

The background of the cover is a photograph of a grassy field with wind turbines in the distance under a clear blue sky. Two large, black, three-dimensional L-shaped structures are positioned on either side of the title text.

ANNUAL REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2023

Company Number: SC234270

Charity Number: SC033377

(a company limited by guarantee)

CONTENTS

1-2

CHAIR'S STATEMENT

3-25

DIRECTORS' REPORT
(INCORPORATING THE STRATEGIC REPORT)

26-28

INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS AND DIRECTORS

29

CONSOLIDATED STATEMENT
OF FINANCIAL ACTIVITIES

30

COMPANY STATEMENT
OF FINANCIAL ACTIVITIES

31

CONSOLIDATED BALANCE SHEET

32

COMPANY BALANCE SHEET

33

CONSOLIDATED STATEMENT
OF CASH FLOWS

34

COMPANY STATEMENT OF CASH FLOWS

35-67

NOTES TO THE FINANCIAL STATEMENTS

CHAIR'S STATEMENT

For the year ended 31 March 2023

In my first year as Chair of National Theatre of Scotland, it is my pleasure to be writing the Chair's Statement for the company for the year ended 31 March 2023. It is both a comfort and a joy to have inherited from my predecessor Seona Reid, a company that has navigated a path through the pandemic to emerge reinvigorated and steadfast to the spirit of adventure that drives the pioneering theatre without walls model.

2022/23 was a year of reimagination and recalibration. I was appointed in October 2022 as we put the finishing touches to our Strategic Framework for the future, built on meaningful dialogue with the sector, stakeholders, audiences and communities. Against the backdrop of political and economic instability and uncertainty, the new Strategic Framework and emerging business plan give us sharpened priorities and a resilient, adaptable base from which to make bold choices, create extraordinary theatre and return to full flight.

It is so heartwarming to see audiences beginning to return to live theatre in an incredibly busy and productive year for National Theatre of Scotland, with a strong presence on stage, in schools, in communities and online.

In April, we staged the world premiere of *Orphans*, a new musical adaption of the cult film by Peter Mullan. We previewed in Greenock, opening at the Clyde Auditorium in Glasgow, touring to Edinburgh and Inverness, and went on to win Best Technical Production at the Critics' Awards for Theatre in Scotland 2022.

We returned to the Edinburgh Festivals this year with three productions. At the Edinburgh International Festival (EIF), we presented *Burn*, a co-production between National Theatre of Scotland, New York City's The Joyce Theater and EIF. This was a new work from Scottish actor and author Alan Cumming, featuring Robert Burns' own words, the Olivier award-winning choreographer Steven Hoggett, and the music of Anna Meredith.

It went on to tour Perth, Aberdeen, Glasgow, Inverness and New York, playing to over 25,000 people.

Our second work at the EIF was a visceral ensemble production of Liz Lochhead's award-winning adaptation of *Medea* directed by the late, great Michael Boyd, garnering a host of 5-star reviews and with the hugely talented Adura Onashile in the title role.

We returned to the Edinburgh Festival Fringe with Uma Nada-Rajah's new play *Exodus* at the Traverse Theatre – a bold, timely, thought-provoking, satirical work which went on to tour across Scotland.

This year, we made the commitment to run all of our productions to the Green Book intermediate sustainability standard, meaning over 75% of materials used in our productions had a previous life, and impressively, this was achieved for all three of our festival productions. We are proud of our ongoing work in this important area and to be committed to this level of environmental sustainability..

Our "without walls" model takes us to a wide range of places to create projects with, by and for the people of Scotland. Our promise to ensure all voices are heard and all stories told was manifest in our expanded community programme this year in two projects, *Fly the Flag* and *Bank of Springburn*. *Fly the Flag*, with lead artist Saffy Setohy, explored our right to protest with young people from St Theresa's Primary School. *Bank of Springburn*, with lead artist Kevin P Gilday, brought poetry and performance to the heart of Springburn and gave voice to the impact of the cost-of-living crisis.

Like Flying, an extraordinary production co-created and performed by secondary school pupils, was another highlight of our community programme. Lead artist Nic Green joined forces with All or Nothing Aerial Dance Theatre to create a breathtaking performance that inspired a new generation of creative minds and literally allowed young people to fly.

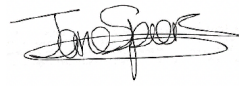
This year we added the iconic *Black Watch* to our groundbreaking Education Portal which was developed in direct response to the needs of Scotland's teachers, as we continue to expand the provision of free, specially designed resources for children and young people.

It is a huge privilege for me to lead the National Theatre of Scotland Board. I would like to thank the many people who play such a part in our success. These include my fellow trustees, both current and previous, for working so closely together to shape our direction and for giving your time and skills so freely. We are very fortunate to be so well supported by an exceptional Chief Executive and Artistic Director in Jackie Wylie and her talented team.

Thank you too to our benefactors for your remarkable generosity and for your belief in us.

The ongoing Scottish Government recognition and investment in our work and commitment to core funding gives us the foundations from which to continue to grow our income and deliver our ambitious plans.

In our seventeenth year, and my first year as Chair, I would like to acknowledge the support and goodwill of the wider theatre sector who fought so hard for our national theatre and who kept us all connected through the pandemic. Going forward, our collective, resilient spirit and sense of family will be vital as we continue to rebuild. I look forward to our creative collaborations, to exciting commissions and to building new audiences together. With much more to come at National Theatre of Scotland, we will continue to deepen our commitment to inclusion and representation, broaden our connections with the theatre community and work on our creative vision together. I feel very fortunate and excited to be on the onward journey with you.



Jane Spiers
Chair

02 November 2023



DIRECTORS' REPORT (INCORPORATING THE STRATEGIC REPORT)

For the year ended 31 March 2023

The National Theatre of Scotland (NTS) directors have pleasure in presenting the Directors' Report (incorporating the Strategic Report) for the year ended 31 March 2023. The financial statements have been prepared in accordance with the accounting policies set out in note 2 to the financial statements, and comply with the Company's memorandum and articles of association, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended), the Companies Act 2006 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102).

Principal activity

The principal activities of the National Theatre of Scotland and the National Theatre of Scotland Productions Limited during the year continued to be the commissioning, development, production and promotion of theatrical works and performances. The principal activity of The Strange Case of J&H Limited is the development and production of a feature film (with hybrid theatre elements) entitled 'The Strange Case of Dr Jekyll and Mr Hyde'.

Objectives and Activities

National Theatre of Scotland is dedicated to playing the great stages, arts centres, village halls, schools and site-specific locations of Scotland, the UK and internationally. As well as creating ground-breaking productions and working with the most talented theatre-makers, National Theatre of Scotland produces significant community engagement projects, innovates digitally and works constantly to develop new talent. Central to this is finding pioneering ways to reach current and new audiences and to encourage people's full participation in the Company's work. With no performance building of its own, the Company works with existing and new venues and companies to create and tour theatre of the highest quality. Founded in 2006, the Company has, in its short life, become a globally significant theatrical player, with an extensive repertoire of award-winning work.

National Theatre of Scotland is core funded by the Scottish Government.



Exodus. Photography by Tim Morozzo.

A THEATRE WITHOUT WALLS

We take our work to wherever audiences are to be found. We showcase Scottish culture at home and around the world, telling stories in ways never seen before.

A THEATRE FOR EVERYONE

We aim to break down the walls that prevent people from engaging with our work, whether economic, cultural or physical.

A CREATIVE CATALYST FOR THE THEATRE SECTOR IN SCOTLAND

We produce joined-up talent development plans with partners across Scotland, seeking to nurture theatre makers at all stages of their careers and reflect the diversity of contemporary Scotland.



Orphans. Photography by Mihaela Bodlovic.

WE ARE...

... on the ferry and in the local pub. In the forests and tower blocks. In submarines and swimming pools. On the biggest stages and in the smallest community halls.

MISSION

To make exceptional, audacious, collaborative theatre that represents the complexity of modern Scotland, and to take that theatre to our communities and to the world.

VISION

To be a 21st century theatre without walls for everyone, one that puts Scotland on the world stage and places culture at the heart of society.

Our activities are aligned and aims, and objectives set to deliver against our Company's mission, "to promote and assist in the advancement of education in Scotland by encouraging, fostering and developing interest, knowledge, understanding, appreciation and participation in, the arts of drama, acting, theatre and stagecraft in all their forms."

THIS YEAR IN SUMMARY

AUDIENCE

76,751 PEOPLE

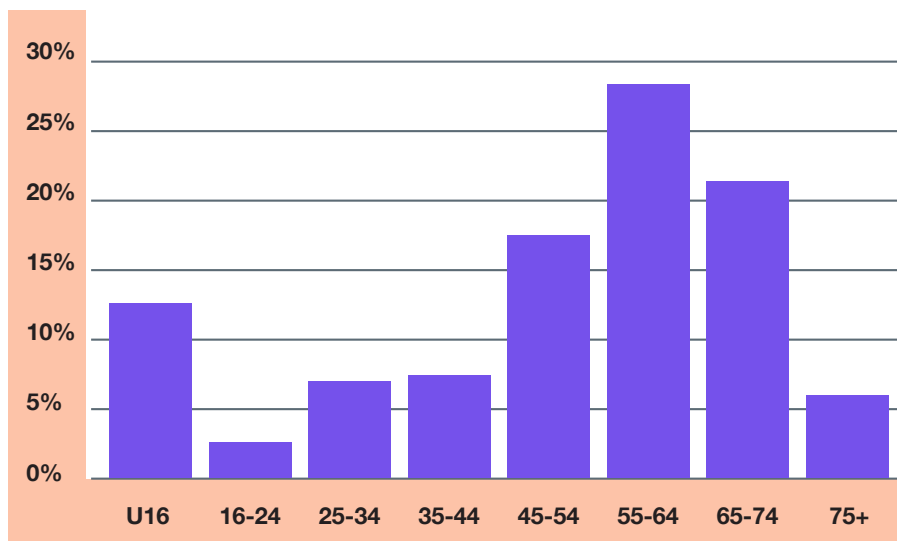
people attended our productions and events

339,517 VIEWS

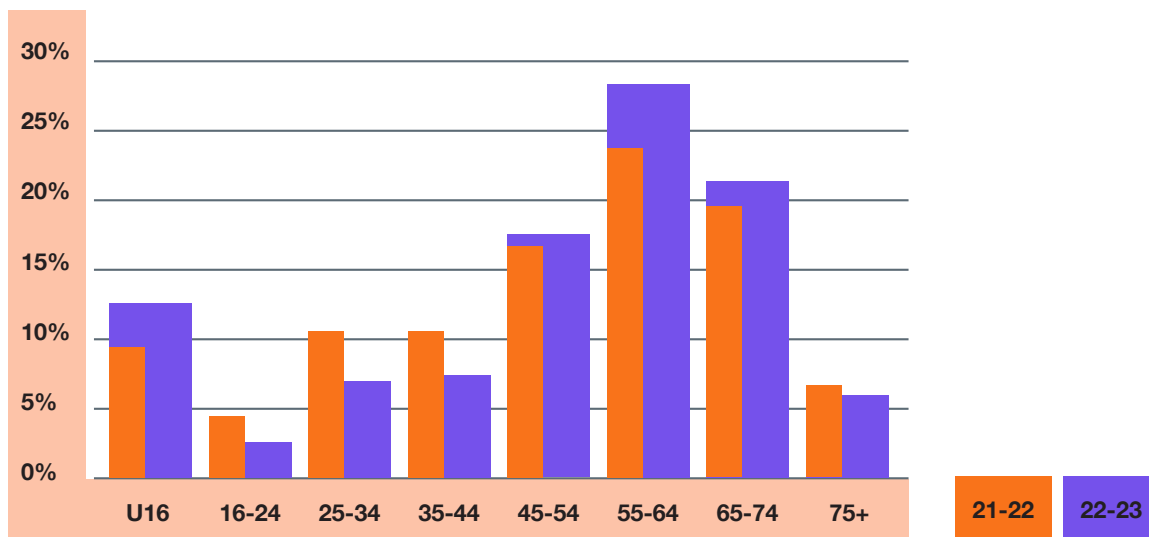
Our digital artworks, streams and films gathered 337,745 viewers – online, on TV and at cinemas.

Statistics (based on audience survey responses and postcode analysis)

Audience Age 22-23

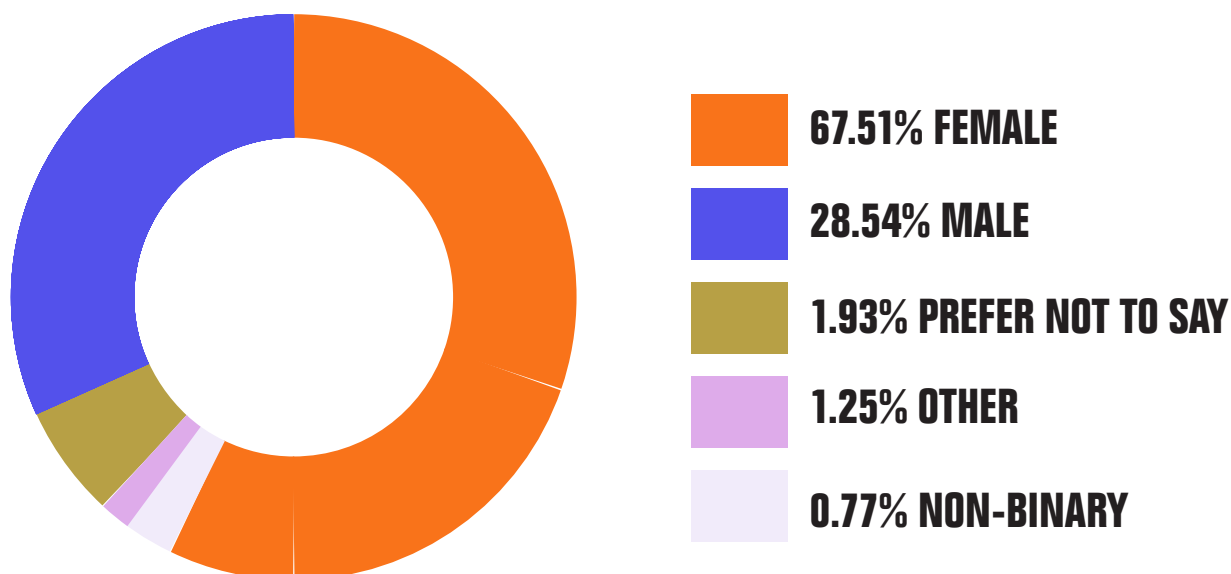


Comparison of Audience Ages in 21-22 and 22-23

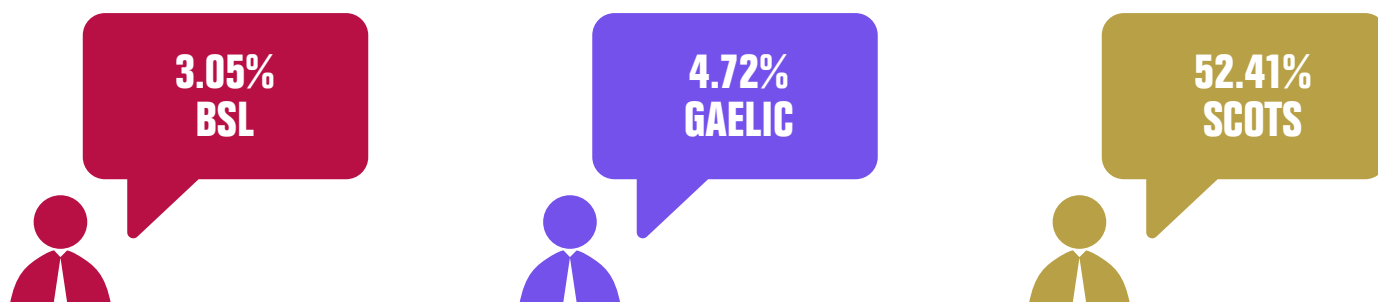


THIS YEAR IN SUMMARY (CONTINUED)

