant to the objectives of the company. An Executive Recruitment consultancy is used to identify prospective candidates who meet the criteria and skills required.

Director induction and training

New directors are briefed on their legal obligations under charity and company law, best practice for governance, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and the financial performance of the company. Directors meet with the Chair to discuss their development and training needs.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Organisation & Attendance

Four meetings of the Scottish Ballet Board were held throughout 2024/25, with average attendance of 96% (2023/24: 90%).

The Board maintains four governance committees. These are:

i) Finance and Operations Committee

This Committee comprises six non-executive directors and the Executive Director. The Committee is chaired by Julie Barr. This committee meets at least four times per year and reviews the following areas: Finance; Human Resources; Pensions; Health & Safety; Information Technology and Facilities Management.

Four meetings of the Finance & Operations Committee were held throughout 2024/25, with average attendance of 84% (2023/24: 81%).

ii) Nomination and Remuneration

This Committee comprises three non-executive directors and is chaired by Kate Guthrie. This Committee meets at least twice per year and reviews the following areas: nominations of Board members; appointments of the executive; equity and diversity throughout the company; review of remuneration principles; and agreeing Leadership Group and Directors' remuneration packages. Remuneration is set using benchmarks of similar posts in the sector and current market forces.

Four meetings of the Nominations & Remunerations Committee were held throughout 2024/25, with attendance of 100% (2023/24: 100%).

iii) Audit & Risk Committee

This Committee comprises five non-executive directors. The Committee is chaired by Eleanor Bentley, who has recent and relevant financial experience. The Chair of the Board, the Chief Executive of the company and the Executive Director attend by invitation but are not members. Two meetings of the Audit & Risk Committee were held throughout 2024/25, with average attendance of 93% (2023/24: 88%). In addition, the Chair of Audit and Risk met with the external audit partner during the year.

The Committee is responsible for monitoring the company's risk management process and reviews its effectiveness. The Committee also reviews the planning and conduct of the external audit and has considered all major items arising from that process in relation to the preparation of the company's financial statements. The Committee provides the Board with advice as to whether the Annual Report, taken as a whole, is fair, balanced and understandable.

As it does each year, the Committee has reviewed the effectiveness of the external audit process giving consideration to the quality and independence of the external auditor, RSM UK Audit LLP, as well as to their communications to the Audit & Risk Committee. There were no issues of significance brought to the Committee's attention by the external auditor.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Organisation & Attendance (cont.)

iv) Dance Health Committee

This Committee comprises two non-executive directors and is chaired by Steven Davies. The Committee also includes specialists in the field of Dance Health from within Scottish Ballet and from the wider medical community. This Committee reviews the following areas: viability and sustainability of SB's Dance Health programme; the development of this area in relation to the strategic goals of the company; and makes recommendations to the Board and SB Executive, as appropriate.

Four meetings of the Dance Health Committee were held throughout 2024/25, with attendance of 73% (2023/24: 78%).

Reference and administrative details

In accordance with the Memorandum and Articles of Scottish Ballet, the Board has overall responsibility for the management of the resources of the company and ensuring good governance and financial wellbeing.

All members of the Board are Non-Executive Directors except the Chief Executive Officer/Artistic Director and the Executive Director. The Board delegates responsibility for day-to-day operations of the company to the executive and senior management teams, in accordance with company financial regulations. All major policy and financial decisions are approved by the Board.

Details of the directors, secretary, registered office, bankers, solicitors and external auditor are on the Company Information page of these financial statements.

Directors' responsibilities in relation to the financial statements

The directors are responsible for preparing the Directors' Report (incorporating the Strategic Report) and the financial statements in accordance with applicable law and regulations.

Company law requires the directors to prepare financial statements for each financial year. Under that law the directors have elected to prepare the financial statements in accordance with applicable law and United Kingdom Accounting Standards including Financial Reporting Standard 102 "The Financial Reporting Standard Applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice). Under company law the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the company and of the income and expenditure of the company for that period. In preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principals in the Charities SORP (FRS102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2025

Directors' responsibilities in relation to the financial statements (cont.)

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the company's transactions and disclose with reasonable accuracy at any time the financial position of the company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and Regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The directors are also responsible for ensuring that the assets are properly applied in accordance with charity law.

The Directors consider that the Annual Report and Financial Statements is fair, balanced and understandable and provides the information necessary for users to assess the organisation's performance, business model and strategy.

Disclosure of information to the auditor

As far as the directors at the time the report is approved are aware:

- a) there is no relevant information of which the company's auditor is unaware; and
- b) the directors have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of the information.

The Directors' Report has been approved by the Board.

