

SCOTTISH BALLET

Est: 1969

ANNUAL REPORT & FINANCIAL STATEMENTS

For the year ended 31 March 2026



SCOTTISH BALLET
Company Limited by Guarantee

Company No: SC065497
Charity No: SC008037

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Company Information

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

SYNOPSIS

Scottish Ballet's 2025/26 creative and financial year stood as another defining period of creative leadership, international reach, and strategic growth for the company. Guided by our core mission to inspire on stage and beyond, Scotland's national dance company delivered another extraordinary season of artistic excellence while continuing to deepen our impact across Scotland and globally.

On stage, the year was anchored by the world premiere of Sophie Laplane's *Mary, Queen of Scots* at the Edinburgh International Festival, which captured critical acclaim and won The List Festival Award for Best International Show. Revivals of *The Crucible*, *Coppélia*, and *The Snow Queen* played to enthusiastic audiences across Scotland and beyond, while a family-focussed new production, *Wee Nutcracker*, delighted young audiences at Tramway. Internationally, the company expanded its cultural footprint through high-profile invitations to perform in Jakarta and Istanbul. Overall, live performances drew 97,150 attendances across 99 shows, generating £2.87 million in box office revenue and achieving an outstanding average Net Promoter Score of 88%.

Beyond the stage, Scottish Ballet demonstrated its exemplary leadership in community engagement and dance health. Reaching over 32,000 in-person participants across 29 local Scottish authorities, the company delivered life-enhancing movement sessions through tailored programmes like Time to Dance®, Dance for Parkinson's, and SB Elevate®. This transformative work earned nationwide recognition with One Dance UK's prestigious Dance for Health Award.

Simultaneously, Scottish Ballet led environmental innovation by becoming the first UK ballet company to embed The Green Producers Tool® into operational and artistic creation, paired with major infrastructure upgrades at its Glasgow headquarters that significantly reduced carbon emissions.

Fiscally, the company achieved a small surplus; in an operating environment where ongoing inflationary pressures and rising touring costs remain challenging. Financial performance was underpinned by strong box office results and a record-breaking Advancement revenue: £2.53 million in valued private gifts, trusts, and generous corporate support.

As Scottish Ballet looks ahead, taking the Next Generation Campaign to its next level is a key priority, fostering emerging creative talent and ensuring that anyone, anywhere, can move or be moved.



1. Highlights

- Stage:
 - Scottish spring tour of *The Crucible*
 - World premiere of *Mary, Queen of Scots* at Edinburgh International Festival, followed by a Scottish autumn tour and London spring premiere at Sadler's Wells
 - Istanbul debut with *Coppélia*
 - World premiere of *Wee Nutcracker* at Tramway
 - Scottish winter tour of *The Snow Queen*
- Scottish Ballet's commitment to creative diversity (including our Next Generation Campaign artists):
 - Six artists engaged for Research & Development across the year, as part of the Next Generation Campaign
 - National call out for filmmakers and choreographers to pitch for a new short film, with a Glasgow-based director selected for commission
 - Global Majority Photography Mentorship placement continues
- Community outreach:
 - **2,007** community participations: 99 classes, workshops and talks delivered in theatre, community, schools and care homes throughout the spring, autumn and winter tours
 - **324** people aged from pre-school to 91 years took part in a day of dance at SBHQ, as part of Angela Rippon's national Let's Dance! campaign
 - **400** (approx.) people engaged with Scottish Ballet intergenerational dance workshops at the Perth Chinese New Year celebrations
 - **SB-commissioned study**, led by Dr. Emily Davis, exploring health professionals' perspective of SB's Dance on Prescription model, was selected for publication in BMC Primary Care Journal – Social Prescribing edition
 - **520** classes delivered for pre-vocational students across Junior, Mid and Senior Associate level, including SQA Higher Dance

2. Financial performance

Scottish Ballet's financial performance concluded 2025/26 with an operating surplus of **£93,808** (2024/25: operating surplus £358,196). In accordance with the company's investment policies, the surplus will be carried forward in accumulated reserves.

Box office revenue was resilient across the year and across all venues, achieving **98%** of target (2024/25: 107%) and remains subject to the varying annual artistic programme. Strong results from Advancement income – Donations, Charitable Activities and Other Trading Activities – reached a fundraising milestone of over **£2.5m**.