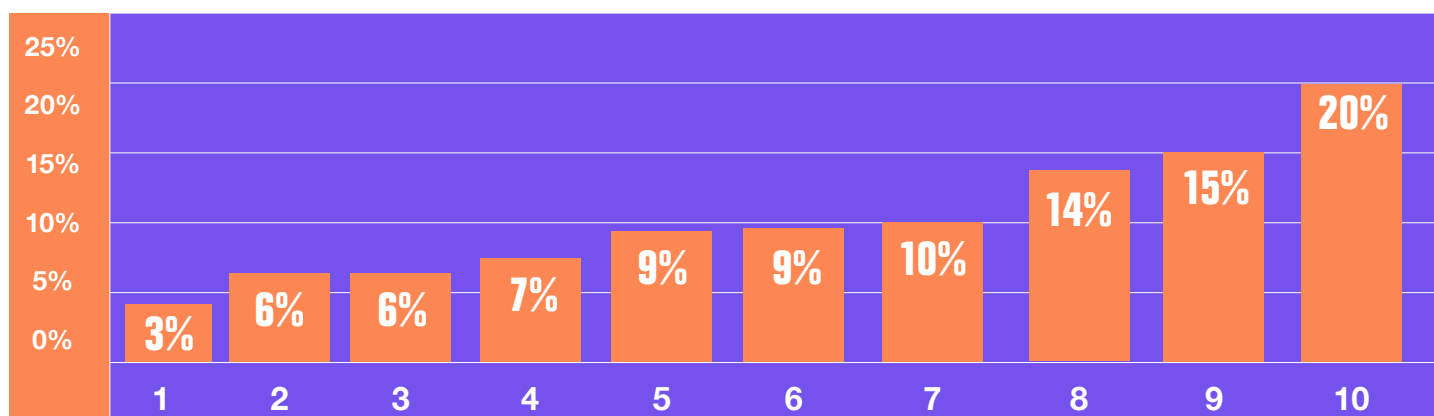
AUDIENCE GENDER 22/23



AUDIENCE LANGUAGE USED/UNDERSTOOD 22/23



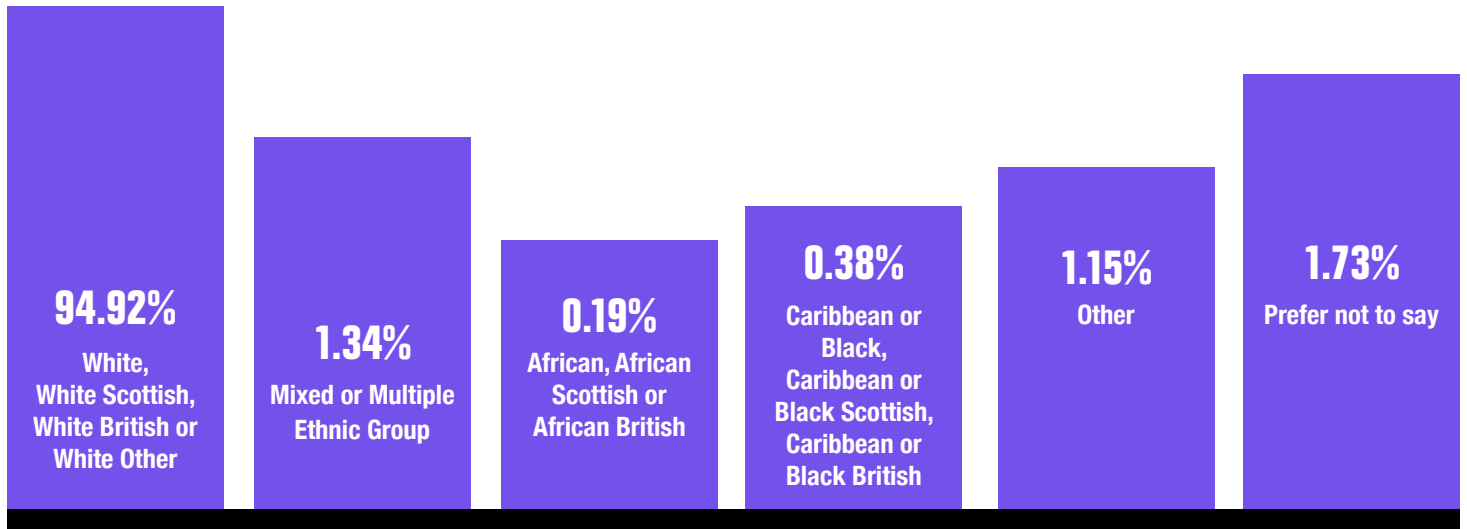
AUDIENCE LOCATION 22/23 BASED ON SCOTTISH INDEX OF MULTIPLE DEPRIVATION



(1 = most deprived, 10 = least deprived)

THIS YEAR IN SUMMARY (CONTINUED)

ETHNICITY 22/23



PHYSICAL PRODUCTIONS AND EVENTS

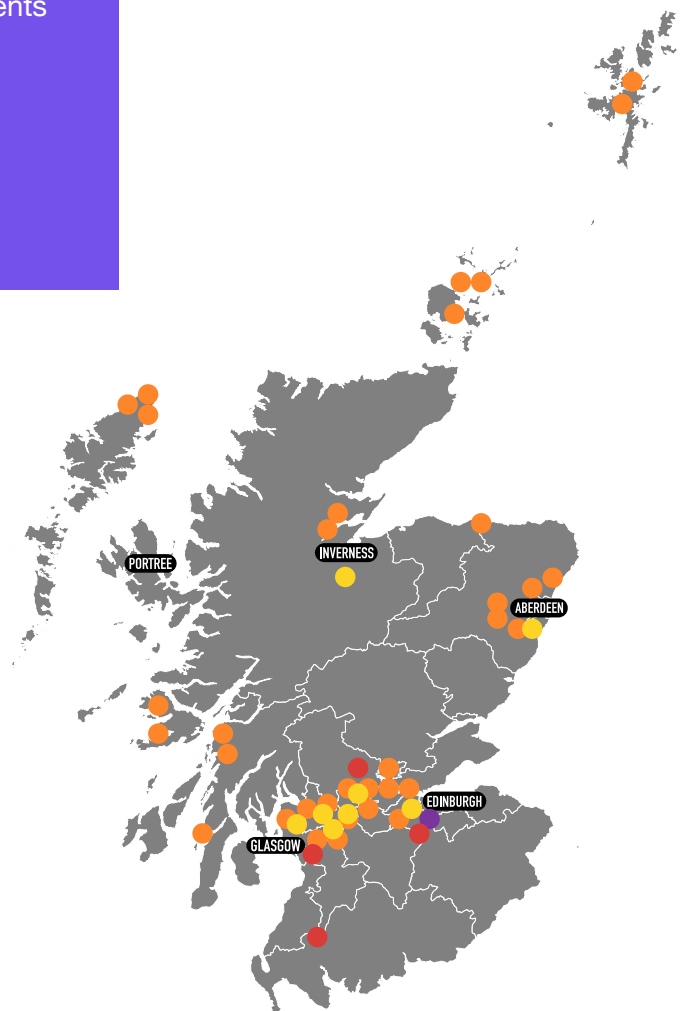


GEOGRAPHICAL REACH

- THEATRE IN SCHOOLS SCOTLAND
- SHOWS
- CINEMAS
- CREATIVE ENGAGEMENT

SHOWS OUT WITH UK

- NEW YORK



THIS YEAR IN SUMMARY (CONTINUED)

EMPLOYMENT

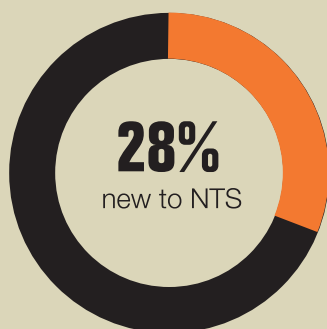
We employed 229 actors, stage managers and technical staff.

We also contracted 268 freelancers.

Totalling 497 people contracted.

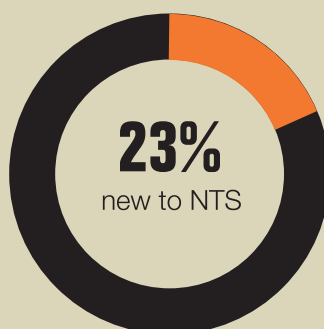
Directors

29 directors
employed



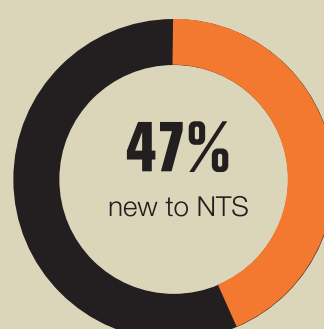
Writers

35 writers
employed



Actors

133 actors
employed



2022/23 AWARDS

ORPHANS

BEST TECHNICAL PRODUCTION

CRITICS' AWARDS FOR THEATRE IN SCOTLAND 2022

GREEN PLAN HIGHLIGHTS

- All productions run to Theatre Green Book Intermediate standards.
- All sets built with 75% pre-used materials.
- National Theatre of Scotland sits on the Theatre Green Book steering committee.
- In 2019 a baseline CO2 footprint was established for NTS' creation centre Rockvilla, and since then there has been an average reduction of 15 – 20% in annual energy use.

OTHER HIGHLIGHTS

- *Orphans* – NTS staged the world premiere of this new, large-scale Scottish musical, based on the cult film by Peter Mullan.
- Commercial release of original cast recording of *Orphans* resulting in 92,937 streams/downloads.
- Staged two productions at the Edinburgh International Festival and one at the Edinburgh Festival Fringe (plus two in association works at the Fringe).
- *Dear Billy* – a national love letter to Billy Conolly – had work in progress performances.
- Neighbourhood Project saw NTS run two projects - *Fly the Flag* in North Glasgow and *The Bank of Springburn* in Springburn.
- Four performances of *Like Flying* – which gave secondary school pupils the unique opportunity to learn aerial skills - were staged in Edinburgh and East Ayrshire.
- NTS' landmark, groundbreaking production *Black Watch* was added to NTS' free education portal for those in full time education along with three acclaimed NTS productions and resources.
- Created a unique casting call out opportunity specifically for actors who had not previously worked with NTS before, or who had not worked with the company for five years.
- Returned to New York City with performances of our new production *Burn* starring Alan Cumming at The Joyce Theater and *The Strange Undoing of Prudencia Hart* at the McKittrick Hotel.
- Special events at the Scottish Parliament's Festival of Politics; a panel discussion on LGBTI+ Elder Care, an exhibition, a rehearsed reading of Nicola McCartney's *Holding/Holding On* and accompanying discussion about the Scottish care system.



STRATEGIC REPORT

ACHIEVEMENTS AND PERFORMANCE

2022/2023 is the final year of the current strategic plan (2018-23), which sets out four main strategic priorities:

1. Create Meaningful and Innovative Theatre

Productions

2022/23 saw a return to producing and touring theatre. The Company created projects that were delivered both physically and digitally and brought work to theatres once again.

ORPHANS



'Orphans is... the theatrical event of the year... An unforgettable night that you can't help but fall in love with.'

BRAW THEATRE



'Theatre at its grandest, most daring and loud.'

THE HERALD

EXODUS



'[Exodus] seems so completely and perfectly of the moment.'

THE SCOTSMAN



'A hysterical farce.'

THE OBSERVER

BURN



'Cumming's presence is second to none, we are gripped from start to finish.'

THEATRE SCOTLAND



'...strange, beautiful and powerful, and absolutely new.'

THE SCOTSMAN

MEDEA



'Lochhead's writing is as devastatingly evocative as it was 22 years ago.'

THE HERALD



'Onashile's deft tackling of the role of Medea is fluid and formidable, commanding the stage with ease.'

THE SKINNY

JAMES IV



'Compelling and exciting in equal measure..'

NORTH WEST END



'Smoothly slides from epic to intimate.'

THE STAGE

ENOUGH OF HIM



'Enough of Him is a work of searing theatrical imagination and undeniable humanism. It marks a high point in Scottish historical playwriting.'

THE DAILY TELEGRAPH



'A champion production with sterling performance and nuanced, intelligent construction..'

CORR BLIMEY

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Engaging with Communities

The Neighbourhood marks an exciting new project as we develop fresh connections with our neighbours in the Possilpark and Springburn areas of Glasgow. This initiative encompasses a series of artist residencies set to unfold over the next five years within the community. The first residency of this project was Saffy Setohy's residency at St. Theresa's Primary School. Her project, *Fly The Flag*, delved into the Right to Protest, leaving a lasting impact on both pupils and the local community. In the next residency in the year, Kevin P Gilday embarked on *The Bank of Springburn* which breathed new life into a former bank at Springburn Shopping Centre. His exploration of the "cost of living crisis" benefitted local communities with workshops and performances.