On behalf of the Board


Jim Pettigrew
Chair

10 September 2025

ACT THREE

Independent Auditor's Report to the Directors and Members of Scottish Ballet: Year Ending 31 March 2025

Opinion

We have audited the financial statements of Scottish Ballet (the 'charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities (including the Income and Expenditure Account), the Balance Sheet, the Cashflow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as of 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

We have been appointed auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report to you in accordance with regulations made under those Acts.

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Independent Auditor's Report to the Members and Directors of Scottish Ballet: Year Ending 31 March 2025 (cont.)

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the directors' report and strategic report prepared for the purposes of company law and included within the trustees' annual report, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report and strategic report, included within the trustees' annual report, have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report and the strategic report, included within the trustees' annual report.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 (as amended) require us to report to you if, in our opinion:

- adequate and proper accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 25/26, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Independent Auditor's Report to the Members and Directors of Scottish Ballet: Year Ending 31 March 2025 (cont.)

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), the Charities and Trustee Investment (Scotland) Act 2005, regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and tax legislation. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents and evaluating advice received from internal/external advisors.

Independent Auditor's Report to the Members and Directors of Scottish Ballet: Year Ending 31 March 2025 (cont.)

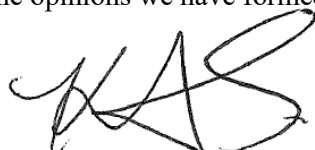
The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to GDPR. We performed audit procedures to inquire of management whether the charitable company is in compliance with these law and regulations and inspected correspondence with regulatory authorities.

The audit engagement team identified management override of controls and income recognition as the areas where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgments and estimates and using data analytics to select the riskiest journals for testing. In relation to income recognition we checked cut-off of voluntary income by agreeing a sample of income immediately before and after the year and confirming to supporting documentation that it was recognised in the correct period. We confirmed the existence of Box Office income by agreeing to third party reports from theatres and checking a sample of cash receipts to bank.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made exclusively to the members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charity's trustees, as a body, in accordance with section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended). Our audit work has been undertaken so that we might state to the members and the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity, its members as a body, and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Kelly Adams (Senior Statutory Auditor)
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor
Chartered Accountants
Third Floor
2 Semple Street
Edinburgh
EH3 8BL

Date: 16 September 2025

RSM UK Audit LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Statement of Financial Activities (including Income and Expenditure Account): Year Ending 31 March 2025

	Note	Unrestricted funds General £	Designated £	Restricted funds £	2025 Total £	2024 Total £
Income and endowments						
Grants, donations and legacies	5	4,811,180	525,000	1,028,289	6,364,469	5,504,614
Charitable activities	6	3,420,536	-	61,786	3,482,322	2,798,973
Income from other trading activities	7	456,539	-	211,111	667,650	443,431
Investments		15,918	-	-	15,918	8,586
Other income	8	460,321	-	-	460,321	20,011
Total income and endowments		<u>9,164,494</u>	<u>525,000</u>	<u>1,301,186</u>	<u>10,990,680</u>	<u>8,775,615</u>
Expenditure						
Raising funds	9	(510,651)	-	(34,814)	(545,465)	(613,836)
Charitable activities	10	(9,309,167)	(340,000)	(1,066,023)	(10,715,190)	(10,158,942)
Total expenditure		<u>(9,819,818)</u>	<u>(340,000)</u>	<u>(1,100,837)</u>	<u>(11,260,655)</u>	<u>(10,772,778)</u>
Net (expenditure)/income before tax, theatre tax relief and transfers		(655,324)	185,000	200,349	(269,975)	(1,997,163)
Theatre tax relief		717,721	-	-	717,721	1,227,162
Corporation Tax payable on Audio Visual Expenditure Credits		(89,550)	-	-	(89,550)	-
Net (expenditure)/income		<u>(27,153)</u>	<u>185,000</u>	<u>200,349</u>	<u>358,196</u>	<u>(770,001)</u>
Transfers between funds	27, 28,29	187,476	(187,476)	-	-	-
Net movement in funds	13	<u>160,323</u>	<u>(2,476)</u>	<u>200,349</u>	<u>358,196</u>	<u>(770,001)</u>
Reconciliation of funds						
Total funds brought forward	27, 28,29	<u>(2,566,408)</u>	<u>8,333,845</u>	<u>499,919</u>	<u>6,267,356</u>	<u>7,037,357</u>
Total funds carried forward	27, 28,29	<u>(2,406,085)</u>	<u>8,331,369</u>	<u>700,268</u>	<u>6,625,552</u>	<u>6,267,356</u>

All of the activities of the company are classed as continuing.