With the continuing support of the Scottish Government and other key financial stakeholders, the company's current financial plan is projected to meet scheduled outcomes for the remaining elements within the Next Generation campaign and fulfil the company's artistic and engagement programme commitments.

3. Key indicators

On stage (attendance)		2025/26 Actual	2025/26 Target	2024/25 Actual	Variance 25/26 Target to Actual	Variance 25/26 Actual to 24/25 Actual
Spring 2025	<i>The Crucible</i> (Scotland)	10,436	12,436			
Summer 2025	<i>Indonesian Ballet Gala</i> (Jakarta)	1,830	1,750			
Summer/ Autumn 2025	<i>Mary, Queen of Scots</i> (Scotland)	25,783	19,100			
Autumn 2025	<i>Coppélia</i> (Istanbul)	3,558	6,570			
Winter 25/26	<i>Wee Nutcracker</i> (Glasgow)	5,559	4,787			
Winter 25/26	<i>The Snow Queen</i> (Scotland)	43,101	40,467			
Spring 2026	<i>Mary, Queen of Scots</i> (London)	6,883	6,550			
Total live audiences:		97,150	91,660	111,936	↑6%	↓13%

Ticketed screen events		2025/26 Actual	2025/26 Target	2024/25 Actual	Variance 25/26 Target to Actual	Variance 25/26 Actual to 24/25 Actual
Feature Film viewers/attendees		N/A	-	653	-	-
Short Film viewers/attendees 11 screenings		340	-	500	-	60%

Website interactions		2025/26 Actual	2025/26 Target	2024/25 Actual	Variance 25/26 Target to Actual	Variance 25/26 Actual to 24/25 Actual
Website sessions*		706,077	550,000	495,266	↑28%	↑43%

*A session, as measured in Google Analytics, is a single visit to the website. One session can include multiple page views, and one person can generate several sessions across a year through repeat visits, so the figure counts visits rather than unique visitors.

Engagement		2025/26 Actual	2025/26 Target	2024/25 Actual	Variance 25/26 Target to Actual	Variance 25/26 Actual to 24/25 Actual
Programmes and project participations:						
	▪ Live (In person or zoom)	32,164	25,159	38,291	↑ 49%	↓12%
	▪ Online (on demand)	5,415	-	3,775		
	Total live audiences:	37, 579	25,159	42,066		
SB Associates:						
	Applicants (UK-wide)	534	270	477	↑7%	↑3%
	Total student placements	214	200	208		

Advancement		2025/26 Actual	2025/26 Target	2024/25 Actual	Variance 25/26 Target to Actual	Variance 25/26 Actual to 24/25 Actual
Value of gifts, trusts & sponsorship		£2.5m	£2m	£2.2m	↑27%	↑15%

How we rate (NPS)*	2025/26 Actual	2025/26 Target	2024/25 Actual	Variance 25/26 Target to Actual	Variance 25/26 Actual to 24/25 Actual
NPS average score	88%	90%	77%	↓2%	↓14 %