First Nights continues our commitment to inclusivity. This annual program aims to break barriers, enabling diverse communities across Scotland to experience live theatre. In partnership with community organisations, we coordinate visits to National Theatre of Scotland productions, ensuring tailor-made experiences that catered to their unique needs. The feedback **First Nights** continues to receive speaks volumes:

'THANK YOU SO MUCH FOR THIS OFFER; IT'S LOVELY TO HAVE A NIGHT OUT AND CHAT WITH OTHERS WHO SHARE SIMILAR EXPERIENCES.'

Member of the Care for Carers Group,
Edinburgh

'WHEN IS YOUR NEXT SHOW? SIGN ME UP BECAUSE THAT WAS FKING BRILLIANT! I THOUGHT IT WAS GOING TO BE PURE SHITE.'**

Member of the Easthall Residents
Association Bingo Group, Easterhouse

'I WOULD HAVE NEVER BOOKED TO COME AND SEE SOMETHING LIKE THIS, BUT IT'S MADE ME THINK. I NEED TO BE A BIT BRAVER AND GET OUT MORE.'

First Nights Participant, Greenock

Engaging with Education

The Education Portal continued to support learning for schools and colleges nationwide. The free online resources, including full-length versions of productions, was enhanced in the year with the addition of *Enough of Him*, *Medea* and *Exodus*.

Creative Insights: A Day for Drama Teachers was an innovation during the year. Created in collaboration with secondary school educators, this professional development initiative welcomed 73 teachers from across Scotland, representing 21 local authorities. The sessions held at Rockvilla proved to be informative, enjoyable, engaging, and inspiring, providing educators with fresh tools to enrich their teaching methodologies. The opportunity to network and share experiences among peers added an invaluable layer of enrichment. The post-event survey proved extremely positive, so we will make the day an annual event.

'THE MORNING SESSIONS WERE INFORMATIVE, ENJOYABLE, ENGAGING AND INSPIRING. I TOOK SO MUCH OUT OF THOSE SESSIONS THAT COULD BE APPLIED TO MY OWN CLASSES AND IT ENCOURAGED ME TO EXPLORE SOME NEW WAYS OF WORKING.'

'I LOVED GETTING TO NETWORK AND CHAT TO OTHER PRACTITIONERS AND FIND OUT HOW OTHERS DELIVER THE SUBJECT IN THEIR OWN SCHOOL.'

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Career pathways

Kickstart, the government funded work-placement scheme, ended in September, and we celebrated the profound impact it had on both the young participants and our Company. Over six months, five individuals under 24, previously on income support, were given paid placements within National Theatre of Scotland. This experience not only nurtured their growth but also provided us with insights into effective youth support strategies. Our Creative Engagement department offered tailored one-to-one mentoring, group sharing sessions, and line manager support. The tangible outcomes were inspiring, with one Kickstarter securing permanent a role, and technical placements finding freelance positions within NTS and the wider theatre sector.

Journey to a Dream Job sessions returned and enriched the aspirations of secondary school students. Visiting Rockvilla, they explored the diverse roles that converge to create theatrical excellence. From insightful building tours to engaging accounts of the career journeys of our team, these sessions empowered students to present the best versions of themselves, inspiring many to consider a career in the arts.

Co-creating productions

Like Flying, by Nic Green in collaboration with All or Nothing Aerial Dance Theatre, visited four schools across Scotland during the year. Using aerial skills as a vehicle to raise the aspiration, ambition and confidence of young people, the performance was created in collaboration with the pupils and performed by them to a public audience in their schools. An external evaluation revealed that the project had a huge impact on the pupils and the wider school community:

'OUR KIDS STILL SPEAK ABOUT IT NOW - ALL OF THE DIFFERENT STAFF, EVERYBODY FROM THE PERFORMERS RIGHT THROUGH TO THE PRODUCTION TEAM, THEY ALL BUILT SLIGHTLY DIFFERENT RELATIONSHIPS WITH DIFFERENT CHILDREN AND IT WAS GORGEOUS TO BE A PART OF.'

Teacher

'I LEARNED THAT I CAN BE WHOEVER I WANT TO BE - NO JUDGEMENT - WE ARE ALL ACCEPTED.'

Young Participant

'THE AMOUNT OF TEAMWORK AND EFFORT AND NEW FRIENDS I'VE MADE - PEOPLE THAT I WAS NEVER EVER GOING TO BE FRIENDS WITH, BUT I MADE FRIENDS WITH THEM THROUGH THIS PROJECT'

Young Participant

'IT WAS AN AMAZING THING TO BE A PART OF AND THE KIDS REALLY FELT LIKE THEY WERE PART OF A THEATRE COMPANY.'

Teacher

'MY MENTAL HEALTH WAS GOING DOWN WITH PROBLEMS AT SCHOOL AND PROBLEMS OUTSIDE OF SCHOOL, BUT THIS HAS MADE ME A LOT HAPPIER.'

Young Participant

'I'M THANKFUL THAT IT'S HAPPENED BECAUSE I FEEL MORE CONFIDENT IN MYSELF.'

Young Participant



ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Artistic Development

After a thorough examination of everything we had learned from three years of Engine Room activity, and paid consultation with a range of freelancers across art forms, roles and backgrounds, we co-designed and launched a model of open Artist Residencies, that placed long-term relationship building with artists who have not yet had a platform at National Theatre of Scotland at its heart. Through the offer of greater financial resource and longer-term embedded residencies with the Company, we continue to nurture new voices and projects that impact our future programmes and diversify the Scottish theatre and performance landscape.

We offer two scales of residency, allowing artists to develop an idea or further than emerging project, with the support of a dedicated budget, studio space and equipment, access to technical advice and expertise.

Artist Residencies

Our eight Discover Residency artists: Himadri Madan, Libby Odai, Chinyanta Kabaso, Kal Sabir, Jack Reid, Cara Roberts, Jim Muotone, and Theo Seddon who were selected from 124 open call applications, all undertook and completed their residencies. They all developed new projects that collectively explored a range of themes and experiences, including: new technologies, the climate crisis/climate justice, rural isolation, South Asian and Black Heritage stories, trans experiences, neurodiversity and joy.

Our four selected Develop Residency artists and collectives Zoe Bullock, The Honey Farm, Hammer Acts and Thulani Rachia all begun their residency periods, developing the first draft of a new theatrical production.

We also offered two shortlisted Develop artists: Jian Yi and Jo Marius Hauge, with in kind support to develop the ideas they had submitted.

Free and Open Opportunities

In 2022/23 we offered a number of free opportunities to artists including:

- A ticket to *Burn*, and a conversation between emerging designers and the show's Video Designer Andrzej Goulding
- A ticket to *Medea*, and conversation between emerging directors and the show's Associate Director Jairus Obayomi
- A ticket to *Enough of Him* and conversation with playwright May Sumbwanyambe

During Black History Month in October, we held a meet and greet for Black creatives – including a tour of Rockvillia, building relationships with core production team (stores technician, wardrobe, props, stage, and audio/visual) to widen connections for potential projects and access to our plays library, including the fantastic work by pioneering Black writers.

Attendees included a range of artists who are early-career, as well as mid-career artists who are new to the organisation. The artists also had a meet-and-greet with representatives from each department, explaining more about their work and upcoming opportunities. We also offered in-kind space to several Black artists in November to support their projects and nurture new relationships.

We received and considered ideas for commissions and productions from 38 artists/companies through our open New Ideas portal.

We received, read and provided reports on over 57 plays submitted to our open Script Reading Programme.

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

South Asian Steering Group

We completed our initial series of five meetings with our Steering Group, made up of six members: Atta Yakub, Diljeet Bhachu, Annie George, Neha Aspara, Iqbal Bedi and Lisa Kapur. We also conducted an audience survey with the Audience Agency and issued a survey of cultural reference points for the Steering Group to disseminate amongst their contacts. Our learning from these sessions and surveys will be compiled and an action plan developed in 2023/24.

John Mather Writers Award: We were successful in securing funding from the John Mather Charitable Trust to support Sanjay Lago.

Research and Development

In 2022/23 we commissioned eight new plays and one new musical. We ran 27 development workshops of new plays/projects, contracting 175 artists, 26 of whom had not worked with NTS previously, and seven of whom were graduate performers.

Anti-racism

National Theatre of Scotland continued its anti-racism journey in 2022/23 with ongoing anti-racism training for staff. The Company has updated the anti-racism action plan created in the previous year. In June 2022, the Company started anti-racism training for upcoming productions before the start of rehearsals. The Company has partnered with Jess Mally, an anti-racism educator whose team carries out all freelancer training sessions. We have also partnered with Darlington Zvionere, the CEO of Serenity Consultancy Limited. Darlington's team provided both staff and freelancers with Black therapists based across the UK.



Medea. Photography by Mihaela Bodlovic.

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Environmental Sustainability

National Theatre of Scotland is committed to ensuring that environmental sustainability is at the heart of our Company, our work and our ethos.

We aim to help support a healthy and sustainable environment that supports adaptation, regeneration and a better, caring and more collaborative world.

- We have taken a leading role in the performing arts sector promoting and supporting environmental sustainability throughout Scotland and the UK. We have set ourselves ambitious targets and objectives in our productions and projects and strive to bring genuine change to the way we work, and by implementing a circular economy ethos throughout our production process.
- We have successfully developed a 2019 baseline for energy consumption and a clear system for data gathering so we can effectively monitor our energy use and reduction.
- We hosted a Step Up To Net Zero Co-ordinator for 4 months in early 2023. An action plan was drawn up including establishing a baseline year for energy data gathering. All actions in the plan were successfully concluded.
- Around 80% of all core NTS staff have been trained in Carbon Literacy and we are ensuring that all new staff and freelancers are included in further training.
- We are supporting a software trial to encourage the sharing of resources between organisations and freelancers to make it easier, cheaper and quicker to create a circular economy of materials and resources.
- NTS has committed to make all our productions and events compliant with Intermediate Green Book standards. These standards ensure that at least 75% of all materials used in our productions come from pre-used sources and 80% of all materials are disposed of sustainably.
- The Theatre Green Book (TGB) is a valuable resource developed by and for the theatre community in the UK. Our contracts with freelancers continue to reflect our commitment to the TGB, and NTS continues to grow in knowledge and provide relevant assistance to all our teams.
- Together with a range of other organisations – including the National Theatres of Great Britain and Wales, ABTT, SOLT and UK Theatres, Renew Culture and Buro Happold – NTS is part of the steering group supporting the future of the TGB to ensure it continues to support theatres across the country towards a carbon-neutral future.
- NTS also sits on a range of committees and supports other groups doing similar work; for example, we support a group of technical managers to use the TGB and with the challenges this work brings. We also sit on the TGB sustainable productions committee and the international touring committee.
- We have attended various conferences during the year to discuss environmental sustainability issues. We also co-organised an event in London with National Theatre of Great Britain, National Theatre of Wales and ourselves to bring together Directors and Artistic Directors from around the UK to emphasise the importance of embracing the climate crisis in all their work.



ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

2. Reach and Engage the Broadest Possible Audience.

National Theatre's 439 production, events, and digital projects gathered almost 340k attendances and views during 2022/23

PRODUCTIONS AND EVENTS

378
PERFORMANCES

OF WHICH PRESENTED IN:

98.17% **1.83%**
SCOTLAND INTERNATIONAL

76,751
AUDIENCES

95.77% **4.23%**
SCOTLAND INTERNATIONAL

DIGITAL PROJECTS

61
SCREENINGS / PROJECTS

OF WHICH PRESENTED IN:

3.23% **96.77%**
SCOTLAND WORLDWIDE
(online, accessible to all)

339,517
VIEWS / ATTENDANCES

0.3% **99.7%**
SCOTLAND WORLDWIDE
(online, accessible to all)

ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

In line with our long-established “theatre without walls” model, 2022/23 saw National Theatre of Scotland present and perform a truly diverse programme of work on stage, online, at home and abroad. It was an important, ambitious year for the Company as we and the wider sector continue to work towards seeking to restore and recover our audience figures and income streams post-pandemic.

Despite the challenging climate, we were ambitious and made bold artistic choices including a new, large-scale musical, the world premiere of a new piece of dance theatre starring Alan Cumming, and garnered five-star rave reviews for our production at the Edinburgh International Festival of Liz Lochhead’s award-winning adaptation of *Medea*, directed by Michael Boyd and featuring a stunning performance by Adura Onashile in the title role.

We also continued our online and digital activities with screenings of our pioneering full-length feature film *The Strange Case of Dr Jekyll and Mr. Hyde* alongside shorter works including a new Gaelic language short film *Car a’ Mhuiltein | Somersaults*. We offered audiences the final opportunities to see our incredibly successful *Scenes for Survival* created in association with BBC Scotland, Screen Scotland, BBC Arts’ Culture in Quarantine project, and Scotland’s leading theatre venues and companies, with support from Hopscotch Films.

We continued our commitment to make our work as accessible as possible across the board with the majority of our productions, events and digital projects offering BSL, audio-described and captioned versions or performances.

As ever, we were mindful of our commitment to the audiences of the future and we’re proud that this year our work was seen by over 2,100 primary school children as part of **Theatre in Schools Scotland**, our ambitious and creative partnership with Imagine.

As Scotland’s national theatre we celebrate the many identities of contemporary Scotland and are committed to widening out who and what is part of the stories we tell – people and communities, geography and place. We understand how important it is for those attending our work and working with us (in whatever capacity that may be) to be able to see themselves in the stories that we tell and the theatre that we create. As part of this ongoing work, we are pleased to be able to report that in 22/23, 26.85% of our audience self-identified as having some form of disability, 9.02% identified as being either gay, lesbian or bi-sexual and 31% lived in one of the five most deprived areas in Scotland. We also saw a steep increase in the number of young people subscribing to our **Theatre for a Fiver** scheme (which aims to give increased access to our work to those of limited financial means) up from 2,308 in 21/22 to 3,443 in 22/23. There is clearly still much work to be done in this area, but NTS remains absolutely committed to that work.

3. Ensure the National Theatre of Scotland is a Resilient and Sustainable Organisation.

The lifting of restrictions on live performing following the Covid pandemic allowed National Theatre of Scotland to revert to a “business as usual” approach during 2022/23 following limited live performances in 2021/22. This increased income from live performances, but significant challenges remain for the Company and the wider theatre sector.