The notes on pages 34 to 48 form part of these financial statements

Balance Sheet: At 31 March 2025

	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	17	8,057,799	8,231,140
Current assets			
Stocks		67,776	38,134
Debtors	18	1,669,981	1,610,213
Cash at bank	19	587,178	325,681
		<u>2,324,935</u>	<u>1,974,028</u>
Current liabilities: Amounts falling due within one year			
Creditors	20	(1,140,073)	(1,163,965)
		<u>1,184,862</u>	<u>810,063</u>
Net current assets			
Creditors: Amounts falling due after more than one year			
Creditors	21	(2,617,109)	(2,773,847)
		<u>6,625,552</u>	<u>6,267,356</u>
Net assets			
Reserves			
Restricted funds	27	700,268	499,919
Designated funds	28	8,331,369	8,333,845
Income and expenditure account	29	(2,406,085)	(2,566,408)
		<u>6,625,552</u>	<u>6,267,356</u>

The financial statements were authorised for issue and approved by the directors on 10 September 2025 and are signed on their behalf by:


Jim Pettigrew
Chair

Company No: SC065497

The notes on pages 34 to 48 form part of these financial statements

Cash Flow Statement: Year Ending 31 March 2025

	Note	2025 £	2024 £
Cash flows from operating activities			
Net cash generated from / (used in) operating activities	31	747,828	(215,525)
Cash flows from investing activities			
Interest receivable		15,918	8,586
Proceeds from sale of fixed assets		230	1,500
Payment to acquire tangible fixed assets		(161,264)	(83,641)
Net cash used in investing activities		(145,116)	(73,555)
Cash flows from financing activities			
Repayment of loan		(311,140)	-
Loan Interest paid		(30,075)	-
Net cash (used in) financing activities		(341,215)	-
Increase / (Decrease) in cash in the year		261,497	(289,080)
Cash and cash equivalents at 1 April 2024	19	325,681	614,761
Cash and cash equivalents at 31 March 2025	19	587,178	325,681

The notes on pages 34 to 48 form part of these financial statements

Notes to the Financial Statements: Year Ending 31 March 2025

1. General information

These financial statements are presented in pounds sterling (GBP) as that is the currency in which the company's transactions are denominated. They comprise the financial statements of the company.

The principal activity of Scottish Ballet is to produce and present ballet throughout the world and to assist educational development in Scotland through the provision of dance in education and vocational dance training.

Scottish Ballet is a private company limited by guarantee incorporated in the United Kingdom and registered in Scotland. It is recognised as a charity for tax purposes by HMRC and is registered with the Office of the Scottish Charity Regulator (OSCR) under charity number SC008037. Scottish Ballet meets the definition of a public benefit entity under FRS102. In the event of the winding up of the company, a member is liable to contribute a sum not exceeding £1. Details of the registered office and company registration number can be found on the company information page of these financial statements.

2. Statement of compliance

The financial statements are prepared in accordance with United Kingdom Accounting Standards including Financial Reporting Standard 102, "The Financial Reporting Standard applicable in the UK and Republic of Ireland", the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)", the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

3. Principal Accounting Policies

The principal accounting policies applied in the preparation of these financial statements are noted below. These policies have been applied consistently to all the years presented, in dealing with items which are considered material in relation to the company's financial statements unless otherwise stated.

Basis of accounting

The financial statements are prepared under the historical cost convention.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires directors to exercise their judgement in the process of applying the accounting policies (see Note 4).

Going concern

The financial statements have been prepared on a going concern basis. The validity of the going concern basis depends on the ability of the company to operate within available funding, for the foreseeable future (which is defined as at least 12 months after the date of signing these financial statements).

The company relies substantially upon funding by public grants and donations from other sources for its current and future commitments. Based on confirmed grant awards and other income and expenditure expectations for 2025/26 and subsequent years, the directors are satisfied that the company can meet its liabilities as they fall due for the foreseeable future.

The ongoing experience of audience numbers has been thoroughly considered in the future planning processes and the company has responded by further scrutinising income, cost and cashflow expectations accordingly. Cashflow for the foreseeable future has been reviewed and remains positive, thus the Directors are satisfied that there are no material uncertainties in relation to going concern.

From this analysis, the Directors consider it appropriate to prepare the financial statements on a going concern basis.

Notes to the Financial Statements: Year Ending 31 March 2025

3. Principal Accounting Policies (cont.)

Income recognition

All income is included in the Statement of Financial Activities when the company is entitled to the income, it is probable that the income will be received, and the amount can be measured reliably. The following specific policies are applied to particular categories of income:

- Grants, donations and legacy income is received by way of grants, donations, legacies, sponsorship and gifts and is included in full in the Statement of Financial Activities when the company becomes entitled to the funds, it is probable that the income will be received, and the amount can be measured reliably.
- Income from charitable activities is accounted for when earned and includes box office income.
- Investment income is recognised when receivable and the amount can be measured reliably by the company; this is normally upon notification of the interest paid or payable by the bank.
- Where donors specify that grants, donations or legacies must be used in future accounting periods, the income is deferred until those periods. When donors impose conditions that have to be fulfilled before the charitable company become entitled to the income, this income is deferred until the conditions have been met.