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

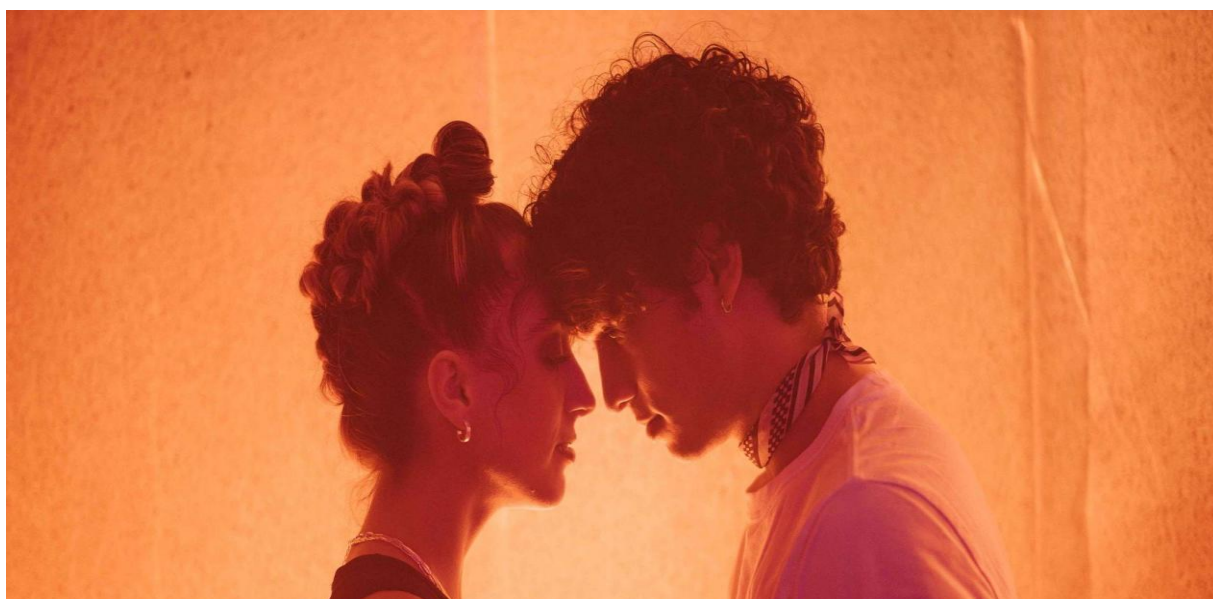
4. Awards & Commendations

- **Awarded:**

- Dance for Health Award – One Dance UK, February 2026
- *Mary, Queen of Scots – The List*, Best Show, International, Edinburgh International Festival, August 2025
- *Shadowash* – Best Dance Film, Paris Play Film Festival, June 2025
- SB Health – One Dance UK, Dance for Health award, February 2026

- **Film Festivals – selected for screening:**

<i>Breathless</i>	International Choreographic Festival of Blois, July 2025
<i>Breathless</i>	Portland Dance Film Festival, September 2025
<i>Breathless</i>	New Renaissance Film Festival, London, September 2025
<i>Breathless</i>	InShadow ScreenDance Festival, Lisbon, November 2025
<i>Shadowash</i>	International Choreographic Festival of Blois, July 2025
<i>Shadowash</i>	Top Shorts Film Festival, Online, November 2025
<i>Maze</i>	Stroud Film Festival, March 2026
<i>Haud Close Tae Me</i>	Women Over 50 Festival Tour, Multiple locations throughout 2025
<i>Dive</i>	Dance Days, Haarlem, April 2026
<i>How Much Squid</i>	Glasgow Short Film Festival, December 2025
<i>Is Too Much Squid</i>	



OVERTURE

Chair's Review

In this final Annual Report in my tenure as Chair, I am pleased to hand over the company in a strong financial position and with its creative engine delivering purpose and passion both onstage and within communities in Scotland, the UK and abroad.

A revival of Arthur Miller's *The Crucible*, Scottish Ballet's acclaimed 2019 Edinburgh International Festival premiere heralded spring and the beginning of touring for 2025-26. Since its premiere, the ballet has been presented at Sadler's Wells (2022) and in the USA (Nashville, Charleston, and Washington D.C.) in 2023, the 70th anniversary of Arthur Miller's play premiering on Broadway. It is a work which resonates deeply with both American and UK audiences alike. *The Crucible* was also the first ballet commissioned as part of the company's 50th anniversary Five in Five Campaign, 2019.

Returning full circle to the Edinburgh International Festival, another 'signature' work for Scottish Ballet – *Mary, Queen of Scots* – premiered in August. The work has been recognised nationally and internationally with awards including: The List Festival Award, Best International Festival Show; UK Critics' Awards, Best Classical Choreography, Sophie Laplane and Outstanding Female Classical Performance, Roseanna Leney; and a nomination of Outstanding Male Classical Performance for Harvey Littlefield.

Mary, Queen of Scots received further acclaim from both audiences and critics alike at Sadler's Wells (London) in March 2026, followed by an international tour to the Spoleto Festival USA (Charleston) and the David H. Koch Theatre (New York City) in June 2026 – in what was a phenomenal milestone for the company.