A vibrant production programme – including works such as *Burn* and *Medea* – together with sound management and robust financial planning helped to ensure the viability of National Theatre of Scotland, and that it maintained its position as a significant contributor to the cultural landscape.

The Company continues to maintain its good standing with individual donors as well as trusts and foundations and takes a proactive and innovative approach to meeting potential financial challenges due to possible reductions in philanthropic support and standstill Scottish Government funding.

FINANCIAL REVIEW

The group reported a planned deficit across all funds as at 31 March 2023 of £1,043,082 (utilised from designated funds) (2022: £863,382 surplus). This was due to a significant planned increase in production and programme expenditure as activity returned to pre-Covid levels. The cost-of-living crisis continues to have a major ongoing impact on NTS running costs, with our energy costs increasing to levels never experienced before. We saw a return to live theatre with productions touring across Scotland, Europe and in the USA. Theatre Tax Relief (compared to recent years) has increased back to previous levels. The programme of activity in 2023/24 will be met in part by designated funds brought forward to support it.

Group income increased by £151,198 compared to the previous year, from £5,328,019 to £5,479,217. Group expenditure, excluding exceptional items, rose from £4,529,865 in 2021-22 to £7,260,209, an increase of £2,730,344. As always, the largest element of the income for the year was our Scottish Government core grant of £4,174,000.

The Board continues to consider the implications of the cost-of-living crisis on the Company and its environment.

Reserves Policy

The level of unrestricted reserves permitted by the Scottish Government, excluding those reserves relating to fixed assets, pre-designated reserves and restricted reserves is up to 10% of projected turnover.

Total reserves as at 31 March 2023 were £6,080,650 (2022: £7,123,732). Total reserves are distorted by the high level of designated property funds of £3,668,310 (2022: £3,842,688).

Designated reserves will also be used to fund the 2023/24 budget and programme of activities, including production development and production programme activity, including a specific designation of £424,077 in relation to The Strange Case of J&H Limited to match any release of future charitable production subsidy/expenditure which may not be matched by future revenues arising from the production. As a result of designations in the year, the actual free unrestricted reserves of the charity and group as at 31 March 2023 were £737,401 (2022: £737,401) as represented by net assets as disclosed in note 22.

Investment Policy

The Board maintains its formal investment policy which prioritises accessibility of funds whilst maximising interest income where possible. A mixture of instant access, fixed-notice and fixed-term deposits is used to achieve this balance. The policy follows the UN Sustainability goals.

Taxation

The company is a registered charity and is recognised as such by HM Revenue and Customs for taxation purposes. During the year, the charity submitted a nil return for corporation tax for the year 2022/23. A corporation tax return for the financial year 2022/23 was also submitted through the trading subsidiary to access theatre tax relief.

Relationship with Scottish Government

Since 1 April 2007, National Theatre of Scotland has received core funding directly from the Scottish Government.

FINANCIAL REVIEW (CONTINUED)

Trading Subsidiary

In March 2015, the Board approved the establishment of a wholly owned subsidiary, National Theatre of Scotland Productions Ltd (SC492495). The subsidiary was acquired on 1 April 2015 as a production vehicle for the producing, running and closing of certain productions. The Board of the wholly owned subsidiary is comprised of the members of the Executive and Senior Management Team of National Theatre of Scotland and one Board member.

In April 2021 the Board approved the establishment of a wholly owned subsidiary, Strange Case of J&H Limited. The subsidiary was incorporated on 29 April 2021 as a production vehicle for the producing, running and closing of the hybrid film/theatre production *The Strange Case of Dr Jekyll and Mr Hyde*. The Board of the wholly owned subsidiary is comprised of the members of the Executive and Senior Management Team of National Theatre of Scotland and Co-producer of film.

Connected Charities

The Company works in collaboration with other charitable organisations – such as theatre venues, production companies and educational institutions – on specific projects and initiatives. It also receives funding from several charitable trusts and foundations.

Donated Services

National Theatre of Scotland on occasion uses volunteer staff. In addition, the Company also hosts several placements throughout the year for students and other interested parties. Members of the Board of Directors, with the exception of the Chief Executive/Artistic Director, are unpaid. Some of the venues the company visits make use of volunteer staff.

Plans for Future Periods

National Theatre of Scotland has a full season of work planned for 2023/24.

The Company created a new Strategic Plan for 2023-2028 in conjunction with staff, Board members and other key stakeholders.



Enough of Him. Photography by Sally Jubb.

STRUCTURE, GOVERNANCE AND MANAGEMENT

National Theatre of Scotland is a company limited by guarantee and a registered Scottish charity. The company is governed by a Board of Directors and run on a day-to-day basis by the Executive and Senior Management Teams, headed by the Chief Executive/Artistic Director, who have responsibility for all operational matters and decisions. A Delegation of Authority schedule is in place, developed in line with the Company's operational needs and reflective of relevant legislation as well as Board reserved matters. All major policy decisions are approved by the Board of Directors.

The Board has overall responsibility for the organisation's resources and ensuring its financial wellbeing. All members of the Board are non-executive except for the Chief Executive/Artistic Director.

New Directors are appointed by the Board and may serve for an initial period of up to four years, after which there is the possibility of re-appointment for a further period of up to four years. All new appointments must be approved by the members of the Company at the Annual General Meeting. The Board elects the Chair and the Vice Chair of the Board. During the year there have been a number of changes to the Board with three new appointments and five resignations. Jane Speirs replaced Seona Reid as the new Chair of the Board in October 2022.

When new Directors are appointed, they are selected via a rigorous and open recruitment process, which starts with a skills audit to identify existing and imminent skills gaps within the Board. All posts are advertised through online advertising channels and social media networks and, if necessary, with an external recruitment agency. Prospective Board members submit their CV, a covering letter and complete a Diversity Monitoring Form. All applications are assessed against agreed criteria and skills matrix. If shortlisted, applicants are invited to a formal interview.

All new Directors undergo an induction process led by the Chair and the Chief Executive. This induction combines governance responsibilities, legal obligations of Directors under company and charity law, constitution, as well as an overview of the Company programme of activities and operations.

The Company operates a 4-year cycle of full Governance Reviews. The schedule of governance also includes the process of self-performance reviews undertaken by the Board and each Committee. There are also interim 'light touch' reviews which includes self-performance reviews and terms of reference reviews. There was a full governance review completed in November 2021. The review did not find any instances of non-compliance with the Scottish Governance Code for the Third Sector. The recommended improvements all have a timeline of 12 months or over for implementation.



STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

In March 2015, the Board approved the establishment of a wholly owned subsidiary, National Theatre of Scotland Productions Ltd (SC492495). The subsidiary was acquired on 1 April 2015 in response to the implementation of Theatre Tax Relief in September 2014 as the recognised most effective way for charities to manage accessing the relief. As good practice in 2018/19, we discussed the structure with our external advisors who confirmed its continued appropriateness. The Board of the wholly owned subsidiary is comprised of the members of the Executive and Senior Management Team of National Theatre of Scotland and one Board member.

In April 2021, the Board approved the establishment of a wholly owned subsidiary, Strange Case of J&H Limited. The subsidiary was incorporated on 29 April 2021 as a production vehicle for the producing, running and closing of the hybrid film/theatre production *The Strange Case of Dr Jekyll and Mr Hyde*.

The Board of the wholly owned subsidiary is comprised of the members of the Executive and Senior Management Team of National Theatre of Scotland and the co-producer of the film project.

A register of Directors' interests is maintained and as at the date of signing there were no Directors who had a conflicting interest. To ensure that any potential conflicts of interest are alerted and considered during the year, declaration of interests is a standing agenda item at all Board and Committee meetings. The company maintains a Directors' and officers' liability insurance policy.

The Board is supported by three sub-committees.



FINANCE COMMITTEE

The Finance Committee meets four times a year and exists to:

- Review the ongoing financial performance of the organisation, through consideration of all budgets, forecasts, management accounts and the annual financial statements and report to the Board appropriately.
- Ensure the regular review of all financial policies, procedures, protocols and systems.

To support the work of the Finance Committee, membership also includes co-opted members with a professional background in accountancy or finance. A new co-opted member was appointed in March 2023.

Committee membership during the year:

Claire Evans, Chair
Sheelagh Duffield
Keiran O'Neill
Michael Urquhart
John Mason, co-optee
(stepped down October 22)
Eileen Blackburn, co-optee
(joined March 23)

STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

RISK & AUDIT COMMITTEE

The Risk and Audit Committee meets twice a year and exists to:

- Oversee the external and internal audit process.
- Consider and recommend to the Board the appointment of the external auditor and their audit fee.
- Review the internal financial and non-financial control environment.
- Review company procedures and systems for risk management.
- Review company Health and Safety controls and compliance.

Committee membership during the year comprised:

Alison Lefroy-Brooks, Chair
(stepped down October 22)
Mukesh Moorjani
(appointed Chair October 22)
Paul McKelvie
Janette Harkess
(stepped down October 22)
Stephen Sweeney
(joined October 22)
Jean Cameron
(joined October 22)

PEOPLE & PERFORMANCE COMMITTEE

The People and Performance Committee meets twice a year.
The Committee exists to:

- Establish the remuneration principles of the company.
- Determine and approve the remuneration of the CEO/Artistic Director and senior staff.
- Receive, consider and recommend for approval to the Board annual pay awards for all staff, including senior staff.
- Consider Board membership and composition and establish a proper framework for recruitment and development/training.
- Consider, when making recommendations on new Directors to the Board, the particular needs of the Company and that they reflect the Company's diversity action plan.
- Ensure that duties, responsibilities and privileges of Board membership are made clear on appointment and that a proper induction process for new members is in place.
- To oversee the drafting and implementation of the Company's policies including procedures on whistle blowing, wellbeing, diversity and any other HR related policies.

Committee membership during the year comprised:

Janette Harkess, Chair
(stepped down October 22)
Paul McKelvie
(appointed Chair October 22)
Seona Reid
(stepped down October 22)
Ros Taylor
(stepped down June 22)
Robert Softley Gale
(stepped down October 22)
Jane Spiers
(joined October 22)
Shereen Nanjiani
(joined October 22)
Catherine Holden
(joined October 22)

In addition to the above meetings, a joint Finance and Audit Committee also meets once a year to review the year-end financial accounts.

It is the Company's policy that employees should be kept as fully informed as possible about the activities of the company and employees' involvement is encouraged through formal communications channels including scheduled all-staff, project and team meetings, regular team and project email updates to all staff.

STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Our excellent health and safety culture within the Company remains a key priority and we aim to lead and support the sector in this area. The mental health and wellbeing of our staff continues to be a priority, particularly given the impact that the pandemic has had on staff wellbeing, and we now have 12 members of staff trained as Mental Health First Aiders. All staff members also have access to an employee counselling service.

RISK MANAGEMENT

The Directors take a proactive approach to risk management and have assessed the major risks to which the Company is exposed. They are satisfied that systems are in place to mitigate exposure to the major risks. The Risk and Audit Committee reviews the Company risk register at each of its meetings and gains assurance that policies are implemented, and procedures followed. The Board reviews the Risk Register on an annual basis.

The risk register groups all identified risks into the following categories: Financial, External forces, Reputational, Artistic, Governance and Operational. Key risks within each category are clearly highlighted.

The following statements summarise the Board's policy in managing identified forms of financial, operational and sector risk:

Funding risk: Scottish Government core funding constitutes the majority of the Company's total annual revenue income. The Board has put in place a strategy of income diversification, through fundraising, co-production and wider exploitation of repertoire work, to mitigate the risk of funding reduction. Ongoing and effective financial planning has been essential to mitigate impact, where possible, in order to support future programming.

Cash flow risk and reserves: The Company places any surplus funds on short-term deposit or in accessible interest-bearing accounts to mitigate cash flow risk. Reserve levels are reviewed regularly by the Finance Committee and the Board. The Company is currently at its 10% of turnover reserves cap set by Scottish Government.

Health and Safety risk: Clear safety management systems are in place and ongoing awareness and safety training. This is supported by the Health and Safety Policy Group, who lead on H&S policy development, review and implementation. The Risk and Audit Committee review a H&S report at each meeting and review the H&S policy annually, which is also subsequently reviewed by the Board.



STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Reference and Administrative Details

Charity name:

National Theatre of Scotland

Scottish Charity number:

SC033377

Company Registration number:

SC234270

Principal address and registered office:

Rockvilla

125 Craighall Road

Glasgow

G4 9TL

Bankers

Royal Bank of Scotland

Paisley Chief Office

1 Moncrieff Street

Paisley, PA3 2AW

Solicitors

Dentons UK and Middle East LLP

1 George Square

Glasgow

G2 1AL

Independent Auditor

Saffery LLP

Edinburgh Quay

133 Fountainbridge

Edinburgh

EH3 9BA

The Directors of the charitable company are its trustees for the purposes of charity law and throughout this report are collectively referred to as the Directors. The following served during the year or have been appointed since the year end:

Directors and Trustees:

Seona Reid DBE - Chair (resigned 03.10.22)

Jane Spiers - Chair (appointed 03.10.22)

Jackie Wylie - CEO & Artistic Director

Janette Harkess (resigned 03.10.22)

Alison Lefroy Brooks (resigned 03.10.22)

Paul McKelvie

Robert Softley Gale (resigned 03.10.22)

Ros Taylor (resigned 23.06.22)

Michael Urquhart

Michael Boyd (resigned 21.06.23)

Claire Evans

Sheelagh Duffield

Jean Cameron

Keiran O'Neill

Shereen Nanjiani

Mukesh Moorjani

Catherine Holden (appointed 03.10.22)

Stephen Sweeney (appointed 03.10.22)

Chief Executive and Artistic Director

Jackie Wylie

Executive Director

Brenna Hobson

Company Secretary

Brenna Hobson

Executive Team

Jackie Wylie

Brenna Hobson

Senior Management Team

Caroline Newall

Gemma Swallow

Stella Litchfield

Charlotte Gross (resigned 30.11.22)

Gareth Beedie (appointed 09.01.23)

Paul Fitzpatrick

Rachel Davies

Alison Coltman (appointed 27.09.22)

STATEMENT OF DIRECTORS' RESPONSIBILITIES

The directors (who are also trustees of the National Theatre of Scotland for the purposes of charity law) 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 United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards) and applicable law. 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 group and the charitable company and of the income and expenditure, of the group and the charitable 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 principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group and the charitable company will continue in business.