Government grants

Government grants are recognised when the company is entitled to the grant, it is probable that the income will be received, and the amount can be measured reliably.

Gifts in kind

Gifts in kind, such as goods or services provided pro bono, are valued at appropriate market rates and are credited to the Statement of Financial Activities in the year in which they are received. Where the gift relates to operational expenditure, an equivalent expenditure is charged to the Statement of Financial Activities within the same year.

Expenditure recognition

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates:

- Raising funds costs comprise the costs associated with attracting voluntary income.
- Charitable expenditure comprises those costs incurred by the company in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Governance costs include those costs associated with meeting the constitutional and statutory requirements of the company and include the audit fees and costs linked to the strategic management of the company.
- Support costs are allocated between the expenditure categories of the Statement of Financial Activities on a 'staff time' and 'use of resources' basis.

Pensions Costs

Defined Contribution Scheme

The pension costs charged to the Statement of Financial Activities represent the amount of the contributions payable to the Schemes in respect of the accounting period.

Foreign currencies

Transactions in foreign currencies are translated at the exchange rate ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. All exchange differences arising are dealt with through the Statement of Financial Activities.

Taxation

The company is a charity and is recognised as such by HM Revenue and Customs for taxation purposes. As a result, there is no liability to taxation on any of its income.

Theatre tax relief and Audio-visual Expenditure Credits (AVEC) tax relief are credited to the Statement of Financial Activities based on productions undertaken in the year, which meet the criteria for relief.

Notes to the Financial Statements: Year Ending 31 March 2025

3. Principal Accounting Policies (cont.)

Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalised at cost.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset at the following rates:

Long Lease Property & Buildings	2% straight line
Office adaptations & equipment (to Mar 24)	20% straight line
Office adaptations & equipment (from Apr 24)	10% straight line
Vehicles	25% straight line
IT Equipment & Software	25% straight line
Musical instruments	10% straight line

The change in Depreciation calculated on Office Adaptations & Equipment more closely reflects the useful economic life of these assets.

Stocks

Stock consists of dancers' shoes and merchandising items for sale and is stated at the lower of cost and net realisable value. The net realisable value of shoe stock is based on the future service potential provided by the items of stock.

Financial instruments

The company only enters into basic financial instrument transactions that result in the recognition of financial assets and liabilities such as trade and other debtors and creditors and concessionary loans. Debt instruments are measured at amortised cost. Debt instruments that are payable or receivable within one year are measured, initially and subsequently, at the undiscounted amount of the cash expected to be paid or received. Concessionary loans are initially measured at the amount received, with the carrying amount adjusted in subsequent years to reflect the repayments, any accrued interest and impairment.

Financial assets that are measured at cost and amortised cost are assessed at the end of each reporting period for objective evidence of impairment. If objective evidence of impairment is found, an impairment loss is recognised in the Statement of Financial Activities.

Debtors

Short term debtors are measured at transaction price, less any impairment.

Expenditure in respect of future productions

Costs incurred prior to 31 March for performances taking place after that date, are carried forward only to the extent that these are recoverable through income from venues attended and grants from the Scottish Government and other bodies.

Cash and cash equivalents

Cash at bank includes cash and short term highly liquid investments with a short maturity of twelve months or less from the date of acquisition or opening of the deposit or similar account.

Creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including loans, are measured initially at cost, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

Notes to the Financial Statements: Year Ending 31 March 2025

3. Principal Accounting Policies (cont.)

Fund accounting

Restricted funds are to be used for specified purposes laid down by the donor. Expenditure for those purposes is charged to the fund.

Unrestricted funds are donations and other income sources received or generated in the furtherance of the general objectives of the company.

Designated funds are unrestricted funds, which have been earmarked for specific purposes by the directors.

Operating lease agreements

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against income on a straight-line basis over the period of the lease.

4. Judgements in applying policies and key sources of estimation uncertainty

In preparing the financial statements, management is required to make estimates and assumptions which affect reported results, the financial position and disclosure of contingencies. Use of available information and application of judgement are inherent in the formation of the estimates, together with past experience and expectations of future events that are believed to be reasonable under the circumstances. Actual results in the future could differ from such estimates.

The directors are satisfied that the accounting policies are appropriate and applied consistently. Key sources of estimation have been applied to the depreciation rates used which have been deemed to be appropriate for the class of asset.