Furthermore, *Mary, Queen of Scots* has also been a landmark production in enabling Scottish Ballet to place sustainability at the heart of creation. This undertaking meant addressing the challenges of accurately measuring the environmental impact of making and touring a new ballet. With a company-wide commitment to environmental sustainability, Scottish Ballet became the first UK ballet company to embed The Green Producers Tool® into all decision-making. The data collected throughout the creation and tour will provide a benchmark for the wider theatre industry to measure sustainable creation and dance touring.

Another first for the company, was the Istanbul premiere of *Coppélia*. The Zorlu Performing Arts Center provided a unique backdrop and a most warm and generous welcome for Scottish Ballet's debut in Türkiye.

With redevelopment of The King's Theatre continuing – somewhat unexpectedly – Scottish Ballet's winter tour of *The Snow Queen* began earlier in November at the Festival Theatre, with a shorter run than originally planned for Edinburgh. With empty weeks to fill before the company resumed its *Snow Queen* tour after the New Year, a creative solution was sought. A 'Wee' version of *The Nutcracker* was created for young audiences and their families, presented at Tramway in mid-December 2025. This new version of the popular title delighted audiences and sold out. Special thanks to Albert Bartlett for sponsoring the production, which also enabled primary age children from schools near their home and ours to experience ballet for the first time, free of charge.

Scottish Ballet continues to advocate for and directly contribute to arts and health leadership. Following previous exploration of a dance health model for Scotland, in 2025/26 Scottish Ballet began delivery of a self-management series, which included a new partnership with ANGUS-

alive, an independent, not-for-profit charitable trust responsible for culture, sport, and leisure services in the local authority of Angus (part of NHS Tayside health board area).

Along with special initiatives such as the ANGUS-alive partnership, Scottish Ballet delivered live workshops inspired by *The Nutcracker* production to 504 residents across 24 care homes nationwide, including locations in Inverness, Nairn, Aberdeen, Edinburgh, and Glasgow. The Engagement team truly inspired individuals and communities across all of Scotland (and globally) in 2025/26 reaching 29 local authorities in Scotland and as far afield as Greece, Belgium, Canada, USA and Australia.

SB's Youth Exchange (YEX) recruitment efforts attracted record-levels of interest, and the year saw YEX dancers premiere new works by Daniel Davidson at Merchant City Festival, and Madeleine Squire at Destinations, Beacon Arts Centre and at U-Dance – the UK's largest national youth dance festival (July 2026, Glasgow).

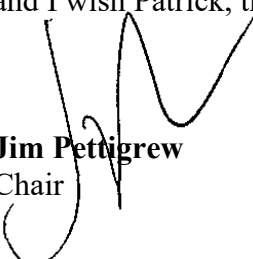
As part of Scottish Ballet's Next Generation Campaign, Scottish Ballet worked with eight choreographers in 2025/26. Choreographer Aya Kobayashi was commissioned to create a duet that could be performed in community spaces. Whilst established West End contemporary choreographer, Julia Cheng, was invited to create one-act work *Entress*, that forms part of the company's autumn 2026 double-bill. Julia was one of six choreographers engaged to collaborate with Christopher Hampson for Scottish Ballet's feature film *These Violent Delights*, captured in 2024 and scheduled for world-premiere at the Edinburgh International Film Festival, August 2026.

In July 2025, Scottish Ballet was thrilled to appoint three new talented Non-Executive Directors to the Board: Alison Cornwell, a Chartered Accountant with extensive experience in film, media and law; Britannia Morton, currently Executive Director & Co-CEO at Sadler's Wells; and Ingrid Lorentzen, Artistic Director of the Norwegian National Ballet, Oslo.

Financially, it's pleasing to report that the company has ended the 2025/26 financial year delivering a modest surplus of +£94k – mainly due to strong growth in philanthropic revenue and above-target ticket revenue for *Mary, Queen of Scots*. Whilst this positive year-end outcome is commendable, there are still significant financial challenges ahead, not least the duality of rapidly increasing touring costs and continuing static Scottish Government grant funding that we are hopeful will be addressed in the coming years.

With the vital support of our loyal audiences, generous philanthropic and corporate partners, and the many individuals and organisations who champion our vision – including our major partner, the Scottish Government – Scottish Ballet proudly serves as a defining cultural asset for our nation, while delivering a profound, lasting impact in our local communities.