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the group and the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the group and the charitable 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 Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the group and the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The directors confirm that:

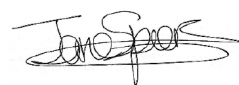
- so far as each director is aware, there is no relevant audit information of which the group's auditor is unaware; and
- the directors have taken all the steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that the group's auditor is aware of that information.

The directors are responsible for the maintenance and integrity of the corporate and financial information included in the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Auditor

Azets Audit Services (formerly Scott-Moncrieff) came to the end of their agreed term at end of financial year 2021-22. Following a tender process NTS appointed Saffery LLP at the Board General Meeting on 28 March 2023. The auditor has been appointed for 3 years and will be proposed for reappointment at the next appropriate Annual General Meeting in accordance with section 485 of the Companies Act 2006.

Approved by the directors and signed on their behalf by:



Jane Spiers
Chair

02 November 2023

Opinion

We have audited the financial statements of National Theatre of Scotland (the company') and its subsidiaries (the 'group') for the year ended 31 March 2023 which comprise the Consolidated and Company Statement of Financial Activities and Income and Expenditure Account, the Consolidated and Parent Charitable Company Balance Sheet, the Consolidated and Company Statement of Cash Flows 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 Financial Reporting Standard 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 affairs of the group and the parent charitable company as at 31 March 2023 and of the group's 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 regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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 group and parent 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 group or the parent 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.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. 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.

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 Trustees' Annual Report which includes the Directors' Report and the Chair's Statement for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report which includes the Directors' Report (incorporating the Strategic Report) and the Chair's Statement 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 group and parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report and Chair's Statement.

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

- proper and adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company's 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, 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 the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group and the parent 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 group or the parent 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

We have been appointed as auditors under the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with regulations made under those Acts.

Our objectives are to obtain reasonable assurance about whether the group and parent 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below.

Auditor's responsibilities for the audit of the financial statements (continued)

Identifying and assessing risks related to irregularities:
We assessed the susceptibility of the group and parent charitable company's financial statements to material misstatement and how fraud might occur, including through discussions with the trustees, discussions within our audit team planning meeting, updating our record of internal controls and ensuring these controls operated as intended. We evaluated possible incentives and opportunities for fraudulent manipulation of the financial statements. We identified laws and regulations that are of significance in the context of the group and parent charitable company by discussions with trustees and updating our understanding of the sector in which the group and parent charitable company operate.

Laws and regulations of direct significance in the context of the group and parent charitable company include The Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended) and guidance issued by the Office of the Scottish Charity Regulator.

Audit response to risks identified:
We considered the extent of compliance with these laws and regulations as part of our audit procedures on the related financial statement items including a review of financial statement disclosures. We reviewed the parent charitable company's records of breaches of laws and regulations, minutes of meetings and correspondence with relevant authorities to identify potential material misstatements arising. We discussed the parent charitable company's policies and procedures for compliance with laws and regulations with members of management responsible for compliance.

During the planning meeting with the audit team, the engagement partner drew attention to the key areas which might involve non-compliance with laws and regulations or fraud. We enquired of management whether they were aware of any instances of non-compliance with laws and regulations or knowledge of any actual, suspected or alleged fraud. We addressed the risk of fraud through management override of controls by testing the appropriateness of journal entries and identifying any significant transactions that were unusual or outside the normal course of business. We assessed whether judgements made in making accounting estimates gave rise to a possible indication of management bias. At the completion stage of the audit, the engagement partner's

review included ensuring that the team had approached their work with appropriate professional scepticism and thus the capacity to identify non-compliance with laws and regulations and fraud.

There are inherent limitations in the audit procedures described above and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. Also, the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the parent charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the parent charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the parent charitable company's members and 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 parent charitable company, the parent charitable company's members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Kenneth McDowell (Senior Statutory Auditor)
for and on behalf of Saffery LLP

Chartered Accountants
Statutory Auditors



133 Fountainbridge
Edinburgh
EH3 9BA

Date: **2 November 2023**

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

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES AND INCOME & EXPENDITURE ACCOUNT

For the year ended 31 March 2023

	Notes	Restricted Funds	Designated and Unrestricted Funds	Year ended 31 March 2023 Total Funds	Year ended 31 March 2022 Total Funds (as restated)
		£	£	£	£
Income from:					
Donations and legacies	5	204,550	4,379,091	4,583,641	5,038,181
Income from charitable activities	6	-	871,627	871,627	271,512
Other trading activities	7	15,000	3,249	18,249	3,192
Income from investments		-	5,700	5,700	290
Other income - Coronavirus Job Retention Scheme		-	-	-	14,844
Total income		219,550	5,259,667	5,479,217	5,328,019
Expenditure on:					
Raising funds	8	-	195,548	195,548	193,917
Charitable activities:					
Core costs	9, 10	282,340	2,992,701	3,275,041	2,892,960
Programme and project development		162,340	3,334,305	3,496,645	1,299,086
Marketing		-	292,975	292,975	143,902
		444,680	6,619,981	7,064,661	4,335,948
Total expenditure		444,680	6,815,529	7,260,209	4,529,865
Net (losses) / gains on investments		-	(1,951)	(1,951)	(1,379)
Net income / (expenditure) before theatre and film tax credits		(225,130)	(1,557,813)	(1,782,943)	796,775
Theatre and Film tax credit	12	-	739,861	739,861	66,607
Net movement in funds		(225,130)	(817,952)	(1,043,082)	863,382
Reconciliation of funds:					
Total funds brought forward	23, 24	892,287	6,231,445	7,123,732	6,260,350
Total funds carried forward	23, 24	667,157	5,413,493	6,080,650	7,123,732

There were no recognised gains or losses other than those shown above
Results for the period relate in their entirety to ongoing activities of the group
The companies included in the consolidation are National Theatre of Scotland, National Theatre of Scotland Productions Limited and Strange Case of J&H Limited
The accompanying notes form part of these financial statements

	Notes	Restricted Funds	Designated and Unrestricted Funds	Year ended 31 March 2023 Total Funds	Year ended 31 March 2022 Total Funds (as restated)
		£	£	£	£
Income from:					
Donations and legacies	5	204,550	4,379,091	4,583,641	5,038,181
Income from charitable activities	6	-	4,261,998	4,261,998	624,967
Other trading activities	7	15,000	3,249	18,249	3,192
Income from investments		-	5,700	5,700	290
Other income - Coronavirus Job Retention Scheme		-	-	-	14,844
Total income		219,550	8,650,038	8,869,588	5,681,474
Expenditure on:					
Raising funds	8	-	195,548	195,548	193,917
Charitable activities:	9, 10				
Core costs		282,340	2,992,701	3,275,041	2,892,960
Programme and project development		162,340	5,919,946	6,082,286	1,579,453
Marketing		-	292,975	292,975	143,902
		444,680	9,205,622	9,650,302	4,616,315
Total expenditure		444,680	9,401,170	9,845,850	4,810,232
Net (losses) / gains on investments		-	(1,951)	(1,951)	(1,379)
Net income / (expenditure) before theatre and film tax credits		(225,130)	(753,083)	(978,213)	869,863
Theatre and Film tax credit	12	-	(64,869)	(64,869)	(6,481)
Net movement in funds		(225,130)	(817,952)	(1,043,082)	863,382
Reconciliation of funds:					
Total funds brought forward	23, 24	892,287	6,231,445	7,123,732	6,260,350
Total funds carried forward	23, 24	667,157	5,413,493	6,080,650	7,123,732

There were no recognised gains or losses other than those shown above
Results for the period relate in their entirety to ongoing activities of the company

The accompanying notes form part of these financial statements

	Notes	Restricted Funds	Designated and Unrestricted Funds	2023 Total funds	2022 Total funds (as restated)
		£	£	£	£
Fixed assets					
Tangible assets	15	-	4,842,322	4,842,322	5,062,907
Investments	16	-	25,000	25,000	29,611
		-	4,867,322	4,867,322	5,092,518
Current assets					
Debtors	17	477,000	2,565,134	3,042,134	2,652,118
Cash at bank and in hand	18	190,157	660,234	850,391	2,293,054
		667,157	3,225,368	3,892,525	4,945,172
Liabilities					
Creditors: Amounts falling due within one year	19	-	(1,455,286)	(1,455,286)	(1,591,334)
Net current assets		667,157	1,770,082	2,437,239	3,353,838
Total assets less current liabilities		667,157	6,637,404	7,304,561	8,446,356
Creditors: Amounts falling due after more than one year	20	-	(1,223,911)	(1,223,911)	(1,322,624)
Total net assets		667,157	5,413,493	6,080,650	7,123,732
The funds of the company:					
Restricted income funds	23	667,157	-	667,157	892,287
Designated funds	24	-	4,676,092	4,676,092	5,494,044
Unrestricted income funds	24	-	737,401	737,401	737,401
		667,157	5,413,493	6,080,650	7,123,732

The financial statements were authorised for issue by the Board of Directors on 02 November 2023 and signed on its behalf by:

Jane Spiers (Chair)



Director

Company Number: SC234270

The companies included in the consolidation are National Theatre of Scotland, National Theatre of Scotland Productions Limited and Strange Case of J&H Limited

The accompanying notes form part of these financial statements

	Notes	Restricted Funds	Designated and Unrestricted Funds	2023 Total funds	2022 Total funds
		£	£	£	£
Fixed assets					
Tangible assets	15	-	4,842,322	4,842,322	5,062,907
Investments	16	-	25,003	25,003	29,614
		-	4,867,325	4,867,325	5,092,521
Current assets					
Debtors	17	477,000	4,384,046	4,861,046	3,273,930
Cash at bank and in hand	18	190,157	525,367	715,524	2,287,473
		667,157	4,909,413	5,576,570	5,561,403
Liabilities					
Creditors: Amounts falling due within one year	19	-	(3,139,334)	(3,139,334)	(2,207,568)
Net current assets		667,157	1,770,079	2,437,236	3,353,835
Total assets less current liabilities		667,157	6,637,404	7,304,561	8,446,356
Creditors: Amounts falling due after more than one year	20	-	(1,223,911)	(1,223,911)	(1,322,624)
Total net assets		667,157	5,413,493	6,080,650	7,123,732
The funds of the company:					
Restricted income funds	23	667,157	-	667,157	892,287
Designated funds	24	-	4,676,092	4,676,092	5,494,044
Unrestricted income funds	24	-	737,401	737,401	737,401
		667,157	5,413,493	6,080,650	7,123,732

The financial statements were authorised for issue by the Board of Directors on 02 November 2023 and signed on its behalf by:

Jane Spiers (Chair)



Director

Company Number: SC234270

The accompanying notes form part of these financial statements

	Notes	Total funds 2023 £	Prior Year funds 2022 £
Cash flows from operating activities:			
<i>Net cash provided by operating activities</i>	25	(1,301,570)	43,134
Cash flows from investing activities:			
Interest received		5,700	290
Purchase of tangible fixed assets		(51,231)	(78,985)
Proceeds from sale of fixed assets		-	-
Purchase of investments		-	(25,000)
Proceeds from sale of investments		2,660	-
<i>Net cash (used in) investing activities</i>		(42,871)	(103,695)
Cash flows from financing activities:			
Cash inflows from new borrowing		-	-
Repayments of borrowing		(98,222)	(97,733)
<i>Net cash (used in) financing activities</i>		(98,222)	(97,733)
<i>Change in cash in the reporting period</i>		(1,442,663)	(158,294)
<i>Cash at the beginning of the reporting period</i>		2,293,054	2,451,348
<i>Cash at the end of the reporting period</i>		850,391	2,293,054
Components of cash and cash equivalents:			
Cash at bank and in hand	18	850,391	2,293,054

The companies included in the consolidation are National Theatre of Scotland, National Theatre of Scotland Productions Limited and Strange Case of J&H Limited

The accompanying notes form part of these financial statements

	Notes	Total funds 2023 £	Prior Year funds 2022 £
Cash flows from operating activities:			
<i>Net cash provided by operating activities</i>	25	(1,430,856)	37,553
Cash flows from investing activities:			
Interest received		5,700	290
Purchase of tangible fixed assets		(51,231)	(78,985)
Proceeds from sale of fixed assets		-	-
Purchase of investments		-	(25,000)
Proceeds from sale of investments		2,660	-
<i>Net cash (used in) investing activities</i>		(42,871)	(103,695)
Cash flows from financing activities:			
Cash inflows from new borrowing		-	-
Repayments of borrowing		(98,222)	(97,733)
<i>Net cash (used in) financing activities</i>		(98,222)	(97,733)
<i>Change in cash in the reporting period</i>		(1,571,949)	(163,875)
<i>Cash at the beginning of the reporting period</i>		2,287,473	2,451,348
<i>Cash at the end of the reporting period</i>		715,524	2,287,473
Components of cash and cash equivalents:			
Cash at bank and in hand	18	715,524	2,287,473

The accompanying notes form part of these financial statements

1. General information

These financial statements are presented in pounds sterling (GBP) as that is the currency in which the group's transactions are denominated. They comprise the financial statements of National Theatre of Scotland, and its subsidiaries National Theatre of Scotland Productions Limited and Strange Case of J&H Limited.

The principal activities of the National Theatre of Scotland and the National Theatre of Scotland Productions Limited during the year continued to be the commissioning, development, production and promotion of theatrical works and performances. The principal activity of Strange Case of J&H Limited is a production vehicle for the producing, running and closing of the hybrid film/theatre production The Strange Case of Dr Jekyll and Mr Hyde.

National Theatre of Scotland is a charitable 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 SC033377. In the event of the winding up of the charitable 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 page 24 of these financial statements.

2. Principal accounting policies

Basis of preparation

The financial statements have been prepared under the historical cost convention unless otherwise specified within these accounting policies and in accordance with United Kingdom Accounting Standards, including Financial Reporting Standard 102, 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102') (United Kingdom Generally Accepted Accounting Practice), 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 (FRS 102)', the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

National Theatre of Scotland meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost unless otherwise stated in the relevant accounting policy.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires the directors to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in note 3.

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 group's financial statements unless otherwise stated.

Basis of consolidation

The group financial statements consolidate the financial statements of National Theatre of Scotland and its subsidiary undertakings, National Theatre of Scotland Productions Ltd and Strange Case of J&H Ltd (both companies limited by shares) prepared to 31 March 2023.