5. Grants, donations and legacies

	Unrestricted £	Restricted £	2025 £	2024 £
Scottish Government core funding	4,503,000	120,000	4,623,000	4,419,000
Donations (including gifts in kind)	833,180	908,289	1,741,469	1,085,614
	<u>5,336,180</u>	<u>1,028,289</u>	<u>6,364,469</u>	<u>5,504,614</u>

6. Charitable activities

Box office, touring and productions	3,181,605	-	3,181,605	2,563,039
Friends Membership Scheme	51,674	-	51,674	47,634
Engagement	187,257	61,786	249,043	188,300
	<u>3,420,536</u>	<u>61,786</u>	<u>3,482,322</u>	<u>2,798,973</u>

7. Income from other trading activities

Partnerships	215,943	147,390	363,333	356,303
Fundraising Gala	88,032	63,721	151,753	-
Other (Programmes, Merchandise, Hires)	152,564	-	152,564	87,128
	<u>456,539</u>	<u>211,111</u>	<u>667,650</u>	<u>443,431</u>

Notes to the Financial Statements: Year Ending 31 March 2025

8. Other income

	Unrestricted £	Restricted £	2025 £	2024 £
Audio-Visual Expenditure Credits (AVEC)	358,191	-	358,191	-
Gain on disposal of fixed assets	230	-	230	1,500
Other	101,900	-	101,900	18,511
	<u>460,321</u>	<u>-</u>	<u>460,321</u>	<u>20,011</u>

9. Expenditure on raising funds

Advancement resources	456,775	34,814	491,589	544,515
Cost of goods	53,876	-	53,876	69,321
	<u>510,651</u>	<u>34,814</u>	<u>545,465</u>	<u>613,836</u>

10. Charitable activities

Box office, touring and productions	7,477,649	704,511	8,182,160	8,270,537
Engagement	562,348	339,512	901,860	847,022
Support Costs (Note 11)	1,609,170	22,000	1,631,170	1,041,383
	<u>9,649,167</u>	<u>1,066,023</u>	<u>10,715,190</u>	<u>10,158,942</u>

11. Support costs

	Box office, touring and productions £	Engagement £	2025 Total £	2024 Total £	Basis of Apportionment
Staff costs	701,296	88,635	789,931	636,319	Staff time
Other costs	702,258	73,778	776,036	355,023	Expenditure
Governance costs (Note 12)	59,004	6,199	65,203	50,041	Expenditure
	<u>1,462,558</u>	<u>168,612</u>	<u>1,631,170</u>	<u>1,041,383</u>	

12. Governance costs

	2025 £	2024 £
Health and safety	2,394	4,007
Audit fees	25,570	24,930
Other professional fees	37,239	21,104
	<u>65,203</u>	<u>50,041</u>

Notes to the Financial Statements: Year Ending 31 March 2025

13. Net movement in funds	2025 £	2024 £
Net movement in funds are stated after charging/(crediting):		
Depreciation	334,606	345,606
Auditor's remuneration		
Audit fees	20,950	19,950
Operating leases	17,349	9,233
Gain on disposal of fixed assets	(230)	(1,500)
Interest receivable	(15,918)	(8,586)
Cost of stock	67,485	66,586
	<u> </u>	<u> </u>
14. Employees	2025 No	2024 No
The average number of staff employed by the company during the financial year amounted to:	113	112
	<u> </u>	<u> </u>
The average full-time equivalent staff during the financial year amounted to:	106	104
	<u> </u>	<u> </u>
	£	£
The aggregate payroll costs of the above were:		
Wages and salaries	4,334,175	4,215,972
Social security costs	427,152	411,054
Other pension costs	298,702	291,293
	<u> </u>	<u> </u>
	5,060,029	4,918,319
	<u> </u>	<u> </u>
15. Directors and employees' emoluments	2025 No.	2024 No.
The number of employees whose emoluments amounted to over £60,000 in the year, including royalty payments, was as follows:		
£60,001 - £70,000	3	2
£70,001 - £80,000	3	4
£80,001 - £90,000	1	-
£100,001 - £110,000	-	1
£110,001 - £120,000	1	-
£130,001 - £140,000	-	1
£140,001 - £150,000	1	-
	<u> </u>	<u> </u>
The number of employees with emoluments in excess of £60,000 with retirement benefits accruing in a money purchase scheme was:	9	8
	<u> </u>	<u> </u>
	£	£
The employer's pension contributions in respect of the above employees amounted to:	64,633	57,779
	<u> </u>	<u> </u>

Notes to the Financial Statements: Year Ending 31 March 2025

16. Directors and key management personnel

	2025 £	2024 £
Remuneration in respect of directors was as follows:		
Emoluments receivable	230,482	216,326
Royalty payments	29,651	30,124
Employers NIC	28,524	25,170
Pension contributions to a defined contribution scheme	19,573	18,280
	<u>308,230</u>	<u>289,900</u>

Key management personnel are considered to be Christopher Hampson (Chief Executive Officer/Artistic Director) and Steven Roth (Executive Director). The above emoluments represent payments made for services from the Chief Executive Officer/ Artistic Director and the Executive Director.