I would also like to take this opportunity to heartily thank retiring Member, Eleanor Bentley for her commitment and outstanding contribution to the Board over the past six years, and to welcome my successor, Patrick Macdonald, who will take over in September following my retirement as Chair. I am proud to have led the Board of Scottish Ballet over the past six years, and I wish Patrick, the Directors, and all at Scottish Ballet every success for the future.


Jim Pettigrew
Chair

ACT ONE

2025/2026 Year in Review

Our Mission: To inspire on stage *and beyond*

1. Strategic Focus One: Artistry

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

2025/26 delivered a World Premiere of *Mary, Queen of Scots*, three revivals from the Five in Five campaign, *The Crucible*, *Coppélia* and *The Snow Queen* and a new ballet for all ages, *Wee Nutcracker*. Scottish Ballet shone across Scotland and from Istanbul to Indonesia showcasing the excellence and innovation from our dancers, musicians, choreographers, technical and artistic teams all working together alongside the teams back at Scottish Ballet's HQ.

The creation and development of new works, ensuring Scottish Ballet's unique repertoire is shared widely, and increasing audience engagement wherever the company is seen, are critical measures of success. Showcasing Scotland's creative endeavour and brand – globally and nationally – underpins our artistic ambition.

Spring 2025 saw the revival of Helen Pickett's, *The Crucible*, delivering the second season of the founding title in our Five in Five campaign on a national tour including Glasgow, Edinburgh, Inverness and Aberdeen. This iconic work is fast becoming a signature ballet for audiences.



During summer, there was an intense focus on delivering the World Premiere of *Mary, Queen of Scots* from Choreographer in Residence, Sophie Laplane and Artistic Collaborator, James Bonas.

At the same time, an invitation to perform at the Indonesian Ballet Gala at the Graha Bhakti Budaya, Taman Ismail Marzuki (TIM) in Jakarta provided a unique collaboration opportunity. Two Principal dancers, Bruno Micchiardi and Jessica Fyfe performed Dawson's *Swan Lake* pas de deux

and Hampson's *Romeo & Juliet* pas de deux. CEO/Artistic Director, Christopher Hampson, also gave masterclasses and supported the staging of the gala. The event brought together dancers from The Netherlands, France, Czech Republic, Romania, Ukraine and Japan.

The World Premiere of *Mary, Queen of Scots* was an unmitigated success with Scottish Ballet receiving an award for Best Edinburgh International Festival Show at The List Festival Awards. A tour of Scotland, including Glasgow, Aberdeen and Inverness, followed, playing to full houses across the nation.

Showcasing our repertoire and flying the flag for Scottish culture internationally is always a highlight, and we were able to do both by taking our critically-acclaimed production of *Coppélia*, to Istanbul's Zorlu Performing Arts Center in autumn.

The winter season saw a revival of *The Snow Queen*, now a familiar family favourite that had an early start in Edinburgh due to the delayed opening of The King's Theatre, Edinburgh, which meant a further year of Scottish Ballet relinquishing the coveted December weeks at the Festival Theatre to the pantomime.



The lost weeks in Edinburgh presented a creative opportunity to deliver some family focused performances at the Tramway. *Wee Nutcracker* was a project brought about through commissioning Associate Choreographer, Nicholas Shoesmith, to explore an immersive experience for all ages based on *The Nutcracker*. A platform for more junior dancers within the company to shine in principal roles and playing to capacity audiences added to the success of this new production.

Completing the tour of *The Snow Queen* in Glasgow, Inverness and Aberdeen also saw enthusiastic, solid audiences across all venues.

Finally, a London season of *Mary, Queen of Scots* at Sadler's Wells again attracted full houses, and concluded a year marked by **excellence, innovation and inclusion**.

2. Strategic Focus Two: Engagement

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

2.1. Unicorn

The inaugural tour of *Unicorn* to Nairn and Inverness primary schools was a significant milestone in the development of this new work. The duet, choreographed by Aya Kobayashi, and designed for non-traditional performance spaces, was commissioned as part of SB's Increasing Equity of Access to Dance project.