Going concern

The financial statements are prepared on the basis that the Group and company is a going concern. The future operations of the charitable company and group are dependent on the continued financial support of the company's principal funder, the generation of future operating surpluses, receipts from the theatre tax credit regime and sufficient ongoing operating cashflow. The Directors have reviewed budgets and cash flow forecasts for the period of 12 months from the date of signing the financial statements which include key income and cost assumptions including ongoing support from the company's key funder beyond 31 March 2024 which, at the date of approval, the Directors have no reason to doubt will not continue and consideration of current economic factors including energy costs, inflation and the return of audiences following the COVID pandemic when determining the Group and company's ability to continue as a going concern. The Directors have reasonable expectation that the Group and company has adequate resources to continue for the foreseeable future and consequently adopt the going concern basis of accounting in preparing these financial statements.

2. Principal accounting policies - continued

Income

All income is included in the Statement of Financial Activities when the group is entitled to the income, any performance conditions have been met, it is probable that the income will be received, and the amount can be quantified with reasonable accuracy.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the group has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received, and the amount can be measured reliably and is not deferred.

Income is deferred only when the group has to fulfil conditions before becoming entitled to it - for example, income received in advance of a theatrical performance or provision of a production project or other specified services; or where the donor has specified that the income is to be expended in future periods.

Expenditure

Expenditure is recognised on an accruals basis when the group has entered into a legal and constructive obligation, it is probable that settlement will be required, and the amount of the obligation can be measured reliably.

All costs are allocated to the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of resources. Costs relating to a particular activity are allocated directly to this activity. Where expenditure cannot be directly attributed in this way it is apportioned between activities on an appropriate basis.

Future production expenditure

All direct costs incurred in the creation of a production are regarded as pre-production costs. Such costs incurred prior to 31 March for a tour with performances taking place after that date will be recognised as future production expenditure and carried forward in proportion to the number of performances occurring in each financial year. Costs for the creation of film productions will be carried forward to the year in which the film is delivered for distribution. Costs are carried forward only to the extent that they are recoverable through income generated from all sources including grants received and designated for that purpose.

It should be noted that Strange Case of Jekyll and Hyde costs have been deferred to delivery of the film.

NTS Productions transactions with NTS represent the gross position in the company accounts.

Expenditure on raising funds comprises the costs associated with attracting donations, grants and legacies.

Expenditure on charitable activities comprises those costs incurred by the group 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, including the costs of governing the group.

Exceptional items

There are no exceptional items to report in 2022-23.

Value added tax

All transactions are net of VAT.

Theatre and film tax credit

Theatre and film tax credit is credited to the Statement of Financial Activities or deferred where relevant for future production, consistent with the principles of corporation tax, based on productions during the financial year which meet the criteria for the relief.

Pension costs

The group operates two defined contribution schemes in respect of its employees. The assets of the schemes are held separately from those of the group. The pension cost charge represents the amount of contributions payable to the schemes for the year.

Termination payments

Termination payments are amounts payable to end an individual's employment and are charged on an accruals basis to the Statement of Financial Activities when the group is demonstrably committed to this course of action.

2. Principal accounting policies - continued

Operating leases

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

Fixed assets and depreciation

Fixed assets are stated at cost.

Individual or a group of items of equipment costing in excess of the following limits, which have a useful life in excess of 12 months, are capitalised at cost.

Land and Buildings	over £5,000
Fixed Equipment	over £1,000
Moveable Equipment	over £1,000
Computer Equipment and Software	over £500
Production Equipment	over £3,000

Depreciation is calculated to write off the cost of fixed assets over their expected useful life as follows:

Land and Buildings	50 years
Fixed Equipment	10 - 25 years
Moveable Equipment	5 - 10 years
Computer Equipment and Software	3 - 5 years
Production Equipment	3 - 10 years

Assets under construction are not depreciated until the asset is brought into use.

Investments

Investments in subsidiary undertakings are included at cost less accumulated impairment.

Investments in joint venture entities are accounted for using the equity method in accordance with section 15 of FRS 102. Initial investment in the entity is shown at cost with the group's net share of profit or loss recognised in the Statement of Financial Activities.

Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

Creditors

Creditors are recognised where the group has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

Financial instruments

The group only enters into basic financial instruments that result in the recognition of financial assets and liabilities such as trade and other accounts receivable and payable, loans from banks and other third parties including a concessionary loan from the Scottish Government in relation to the property project. Financial instruments are classified as in accordance with Chapter 11 of FRS102.

Financial instruments are recognised in the balance sheet when the group becomes a party to the contractual provisions of the instrument. Financial instruments payable or receivable within one year are measured at the undiscounted amount expected to be paid or received. Financial instruments payable or receivable out with one year are initially measured at transaction value. Subsequent to initial recognition, at the end of each reporting period, basic financial instruments are measured at amortised cost using the effective interest rate method. Concessionary loans follow the alternative provisions for public benefit entities in accordance with paragraph PBE 34.

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.

2. Principal accounting policies - continued

Funds

Unrestricted general funds are funds which can be used in accordance with the charitable objects at the discretion of the directors.

Designated funds are set aside by the Directors out of unrestricted general funds for specific future purposes or commitments. These funds will be expensed in future periods, up to a maximum of three years after the financial year in which they were set aside. If they remain unspent after this period, they will be released back into unrestricted reserves.

Restricted funds are funds which can only be used for particular restricted purposes within the charitable objects of the company. Restrictions arise when specified by the donor or when the funds are raised for particular purposes.

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.

3. Critical judgements and estimates

In preparing the financial statements, Directors make estimates and assumptions which affect reported results, 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 may differ from such estimates.

Critical judgements are made in the application of income recognition accounting policies and the timing of the recognition of income and production costs in accordance with the Charities SORP (FRS102). In this regard, the Directors having considered the substance of future production costs have designated certain unrestricted funds to match the release to the statement of financial activities in the year of delivery. During the financial year, the Directors specifically reviewed future charitable production subsidy and future production costs associated with the charitable production of *The Strange Case of Jekyll & Hyde* which is due for release in 2023/24. As a result, a specific fund has been designated to match any release of future production subsidy/expenditure which may not be matched by future revenues arising from the production. The directors have elected to account for concessionary loans at cost. Further key sources of estimate have been applied to the impairment of land and buildings as well as depreciation rates.

4. Comparative Statement of Financial Activities

Group - For the year ended 31 March 2022

	Notes	Restricted Funds	Designated and Unrestricted Funds	Year ended 31 March 2022 Total Funds (as restated)
		£	£	£
Income from:				
Donations and legacies	5	655,172	4,383,009	5,038,181
Income from charitable activities	6	-	271,512	271,512
Other trading activities	7	-	3,192	3,192
Income from investments		-	290	290
Other income - Coronavirus Job Retention Scheme		-	14,844	14,844
Total income		655,172	4,672,847	5,328,019
Expenditure on:				
Raising funds	8	-	193,917	193,917
Charitable activities:	9, 10			
Core costs		166,049	2,726,911	2,892,960
Programme and project development		125,975	1,173,111	1,299,086
Marketing		-	143,902	143,902
		292,024	4,043,924	4,335,948
Total expenditure		292,024	4,237,841	4,529,865
Transfers between funds		(10,000)	(10,000)	
Net (losses) / gains on investments		-	(1,379)	(1,379)
Net income / (expenditure) before theatre and film tax credits		353,148	443,627	796,775
Theatre and Film tax credit	12	-	66,607	66,607
Net movement in funds		353,148	510,234	863,382
Reconciliation of funds:				
Total funds brought forward	23, 24	539,139	5,721,211	6,260,350
Total funds carried forward	23, 24	892,287	6,231,445	7,123,732

4. Comparative Statement of Financial Activities - continued

Company - For the year ended 31 March 2022

	Notes	Restricted Funds	Designated and Unrestricted Funds	Year ended 31 March 2022 Total Funds (as restated)
		£	£	£
Income from:				
Donations and legacies	5	655,172	4,383,009	5,038,181
Income from charitable activities	6	-	624,967	624,967
Other trading activities	7	-	3,192	3,192
Income from investments		-	290	290
Other income - Coronavirus Job Retention Scheme		-	14,844	14,844
Total income		655,172	5,026,302	5,681,474
Expenditure on:				
Raising funds	8	-	193,917	193,917
Charitable activities:				
Core costs	9, 10	166,049	2,726,911	2,892,960
Programme and project development		125,975	1,453,478	1,579,453
Marketing		-	143,902	143,902
		292,024	4,324,291	4,616,315
Total expenditure		292,024	4,518,208	4,810,232
Transfers between funds		(10,000)	(10,000)	
Net (losses) / gains on investments		-	(1,379)	(1,379)
Net income / (expenditure) before theatre and film tax credits		353,148	516,715	869,863
Theatre and Film tax credit	12	-	(6,481)	(6,481)
Net movement in funds		353,148	510,234	863,382
Reconciliation of funds:				
Total funds brought forward	23, 24	539,139	5,721,211	6,260,350
Total funds carried forward	23, 24	892,287	6,231,445	7,123,732

5. Income from donations and legacies

	Restricted £	Designated and Unrestricted £	Total 2023 £
GROUP 2023			
Scottish Government Funding	35,000	4,174,000	4,209,000
Other grants - public bodies and charitable foundations	166,300	105,815	272,115
Donations	3,250	99,276	102,526
	204,550	4,379,091	4,583,641

	Restricted £	Designated and Unrestricted £	Total 2022 (as restated) £
GROUP 2022			
Scottish Government Funding	157,665	4,269,000	4,426,665
Other grants - public bodies and charitable foundations	490,308	23,054	513,362
Donations	7,199	90,955	98,154
	655,172	4,383,009	5,038,181

	Restricted £	Designated and Unrestricted £	Total 2023 £
COMPANY 2023			
Scottish Government Funding	35,000	4,174,000	4,209,000
Other grants - public bodies and charitable foundations	166,300	105,815	272,115
Donations	3,250	99,276	102,526
	204,550	4,379,091	4,583,641

5. Income from donations and legacies - continued

	Restricted	Designated and Unrestricted	Total 2022
	£	£	£
COMPANY 2022			
Scottish Government Funding	157,665	4,269,000	4,426,665
Other grants - public bodies and charitable foundations	490,308	23,054	513,362
Donations	7,199	90,955	98,154
	655,172	4,383,009	5,038,181

6. Income from charitable activities

	Restricted	Unrestricted	Total 2023
	£	£	£
GROUP 2023			
Production income	-	816,478	816,478
Education & outreach income	-	6,030	6,030
Donations	-	49,119	49,119
	-	871,627	871,627

	Restricted	Designated and Unrestricted	Total 2022 (as restated)
	£	£	£
GROUP 2022			
Production income	-	245,410	245,410
Education & outreach income	-	975	975
Donations	-	25,127	25,127
	-	271,512	271,512

6. Income from charitable activities - continued

	Restricted £	Designated and Unrestricted £	Total 2023 £
COMPANY 2023			
Production income	-	4,206,849	4,206,849
Education & outreach income	-	6,030	6,030
Other income	-	49,119	49,119
	-	4,261,998	4,261,998

	Restricted £	Designated and Unrestricted £	Total 2022 £
COMPANY 2022			
Production income	-	598,865	598,865
Education & outreach income	-	975	975
Other income	-	25,127	25,127
	-	624,967	624,967

Company production income reflects the gross position of the intercompany subcontract and commission agreement with NTS Productions Ltd.

7. Income from other trading activities

	Restricted £	Designated and Unrestricted £	Total 2023 £
GROUP AND COMPANY 2023			
Sponsorship	15,000	3,249	18,249
	15,000	3,249	18,249

	Restricted £	Designated and Unrestricted £	Total 2022 £
GROUP AND COMPANY 2022			
Sponsorship	-	3,192	3,192
	-	3,192	3,192

8. Expenditure on raising funds

	2023 £	2022 £
GROUP AND COMPANY		
Staff costs	173,043	174,605
Overheads	22,505	19,312
	195,548	193,917

This note reflects the overall cost of the development function which is responsible for fundraising.

Our Development team's mission is to support the work of the National Theatre of Scotland, a registered charity, through a number of fundraising strands: Individuals, Corporate Support Trust and Statutory Funding & Events. Our fundraising policy, approved by our Board, complies with the Fundraising Code of Practice.

9. Expenditure on charitable activities

	Core costs	Programme & Project Development	Marketing	Total 2023
	£	£	£	£
GROUP 2023				
Premises costs	165,134	-	-	165,134
Depreciation	271,816	-	-	271,816
IT & communication costs	140,613	-	-	140,613
Other core overheads	383,949	-	-	383,949
Staff salaries	2,237,005	-	-	2,237,005
Production Programme costs*	-	2,536,645	165,980	2,702,625
Artistic Development	7,882	452,322	-	460,204
Creative Engagement	4,402	507,678	14,443	526,523
Audience & Media	9,713	-	112,552	122,265
Governance costs (note 12)	54,527	-	-	54,527
	3,275,041	3,496,645	292,975	7,064,661
of which:				
Restricted	282,340	162,340	-	444,680
Designated & Unrestricted	2,992,701	3,334,305	292,975	6,619,981
	3,275,041	3,496,645	292,975	7,064,661

*includes production wages costs of £814,528 (see note 11)

9. Expenditure on charitable activities - continued

	Core costs	Programme & Project Development	Marketing	Total 2022 (as restated)
	£	£	£	£
GROUP 2022				
Premises costs	104,307	-	-	104,307
Depreciation	272,479	-	-	272,479
IT & communication costs	130,429	-	-	130,429
Other core overheads	254,778	-	-	254,778
Staff salaries	2,085,654	-	-	2,085,654
Production Programme costs*	-	825,589	36,695	862,284
Artistic Development	754	247,192	-	247,946
Creative Engagement	730	226,305	8,540	235,575
Audience & Media	775	-	98,667	99,442
Governance costs (note 12)	43,054	-	-	43,054
	2,892,960	1,299,086	143,902	4,335,948
of which:				
Restricted	166,049	125,975	-	292,024
Designated & Unrestricted	2,726,911	1,173,111	143,902	4,043,924
	2,892,960	1,299,086	143,902	4,335,948

*includes production wages costs of £422,232 (see note 11)

9. Expenditure on charitable activities - continued

	Core costs	Programme & Project Development	Marketing	Total 2023
	£	£	£	£
COMPANY 2023				
Premises costs	165,134	-	-	165,134
Depreciation	271,816	-	-	271,816
IT & communication costs	140,613	-	-	140,613
Other core overheads	383,949	-	-	383,949
Staff salaries	2,237,005	-	-	2,237,005
Production Programme costs*	-	5,122,286	165,980	5,288,266
Artistic Development	7,882	452,322	-	460,204
Creative Engagement	4,402	507,678	14,443	526,523
Audience & Media	9,713	-	112,552	122,265
Governance costs (note 12)	54,527	-	-	54,527
	3,275,041	6,082,286	292,975	9,650,302
of which:				
Restricted	282,340	162,340	-	444,680
Designated & Unrestricted	2,992,701	5,919,946	292,975	9,205,622
	3,275,041	6,082,286	292,975	9,650,302

*includes production wages costs of £814,528 (see note 11)

Company production programme costs reflect the gross position of the intercompany subcontract and commission agreement with NTS Productions Ltd.