The amounts paid to the highest paid director were as follows:

Emoluments receivable	120,140	108,675
Royalty Payments	29,651	30,124
Employers NIC	17,554	13,109
Pension contributions to a defined contribution scheme	9,245	8,903
	<u>176,590</u>	<u>160,811</u>

The other Trustee Directors of Scottish Ballet are non-executive and are not remunerated.

During the year 7 directors were reimbursed for Accommodation, travel and subsistence expenses totalling £53,625 (2024: 5 directors, £33,264); 6 non-executive directors amounting to £2,089 (2024: 3 directors, £696); and 2 executive directors amounting to £51,536 (2024: 2 directors, £32,567). Executive Director expenses include travel expenses incurred in the course of the company's national and international tours.

Notes to the Financial Statements: Year Ending 31 March 2025

17. Tangible fixed assets

	Long leasehold property	Office Adaptations, vehicles & equipment	Musical instruments	Total
	£	£	£	£
Cost				
At 1 April 2024	11,373,783	1,574,881	51,233	12,999,897
Additions	-	128,141	33,124	161,265
Disposals	-	(37,945)	-	(37,945)
At 31 March 2025	11,373,783	1,665,077	84,357	13,123,217
Depreciation				
At 1 April 2024	3,324,936	1,394,210	49,611	4,768,757
Charge for the year	227,475	102,899	4,232	334,606
Disposals	-	(37,945)	-	(37,945)
At 31 March 2025	3,552,411	1,459,164	53,843	5,065,418
Net book value				
At 31 March 2025	7,821,372	205,913	30,514	8,057,799
At 31 March 2024	8,048,847	180,671	1,622	8,231,140

All tangible fixed assets are used for charitable purposes.

18. Debtors

	2025 £	2024 £
Trade debtors	56,054	54,381
Other debtors		
Expenditure in respect of future productions	286,482	258,152
Sundry debtors	107,290	22,516
VAT & FEU	58,338	-
Theatre tax relief	717,721	1,174,823
Audio-visual tax relief	268,641	-
Prepayments	139,632	26,702
Accrued income	35,823	73,639
	1,669,981	1,610,213

19. Cash and cash equivalents

	2025 £	2024 £
Balances held in current accounts	77,756	111,462
Balances held in deposit accounts	509,422	214,219
	587,178	325,681

Notes to the Financial Statements: Year Ending 31 March 2025

	2025 £	2024 £
20. Creditors: Amounts falling due within one year		
Trade creditors	393,461	305,072
Other taxation and social security	116,955	102,395
Other creditors	646	41,454
VAT	-	128,655
Accruals	223,122	180,374
Income Received in Advance	244,151	89,875
Deferred income	5,000	5,000
Scottish Government loan	156,738	311,140
	<u>1,140,073</u>	<u>1,163,965</u>

Deferred income of £5,000 (2024: £5,000) relates to monies to which the company is not yet entitled at the year end. The deferred income is released to the SOFA when all entitlement criteria has been met, usually in the subsequent financial year.

	2025 £	2024 £
Deferred income		
At 1 April 2024	5,000	5,000
	<u>5,000</u>	<u>5,000</u>
At 31 March 2025		

The Scottish Government (principal) and The Royal Bank of Scotland (secondary) hold floating charges over the assets of the company.

	2025 £	2024 £
21. Creditors: Amounts falling due after more than one year		
Scottish Government loan	<u>2,617,109</u>	<u>2,773,847</u>

The Scottish Government loan has the following repayment schedule:

Due within one year	156,738	311,140
Due within one to two years	157,521	156,738
Due within two to five years	477,306	474,931
Due in more than five years	1,982,282	2,142,178
	<u>2,773,847</u>	<u>3,084,987</u>

A £4m loan was received on 31 March 2017 and is repayable over 25 years. The interest rate applied to the loan is 0.5%. The loan was provided by the Scottish Government to support the buy-out of the company's obligations under a long-standing defined benefit Pension Scheme.

Notes to the Financial Statements:
Year Ending 31 March 2025

22. Related party transactions

One trustee director of Scottish Ballet is one of five trustees of Scottish Ballet Endowment Fund (SBEF), as required under the constitution of SBEF. In the event of any matters relating to SBEF being discussed at Scottish Ballet board or committee meetings, a potential conflict of interest is declared, and they are recused from such discussions. Where chairing such a meeting, the chair is passed to a committee member unrelated to SBEF.

£200,000 was transferred to SBEF during the year to reflect the desired intentions of a substantial (unrestricted) donation, to support the long-term resilience of Scottish Ballet.

Donations without conditions to Scottish Ballet from trustee directors during the year totalled £31,484 (2024: £29,543).

There were no other related party transactions other than the remuneration and reimbursement of expenses to the board of directors, as disclosed in Note 16.

23. Leasing commitments

At 31 March 2025 the company had future commitments under non-cancellable operating leases as set out below:

	2025 £	2024 £
Operating leases which expire:		
Not later than one year	15,535	15,894
Later than one year and not later than five years	8,537	22,364
	<u>24,072</u>	<u>38,258</u>

The company has entered into a 99-year lease for the land at Tramway and 99-year occupational lease, expiring on 12th August 2106. Both leases are with Glasgow City Council and the annual rental charge for each is £1.

24. Capital commitments

There were no capital commitments at 31 March 2025.

25. Pensions

Defined Contribution Scheme

The company operates a defined contribution scheme for dancers. The assets of the Scheme are held separately from those of the company in an independently administered fund. Pension contributions payable by the company to the fund during the year amounted to £69,928 (2024: £74,204).

The company operates a second defined contribution scheme for the benefit of staff. The assets of the Scheme are held separately from those of the company in an independently administered fund. Pension contributions payable by the company to the fund during the year amounted to £227,940 (2024: £214,848).

26. Contingent liabilities

There were no contingent liabilities at 31 March 2025 (2024: £nil).

Notes to the Financial Statements: Year Ending 31 March 2025

27. Restricted funds – Movements in the year

	At 1 April 2024 £	Income and endowments £	Expenditure £	Transfers £	At 31 March 2025 £
Artistic					
Production Grants – Scottish Gov	-	120,000	(120,000)	-	-
UK Productions	71,882	126,965	(198,847)	-	-
Digital Productions	41,775	1,000	(5,151)	-	37,624
5 in 5 Campaign	180,276	169,328	-	-	349,604
Next Generation Campaign	35,625	346,329	(326,329)	-	55,625
International productions	37,623	-	-	-	37,623
Music & Orchestra	-	102,000	(43,814)	-	58,186
Engagement					
Engagement Programmes	10,000	21,700	(11,200)	-	20,500
Dance Health Programmes	74,354	267,839	(226,087)	-	116,106
Healing Arts Scotland Campaign	3,199	65,455	(68,654)	-	-
Associates Programme	-	33,570	(33,570)	-	-
Operational					
Recruitment Support	-	20,000	(20,000)	-	-
Performance Medicine support	-	2,000	(2,000)	-	-
Apprenticeship programme	-	25,000	-	-	25,000
Sustainability Initiatives	37,430	-	(37,430)	-	-
EDI Initiatives	7,755	-	(7,755)	-	-
	<u>499,919</u>	<u>1,301,186</u>	<u>(1,100,837)</u>	<u>-</u>	<u>700,268</u>

Productions restricted reserves relate to funding received towards specific future productions and projects. Funds largely relate to donations from Trusts, major donors and appeals. Future productions include Ballet 5 of our ‘five in five’ campaign, support for touring outside of the main Scottish venues, support for producing SB in New York and for the development of further digital works. Music & Orchestra development has also been specifically supported.

Engagement Activities restricted reserves relate to funding received towards specific Youth and Dance Health projects, our dance programme for people living with Parkinsons, dementia, multiple sclerosis, and Social Prescribing support. The balance held in reserves reflects funding received, not expended in the year.

Associates Programme restricted reserve relates to funding received towards specific bursaries to support young aspiring dancers take part in this programme. These funds were all spent during the year.

Notes to the Financial Statements: Year Ending 31 March 2025

28. Designated Funds – Movements in the year

		At 1 April 2024 £	Income and endowments £	Expenditure £	Transfers £	At 31 March 2025 £
Tramway Capital Reserve	i)	8,048,845	-	-	(227,476)	7,821,369
Future production Reserve	ii)	-	265,000	-	-	265,000
Major Campaign Designation	iii)		60,000	(15,000)	-	45,000
Digital Production Initiative	iv)	35,000	-	(35,000)	-	-
Media Rights Reserve	v)	50,000	-	(50,000)	-	-
Endowment Designation	vi)	-	200,000	(200,000)	-	-
Building Refurbishment Reserve	vii)	200,000	-	(40,000)	40,000	200,000
		<u>8,333,845</u>	<u>525,000</u>	<u>(340,000)</u>	<u>(187,476)</u>	<u>8,331,369</u>

- i) Following the completion of the Tramway project in 2009 all funds raised to cover the project cost were consolidated into the Tramway Capital Reserve. An amount of £227,476 (2024: £227,476) was transferred from this fund to unrestricted reserves in the year to match against the depreciation charge in respect of SBHQ at Tramway.
- ii) Future Production Reserve designation represents funds to be matched against spend on a new full-length concept, intended for 2027/28.
- iii) Major Campaign designation aims to reflect the desired intention of an anonymous donation.
- iv) The Digital Production Initiative Reserve represents funds spent on establishing future digital production concepts and to seize potential future opportunities to promote Scottish Ballet across digital platforms. Scottish Ballet has now incorporated digital production into the annual expenditure forecast as part of our core strategic activities.
- v) Media Rights agreements with dancers has been utilised during 2024/25. Future rights will be incorporated into the annual expenditure forecast, as part of our core strategic activities.
- vi) The Endowment designation reflects the desired intention of an anonymous donation.
- vii) The Building Refurbishment Reserve has been established to cover future major repairs and replacement relating to our HQ at Tramway, in particular the structure and roof, as it approaches its 20th anniversary. It is anticipated that a comprehensive replacement review of the structure and its components will be undertaken over the next 5 years.