9. Expenditure on charitable activities - continued

	Core costs	Programme & Project Development	Marketing	Total 2022
	£	£	£	£
COMPANY 2022				
Premises costs	104,307	-	-	104,307
Depreciation	272,479	-	-	272,479
IT & communication costs	130,429	-	-	130,429
Other core overheads	254,778	-	-	254,778
Staff salaries	2,085,654	-	-	2,085,654
Production Programme costs*	-	1,105,956	36,695	1,142,651
Artistic Development	754	247,192	-	247,946
Creative Engagement	730	226,305	8,540	235,575
Audience & Media	775	-	98,667	99,442
Governance costs (note 12)	43,054	-	-	43,054
	2,892,960	1,579,453	143,902	4,616,315
of which:				
Restricted	166,049	125,975	-	292,024
Designated & Unrestricted	2,726,911	1,453,478	143,902	4,324,291
	2,892,960	1,579,453	143,902	4,616,315

*includes production wages costs of £422,232 (see note 11)

10. Governance costs

	2023 £	2022 £
GROUP AND COMPANY		
Accountancy fees	11,000	11,000
Audit fee	22,500	18,350
Non-Audit fees	2,200	-
Board costs	18,827	13,704
	54,527	43,054

11. Analysis of staff costs

	Core £	Production £	Development £	Total 2023 £
GROUP AND COMPANY 2023				
Salaries and wages	1,904,929	770,441	145,092	2,820,462
Social security costs	195,480	31,349	16,554	243,383
Pension costs	136,596	12,738	11,398	160,732
	2,327,005	814,528	173,044	3,224,577

	Core £	Production £	Development £	Total 2022 £
GROUP AND COMPANY 2022				
Salaries and wages	1,780,125	401,943	147,541	2,329,609
Social security costs	173,033	12,292	15,354	200,679
Pension costs	132,496	7,997	11,710	152,203
	2,085,654	422,232	174,605	2,682,491

11. Analysis of staff costs - continued

During the year termination payments, including payment made in lieu of notice, of £47,232 were incurred and paid (2022: £15,360).

Production staff costs represent those employed on short-term contracts for specific productions.

	2023 Full-time No.	2023 Part-time No.	2023 Total No.	2022 Full-time No.	2022 Part-time No.	2022 Total No.
GROUP AND COMPANY						
Number of employees:						
Productions - contract staff	21	4	25	10	5	15
Core staff	41	24	65	42	25	67
	62	28	90	52	30	82

The following number of employees, including the Chief Executive, received remuneration (excluding pension contributions) in excess of £60,000 in the period:

	2023	2022
£60,000 - £69,999	-	-
£70,000 - £79,999	-	-
£80,000 - £89,999	1	2
£90,000 - £99,999	1	-

For employees in the above bandings, pension contributions of £14,604 (2022: £13,527) were made during the year.

The company's key senior management personnel numbered ten employees during the year (2022: ten). Remuneration for these employees totalled £672,461 during the year (2022: £592,740). The movement from prior year reflects changes in key personnel during the year. National Theatre of Scotland seeks to remunerate all staff fairly within limited financial resources. In setting the rates for senior management and executive team members the company takes industry standards into account including formal and informal benchmarking processes.

Directors' emoluments and expenses

By the authority of the Board, the Chief Executive Jackie Wylie received remuneration, including pension contributions of £106,990 (2022: £94,204).

No other director received any remuneration during the year (2022: nil).

Directors' reimbursement of expenses totalled £3,748 for the year (2022: £1,318) for four directors (2022: one).

12. Theatre and film tax credit

	Group 2023	Group 2022 (as restated)	Company 2023	Company 2022
	£	£	£	£
GROUP AND COMPANY				
Theatre tax credit	739,861	66,607	(64,869)	(6,481)
Film tax credit	-	-	-	-
	739,861	66,607	(64,869)	(6,481)

13. Related party transactions

The company has taken advantage of the exemption granted by FRS 102 not to disclose transactions with other group companies.

Group and Company

During 2022-23, six directors and four senior managers made donations totalling £6,156 to the National Theatre of Scotland. In 2021-22, seven directors and four senior managers donated a total of £6,857.

During the year, the National Theatre of Scotland made payments to the following related parties:

Douglas Maxwell, spouse of Caroline Newall (senior manager), received £4,209 for work as a writer on National Theatre of Scotland production of *Orphans* including attendance fee, royalty and option fee (2022: £929).

Tron Theatre Ltd, of which Shereen Nanjiani (director) is a director, was paid £1,980 in relation to venue costs re National Theatre of Scotland production of *Exodus* (2022: £63).

Michael Boyd, director of National Theatre of Scotland, received £10,902 in relation to director fee and expenses re National Theatre of Scotland production of *Medea*.

During the year, the National Theatre of Scotland received payments from the following related parties:

£7,403 was received from Tron Theatre Ltd, of which Shereen Nanjiani (director) is a director, in relation to box office and merchandise re National Theatre of Scotland production of *Exodus* (2022: nil).

£5,000 was received from Savendie Limited, of which Sheelagh Duffield (director) is a director, in relation to sponsorship of National Theatre of Scotland production of *Like Flying* (2022: nil).

£6,512 was received from Adam on Screen Limited, a joint venture entity in which National Theatre of Scotland has a 50% shareholding, re production recharge costs and share of final profit in relation to *Adam (Film)* (2022: £35,286). The joint venture was dissolved in August 2022 resulting in a realised gain arising of £2,610 for National Theatre of Scotland in respect of its share in joint venture.

£15,000 of grant funding was received from Hopscotch Ltd (joint venture partner in Adam on Screen Limited) in respect of *Scenes for Survival*. This outstanding balance was disclosed within trade debtors as at 31 March 2022 (2022: nil).

All related party transactions were at arms length.

14. Operating lease commitments

The Group and Company's total commitments under operating leases are for leases expiring:

	2023 £	2022 £
PLANT AND EQUIPMENT		
Within one year	13,189	11,516
Between one and five years	46,459	40,604
In more than five years	-	-
	59,648	52,120

	2023 £	2022 £
OPERATING LEASE RENTAL EXPENSES PAID		
Plant and equipment	13,153	11,753
	13,153	11,753

15. Fixed assets

	Land & Buildings £	Fixed Equipment £	Computer Equipment & Software £	Production Equipment £	Moveable Equipment £	Total £
GROUP AND COMPANY						
Cost						
At 1 April 2022	3,462,834	2,662,631	425,683	780,264	80,967	7,412,379
Additions	-	4,000	43,297	3,934	-	51,231
Transfers	-	-	-	-	-	-
At 31 March 2023	3,462,834	2,666,631	468,980	784,198	80,967	7,463,610
Depreciation						
At 1 April 2022	411,893	830,791	377,848	676,292	52,648	2,349,472
Charge in period	69,854	139,393	35,757	20,275	6,537	271,816
Transfers	-	-	-	-	-	-
At 31 March 2023	481,747	970,184	413,605	696,567	59,185	2,621,288
Net book value						
At 31 March 2023	2,981,087	1,696,447	55,375	87,631	21,782	4,842,322
At 1 April 2022	3,050,941	1,831,840	47,835	103,972	28,319	5,062,907

16. Investments

	Group 2023	Group 2022	Company 2023	Company 2022
	£	£	£	£
Investment in subsidiary undertakings	-	-	3	3
	-	-	3	3

<i>Name of subsidiary undertaking</i>	<i>Country of Registration</i>	<i>Class of shares held</i>	<i>Percentage holding</i>
National Theatre of Scotland Productions Limited	Scotland	Ordinary £1	100%
Strange Case of J&H Limited	Scotland	Ordinary £1	100%

<i>Name of subsidiary undertaking</i>	<i>Share Capital and Reserves £</i>	<i>Principal Activity</i>	<i>Net Income/(expenditure) for year £</i>
National Theatre of Scotland Productions Limited	2	Theatre Production	-
Strange Case of J&H Limited	1	Film Production	-

National Theatre of Scotland Productions Limited was incorporated on 2 December 2014 and did not trade in the period from 2 December 2014 to 31 March 2015. National Theatre of Scotland acquired the entire share capital of the company for nil consideration on 1 April 2015. The registered office is Rockvilla, 125 Craighall Road, Glasgow, G4 9TL.

Strange Case of J&H Limited was incorporated on 29th April 2021 to enable the creation of a theatrical film production and the associated claim for film tax relief. National Theatre of Scotland and Selkie Productions are co-producers on the project and National Theatre of Scotland owns 100% of the share capital of the company. The registered office is Rockvilla, 125 Craighall Road, Glasgow, G4 9TL.

16. Investments - continued

	Group 2023	Group 2022	Company 2023	Company 2022
	£	£	£	£
Investment in joint venture entity	-	50	-	50
Share of profits	-	4,561	-	4,561
	-	4,611	-	4,611
Other Investments	25,000	25,000	25,000	25,000
	25,000	29,611	25,000	29,611

<i>Joint venture entity</i>	<i>Country of Registration</i>	<i>Class of shares held</i>	<i>Percentage holding</i>
Adam on Screen Limited	Scotland	Ordinary £1	50%
	<i>Share Capital and Reserves</i> £	<i>Principal Activity</i>	<i>Net Income/(expenditure) for year</i> £
Adam on Screen Limited	100	Film Production	(3,902)

Adam on Screen Limited was incorporated on 16 December 2020 and dissolved on 23 August 2022.
The registered office was c/o Hopscotch Films Limited, Film City Glasgow, 401 Govan Road, Glasgow, G51 2QJ.

Other Investments

965 ordinary B shares were purchased in Centrline Limited on 6 August 2021 for £25,000

17. Debtors

	Group 2023	Group 2022 (as restated)	Company 2023	Company 2022
	£	£	£	£
Trade debtors	17,337	78,016	17,337	42,016
Future production expenditure	2,079,781	1,867,670	593,617	698,813
Prepayments	58,590	59,445	58,590	59,445
Other debtors (inc accrued income)	826,845	498,953	45,718	84,683
Amounts owed by group undertakings	-	-	4,095,380	2,317,757
VAT receivable	59,581	148,034	50,404	71,216
	3,042,134	2,652,118	4,861,046	3,273,930

18. Cash and cash equivalents

	2023 £	2022 £
GROUP		
Cash at bank and in hand	850,391	2,293,054
	2023 £	2022 £
COMPANY		
Cash at bank and in hand	715,524	2,287,473

19. Creditors: Amounts falling due within one year

	Group 2023	Group 2022 (as restated)	Company 2023	Company 2022
	£	£	£	£
Trade creditors	70,918	313,295	70,918	191,670
Other Creditors	52,797	106,631	41,261	101,631
Accruals and deferred income	1,167,334	1,015,258	483,544	338,872
Amounts owed to group undertakings	-	-	2,379,374	1,419,245
Tax and social security	65,524	57,928	65,524	57,928
Loan - Scottish Government	98,713	98,222	98,713	98,222
	1,455,286	1,591,334	3,139,334	2,207,568

19. Creditors: Amounts falling due within one year - continued

Deferred income included above:

	2023 £	2022 (as restated) £
GROUP AND COMPANY		
Brought forward	669,366	50,705
Income deferred in year	693,275	669,366
Income released in year	(669,366)	(50,705)
Carried forward	693,275	669,366

20. Creditors: Amounts falling due after more than one year

	2023 £	2022 £
GROUP AND COMPANY		
Loan - Scottish Government	1,223,911	1,322,624
	1,223,911	1,322,624
	2023 £	2022 £
Amounts repayable:		
Within one year	98,713	98,222
Between one and two years	99,206	98,713
Between two and five years	300,605	299,109
In more than five years	824,100	924,802
	1,322,624	1,420,846

The purpose of the £2,000,000 loan was to support the Rockvilla capital project. The loan term is 20 years with an interest rate of 0.5%, to be repaid with annual payments on 15 March or earlier working day. The loan may be repaid in full early or accelerated, at which point interest calculations will be adjusted. The level of any repayment may be increased without penalty.

21. Analysis of changes in net debt

	At start of year	Cashflows	Other non-cash changes	At end of year
	£	£	£	£
GROUP				
Cash	2,293,054	(1,442,663)	-	850,391
Loans falling due within one year	(98,222)	98,222	(98,713)	(98,713)
Loans falling due after more than one year	(1,322,624)	-	98,713	(1,223,911)
	872,208	(1,344,441)	-	(472,233)

	At start of year	Cashflows	Other non-cash changes	At end of year
	£	£	£	£
COMPANY				
Cash	2,287,473	(1,571,949)	-	715,524
Loans falling due within one year	(98,222)	98,222	(98,713)	(98,713)
Loans falling due after more than one year	(1,322,624)	-	98,713	(1,223,911)
	866,627	(1,473,727)	-	(607,100)

22. Analysis of net assets between funds

	Tangible Assets	Investments	Net current Assets less non-current liabilities	Total
	£	£	£	£
GROUP 2023				
Restricted funds	-	-	667,157	667,157
Designated funds	3,668,310	-	1,007,782	4,676,092
Unrestricted funds	1,174,012	25,000	(461,611)	737,401
	4,842,322	25,000	1,213,328	6,080,650

22. Analysis of net assets between funds - continued

	Tangible Assets	Investments	Net current Assets less non- current liabilities	Total
	£	£	£	£
GROUP 2022				
Restricted funds	-	-	892,287	892,287
Designated funds	3,842,688	-	1,651,356	5,494,044
Unrestricted funds	1,220,219	29,611	(512,429)	737,401
	5,062,907	29,611	2,031,214	7,123,732

	Tangible Assets	Investments	Net current Assets less non- current liabilities	Total
	£	£	£	£
COMPANY 2023				
Restricted funds	-	-	667,157	667,157
Designated funds	3,668,310	-	1,007,782	4,676,092
Unrestricted funds	1,174,012	25,003	(461,614)	737,401
	4,842,322	25,003	1,213,325	6,080,650

	Tangible Assets	Investments	Net current Assets less non- current liabilities	Total
	£	£	£	£
COMPANY 2022				
Restricted funds	-	-	892,287	892,287
Designated funds	3,842,688	-	1,651,356	5,494,044
Unrestricted funds	1,220,219	29,614	(512,432)	737,401
	5,062,907	29,614	2,031,211	7,123,732

23. Restricted funds

	Notes	Brought Forward	Income	Expenditure	Transfers	Carried Forward
		£	£	£	£	£
GROUP AND COMPANY 2023						
Production Programme	(a)	549,087	139,500	(162,340)	10,000	536,247
Development Programme	(b)	216,671	80,050	(237,010)	-	59,711
Non-programme	(c)	126,529	-	(45,330)	(10,000)	71,199
		892,287	219,550	(444,680)	-	667,157

	Notes	Brought Forward	Income	Expenditure	Transfers	Carried Forward
		£	£	£	£	£
GROUP AND COMPANY 2022						
Production Programme	(a)	238,681	413,507	(125,975)	22,874	549,087
Development Programme	(b)	150,185	149,000	(68,440)	(14,074)	216,671
Non-programme	(c)	150,273	92,665	(97,609)	(18,800)	126,529
		539,139	655,172	(292,024)	(10,000)	892,287

(a) Production Programme

Funding was received in 2021-22 towards *The Strange Case of Dr Jekyll & Mr Hyde*, a hybrid theatre/film production which was filmed and live streamed in cinemas in 2021-22 with a final film to be released in 2023-24. The funders include Garfield Weston Foundation, Sir Ewan and Lady Brown, Chris Grace Hartness, Richard Buccleuch, The Foyle Foundation, The Britford Bridge Trust, The William Syson Foundation and the Woolbeding Charity.

Corporate sponsorship was received by Badenoch + Clark for *Orphans*, a darkly comic musical about family, grief and forgiveness toured Scotland in April 2022. The sponsorship received a matched funding grant from Culture & Business Fund Scotland.

Like Flying, an interactive performance working with secondary school pupils took place in Bellahouston Academy in Glasgow, Ardrossan Academy and Rossie School in Montrose in 2022-23. Corporate support from Savendie and funding from Binks Trust, McGlashan Trust, Ettrick Charitable Trust and Trades Widows' Fund Charity was received in 2022-23. Funding received in 2021-22 from the Rayne Foundation, W M Foundation, Murdoch Forrest Charitable Trust, Educational Institute of Scotland and Verden Sykes Trust was carried forward for use in the next financial year.

Exodus, a bold, satirical production which explores systematic deception and the indifference to human suffering which played at the 2022 Edinburgh Festival Fringe and subsequently toured Scotland. Funding received in 2021-22 as part of the Made in Scotland Showcase was brought forward and released in 2022-23.

23. Restricted funds - continued

Funding was received from Sir Ewan and Lady Brown in 2022-23 towards the world premiere of *Kidnapped*, a swashbuckling reimagining of the Robert Louis Stevenson's classic adventure novel touring Scotland and Northern England in 2023.

(b) Development Programme

Funding was received for general talent development activity (Esmee Fairbairn Foundation) and John Mather Charitable Trust.

Other funding received includes support for First Nights; a programme of activity enabling disadvantaged groups to engage with their first experience of live performance (funders include Stevenston Charitable Trust, Bellahouston Trust, Forteviot Trust, R J Larg Family Trust, Tay Charitable Trust, Jimmie Cairncross Charitable Trust, The Thistle Trust, Saints & Sinners Club of Scotland, Thomson Charitable Trust, Trades House of Glasgow and Miss E. C. Hendry Charitable Trust.

(c) Non-Programme

Funding was received from the John Ellerman Foundation, year two of a three year commitment, to support the implementation and development of a screen and digital strategy including the engagement of a digital associate.

24. Designated and unrestricted funds

	Notes	Brought Forward £	Income £	Expenditure £	Transfers £	Carried Forward £
GROUP 2023						
New writing and project commissions	(a)	185,696	-	(107,689)	62,354	140,361
Property	(b)	3,842,688	-	(174,378)	-	3,668,310
Programme Development	(c)	1,465,660	-	(1,465,660)	443,344	443,344
Strange Case of Jekyll & Hyde	(d)	-	-	-	424,077	424,077
Total Designated Funds		5,494,044	-	(1,747,727)	929,775	4,676,092
Unrestricted funds		737,401	5,997,577	(5,067,802)	(929,775)	737,401
		6,231,445	5,997,577	(6,815,529)	-	5,413,493

(a) New writing and project commissions

To provide for all future stage payments on new writing and project commissions contracted before 31 March 2023.

(b) Property

Funding received from a range of funders and donors in relation to the planning, development and construction of new company premises. Balance transferred from restricted funds in 2018-19 following project completion and will continue to be released in line with depreciation.

(c) Programme Development

To provide funding for the 2023-24 budget and programme of activities, including production development and production programme activity.

(d) Strange Case of Jekyll & Hyde

The Strange Case of Jekyll & Hyde designated fund has been designated to match any release of future production subsidy/expenditure which may not be matched by future revenues arising from the production.

24. Designated and unrestricted funds - continued

	Notes	Brought Forward	Income	Expenditure	Transfers	Carried Forward
			£	£	£	£
GROUP 2022 (AS RESTATED)						
New writing and project commissions	(a)	255,064	-	(125,748)	56,380	185,696
Property	(b)	4,017,066	-	(174,378)	-	3,842,688
General	(c)	806,680	-	(58,509)	717,489	1,465,660
Total Designated Funds		5,078,810	-	(358,635)	773,869	5,494,044
Unrestricted funds		642,401	4,738,075	(3,879,206)	(763,869)	737,401
		5,721,211	4,738,075	(4,237,841)	10,000	6,231,445

(a) New writing and project commissions

To provide for all future stage payments on new writing and project commissions contracted before 31 March 2022.

(b) Property

Funding received from a range of funders and donors in relation to the planning, development and construction of new company premises. Balance transferred from restricted funds in 2018-19 following project completion and will continue to be released in line with depreciation.

(c) General

To provide funding for the 2022-23 budget and programme of activities, including production development and production programme activity that has been delayed or rescheduled as a result of the pandemic. Previously restricted funding of £10,000 received from Esmee Fairbairn Foundation towards Centrline project was transferred to unrestricted funds as relating to investment.

24. Designated and unrestricted funds - continued

	Notes	Brought Forward	Income	Expenditure	Transfers	Carried Forward
		£	£	£	£	£
COMPANY 2023						
New writing and project commissions	(a)	185,696	-	(107,689)	62,354	140,361
Property	(b)	3,842,688	-	(174,378)	-	3,668,310
Programme Development	(c)	1,465,660	-	(1,465,660)	443,344	443,344
Strange Case of Jekyll & Hyde	(d)	-	-	-	424,077	424,077
Total Designated Funds		5,494,044	-	(1,747,727)	929,775	4,676,092
Unrestricted funds		737,401	8,583,218	(7,653,443)	(929,775)	737,401
		6,231,445	8,583,218	(9,401,170)	-	5,413,493

(a) New writing and project commissions

To provide for all future stage payments on new writing and project commissions contracted before 31 March 2023.

(b) Property

Funding received from a range of funders and donors in relation to the planning, development and construction of new company premises. Balance transferred from restricted funds in 2018-19 following project completion and will continue to be released in line with depreciation.

(c) Programme Development

To provide funding for the 2023-24 budget and programme of activities, including production development and production programme activity.

(d) Strange Case of Jekyll & Hyde

The Strange Case of Jekyll & Hyde designated fund has been designated to match any release of future production subsidy/ expenditure which may not be matched by future revenues arising from the production.

24. Designated and unrestricted funds - continued

	Notes	Brought Forward	Income	Expenditure	Transfers	Carried Forward
		£	£	£	£	£
COMPANY 2022						
New writing and project commissions	(a)	255,064	-	(125,748)	56,380	185,696
Property	(b)	4,017,066	-	(174,378)	-	3,842,688
General	(c)	806,680	-	(58,509)	717,489	1,465,660
Total Designated Funds		5,078,810	-	(358,635)	773,869	5,494,044
Unrestricted funds		642,401	5,018,442	(4,159,573)	(763,869)	737,401
		5,721,211	5,018,442	(4,518,208)	10,000	6,231,445

(a) New writing and project commissions

To provide for all future stage payments on new writing and project commissions contracted before 31 March 2022.

(b) Property

Funding received from a range of funders and donors in relation to the planning, development and construction of new company premises. Balance transferred from restricted funds in 2018-19 following project completion and will continue to be released in line with depreciation.

(c) General

To provide funding for the 2022-23 budget and programme of activities, including production development and production programme activity that has been delayed or rescheduled as a result of the pandemic. Previously restricted funding of £10,000 received from Esmee Fairbairn Foundation towards Centrline project was transferred to unrestricted funds as relating to investment.

25. Reconciliation of net movement in funds to net cash flow from operating activities

	2023 £	2022 (as restated) £
GROUP		
<i>Net movement in funds for the reporting period</i>	(1,043,082)	863,382
Depreciation	271,816	272,479
(Increase) / Decrease in debtors	(390,016)	(2,112,635)
Increase / (Decrease) in creditors	(136,539)	1,018,819
Investment income	(5,700)	(290)
Loss / (Gain) on investments	1,951	1,379
<i>Net cash provided by operating activities</i>	(1,301,570)	43,134

	2023 £	2022 £
COMPANY		
<i>Net movement in funds for the reporting period</i>	(1,043,082)	863,382
Depreciation	271,816	272,479
(Increase) / Decrease in debtors	(1,587,116)	(1,985,769)
Increase / (Decrease) in creditors	931,275	886,372
Investment income	(5,700)	(290)
Loss / (Gain) on investments	1,951	1,379
<i>Net cash provided by operating activities</i>	(1,430,856)	37,553

26. Guarantees

The Company's banking provider, Royal Bank of Scotland, has a floating charge over the assets of National Theatre of Scotland. This was established as security in relation to a £50,000 overdraft facility. The overdraft facility has been cancelled but the charge has been retained to allow flexibility to re-establish the overdraft facility if required.

27. Capital Commitments

At the year end, the company had a commitment to the value of circa £55k in relation to the purchase of capital equipment (ICT) and premises.

28. Prior Year Restatement

The results of the year to 31 March 2022 have been restated to reflect the deferral of income and expenditure in relation to the delivery of a film being produced by subsidiary undertaking (Strange Case of J&H Ltd) which is expected to be delivered in the year to 31 March 2024. The consolidated Statement of Financial Activities and Balance Sheet below for year to March 2022 show these changes.

Consolidated Statement of Financial Activities – Group

	Year ended 31 March 2022 Total Funds (as restated)	Year ended 31 March 2022 Total Funds (original)	Year ended 31 March 2022 Total Funds (difference)
	£	£	£
Income from:			
Donations and legacies	5,038,181	5,050,073	(11,892)
Income from charitable activities	271,512	279,108	(7,596)
Other trading activities	3,192	3,192	-
Income from investments	290	290	-
Other income - CJRS	14,844	14,844	-
Total income	5,328,019	5,347,507	(19,488)
Expenditure on:			
Raising funds	193,917	193,917	-
Charitable activities:			
Core costs	2,892,960	2,897,960	(5,000)
Programme and project development	1,299,086	1,540,429	(241,343)
Marketing	143,902	143,902	-
Total expenditure	4,529,865	4,776,208	(246,343)
Gain/(Loss) on Investment	(1,379)	(1,379)	-
Theatre and Film tax credit	66,607	293,462	(226,855)
Net movement in funds	863,382	863,382	-
Reconciliation of funds:			
Total funds brought forward	6,260,350	6,260,350	-
Total funds carried forward	7,123,732	7,123,732	-

28. Prior Year Restatement - continued

Consolidated Balance Sheet – Group

	2022 Total funds Funds (as restated) £	2022 Total Funds (original) £	2022 Total Funds (difference) £
Fixed assets			
Tangible Assets	5,062,907	5,062,907	-
Investments	29,611	29,611	-
	5,092,518	5,092,518	-
Current assets			
Debtors	2,652,118	2,405,775	246,343
Cash at bank and in hand	2,293,054	2,293,054	-
	4,945,172	4,698,829	246,343
Liabilities			
Creditors: Amounts falling due within one year	(1,591,334)	(1,344,991)	(246,343)
Net current assets	3,353,838	3,353,838	-
Total assets less current liabilities	8,446,356	8,446,356	-
Creditors: Amounts falling due after more than one year	(1,322,624)	(1,322,624)	-
Total net assets	7,123,732	7,123,732	-
The funds of the company:			
Restricted income funds	892,287	892,287	-
Designated funds	5,494,044	5,494,044	-
Unrestricted income funds	737,401	737,401	-
	7,123,732	7,123,732	-

NATIONAL THEATRE OF SCOTLAND GRATEFULLY ACKNOWLEDGES AND THANKS THE MANY PARTNERS WE WORKED WITH IN 2022-23 AS FOLLOWS.

Burn – a National Theatre of Scotland, The Joyce Theater and Edinburgh International Festival co-production.

Exodus – A National Theatre of Scotland production - Part of the 2022 Made in Scotland Showcase at the Edinburgh Festival Fringe.

Enough of Him – a National Theatre of Scotland and Pitlochry Festival Theatre co-production.

Fly The Flag was co-produced by Fuel, the National Theatre, the National Theatre of Scotland, National Theatre Wales, and The Mac.

James IV – Queen of the Fight - a Raw Material and Capital Theatres co-production in association with National Theatre of Scotland.

Theatre in Schools Scotland produced by National Theatre of Scotland and Imagine.

The Strange Undoing of Prudencia Hart - The McKittrick Hotel presents the National Theatre of Scotland production. Produced by The Royal Lyceum Theatre, Edinburgh & Double M Arts & Events LLC.

Orphans - Based on the Film ORPHANS © Channel Four Television Corporation and the Glasgow Film Fund 1997.