Notes to the Financial Statements: Year Ending 31 March 2025

29. Unrestricted Funds - Movement in the year

	General Unrestricted funds £	Pension Unrestricted funds £	Total Unrestricted funds £
Income and endowments	9,164,494	-	9,164,494
Expenditure	(9,819,818)	-	(9,819,818)
Theatre Tax Relief	717,721	-	717,721
Corporation Tax payable on Audio Visual Expenditure Credits	(89,550)	-	(89,550)
	(27,153)	-	(27,153)
Transfers:			
Release from Tramway capital reserve	227,476	-	227,476
Transfer to Building Refurbishment Reserve	(40,000)	-	(40,000)
Release from Pension Unrestricted Reserve	(311,140)	311,140	-
	(150,817)	311,140	160,323
At 1 April 2024	518,579	(3,084,987)	(2,566,408)
At 31 March 2025	367,762	(2,773,847)	(2,406,085)

30. Analysis of net assets between funds

	General unrestricted funds £	Designated funds £	Restricted Funds £	At 31 March 2025 £	At 31 March 2024 £
Tangible fixed assets	236,429	7,821,369	-	8,057,798	8,231,140
Cash and cash equivalents	(305,007)	510,000	382,185	587,178	325,681
Other net current assets	279,602	-	318,083	597,685	484,382
Long term liabilities	(2,617,109)	-	-	(2,617,109)	(2,773,847)
	(2,406,085)	8,331,369	700,268	6,625,552	6,267,356

Notes to the Financial Statements: Year Ending 31 March 2025

31. Notes to cash flow statement

	2025 £	2024 £
Reconciliation of net income/(expenditure) to net cash provided by operating activities		
Net income / (expenditure)	358,196	(770,001)
Interest receivable	(15,918)	(8,586)
Loan Interest paid	30,074	-
Depreciation	334,606	345,606
(Gain) on disposal	(230)	(1,500)
(Increase)/Decrease in stocks	(29,642)	7,926
(Increase)/Decrease in debtors	(59,768)	10,312
Increase in creditors	130,510	200,718
Net cash generated from / (used in) operating activities	<u>747,828</u>	<u>(215,525)</u>

32. Analysis of changes in net debt

	At 1 April 2024 £	Cashflow £	Other non-cash changes £	At 31 March 2025 £
Cash and Cash equivalents				
Cash	325,681	261,497	-	587,178
Borrowings				
Debt due within one year	(311,140)	311,140	(156,738)	(156,738)
Debt due after one year	(2,773,847)	-	156,738	(2,617,109)
	<u>(3,084,987)</u>	<u>311,140</u>	<u>-</u>	<u>(2,773,847)</u>
Total	<u>(2,759,306)</u>	<u>572,637</u>	<u>-</u>	<u>(2,186,669)</u>

Notes to the Financial Statements: Year Ending 31 March 2025

33. Comparative Statement of Financial Activities (including Income and Expenditure Account) Year Ending 31 March 2024

	Unrestricted funds		Restricted funds	2024 Total
	General £	Designated £	£	£
Income and endowments				
Grants, donations and legacies	4,678,831	-	825,783	5,504,614
Charitable activities	2,798,973	-	-	2,798,973
Income from other trading activities	243,389	-	200,042	443,431
Investments	8,586	-	-	8,586
Other income	20,011	-	-	20,011
Total income and endowments	<u>7,749,790</u>	<u>-</u>	<u>1,025,825</u>	<u>8,775,615</u>
Expenditure				
Raising funds	(579,022)	-	(34,814)	(613,836)
Charitable activities	(8,971,575)	(324,765)	(862,602)	(10,158,942)
Total expenditure	<u>(9,550,597)</u>	<u>(324,765)</u>	<u>(897,416)</u>	<u>(10,772,778)</u>
Net (expenditure) / income before theatre tax relief and transfers	(1,800,807)	(324,765)	128,409	(1,997,163)
Theatre tax relief	<u>1,227,162</u>	<u>-</u>	<u>-</u>	<u>1,227,162</u>
Net (expenditure) / income	(573,645)	(324,765)	128,409	(770,001)
Transfers between funds	<u>187,476</u>	<u>(187,476)</u>	<u>-</u>	<u>-</u>
Net movement in funds	<u>(386,169)</u>	<u>(512,241)</u>	<u>128,409</u>	<u>(770,001)</u>