386 pupils from 10 schools enjoyed performances of *Unicorn*, with 312 young people also participating in dance workshops exploring technique and creativity. The focus audience for this work is early primary (P1-3) and the team look forward to returning to Inverness and Nairn in January 2027 for an extension of the programme.

2.2. Tour and repertoire-based workshops

2,007 people across Scotland participated in repertoire-linked workshops and activities in theatres, community venues, schools, colleges and care homes throughout Scotland. Highlights included:

- 8 *Wee Nutcracker* workshops at SBHQ, for pre-school and primary children;
- 20 *Snow Queen* workshops for primary school children across Scotland, bringing the magic of the production into classrooms and communities;
- *The Crucible* and *Mary, Queen of Scots* repertoire adult masterclasses;
- 130 residents from 12 care homes across Scotland joined a special *Starstruck* online class as part of the Let's Dance! campaign. Residents and staff enjoyed movement, music and seeing costumes;
- *Mary, Queen of Scots* workshops, in collaboration with Edinburgh International Festival, for community groups and secondary school and college teaching staff.



2.3. Time to Dance® Dementia (TTD)

In addition to ongoing weekly TTD classes at SBHQ, the team delivered *The Snow Queen* workshops in **30** care homes across Scotland, achieving **504** participations.

As part of a year-long initiative, dance health worked with **11** care homes in Fife with a total of **605** participations. Residents enjoyed monthly bespoke movement and music sessions online, inspired by SB repertoire. The team also made in-person care home visits with residents taking part in dance and music workshops, as well as getting to see props and costumes from current productions.

160 care home residents from across East Ayrshire attended a Time to Dance workshop at Dumfries House, in support of the Let's Dance! campaign.

2.4. Dance for Parkinson's (DFP)

DFP reached **924** participations, including weekly in-person classes in Glasgow and online, taster workshops in Angus, and Doorstep Dance sessions for some of the DFP class members.

2.5. SB Elevate® – MS

The Elevate programme achieved **1,524** participations through delivery of weekly in-person classes in Perth, Glasgow and online. The team were also excited to lead a warm-up for the MS Society Scotland's MS Walk at Glasgow Green.

2.6. Health at Hand®- wellbeing support for health professionals

Scottish Ballet was delighted to be part of an NHS Grampian research conference in June '25, where 150 health professionals participated in a short Health at Hand® movement and breath session led by the team.

2.7. Safe to Be Me® and The Close

The Engagement team visited **10** primary schools, where a total of **407** primary 6 and 7 school pupils enjoyed watching performances of a new Safe to Be Me® trio choreographed by former Scottish Ballet dancer/choreographer Daniel Davidson, before participating in dance workshops that explored empathy and allyship.

Throughout the year, the team also built connections with staff and young people from Seamab school, Kinross, who were provided with an introduction to dance through The Close project.

Young people from the Kibble school, Paisley, joined us for a one week intensive of The Close, held at Beacon Arts Centre. A multi-artform approach was adopted, guiding participants through dance, parkour and dance photography tasks.

2.8. Associates Programme

A total of 534 applications were received for auditions into the 2025-2026 Associates Programme. Applicants covered a wide geographical area covering 34 different local authorities from the Scottish Highlands to Northern Ireland and the North of England. Places were offered and accepted by 214 students including: 137 Juniors, 46 Mids and 31 Seniors of which 22 were boys representing almost 10% of the intake. Higher Dance took place again this year with 8 students taking part. The stability of application numbers and acceptances is positive, given increasing competition from alternative providers (including The Royal Ballet School).



Progress on the development of accredited qualifications is continuing, with the pilot of a new feedback mechanism which underpins this work pedagogically, being implemented. The gathering, processing and reporting of achievement/assessment data at all levels is a significant step in validating recognised qualifications and this has progressed well throughout 25/26.

Work with the Performance Medicine team has continued, with initial roll-out of a physical preparation programme for students. A CPD session in June 2026 with the teaching staff and Performance Medicine team was an important step in the review and future planning of this initiative, which is innovative and sector leading at this level.

Visits to several leading training institutions throughout 25/26 have been beneficial for the Head of the Associate Programme – New Zealand School of Dance, the Australian Ballet School, the Royal Ballet School and School of American Ballet. The opportunity to share practices and ideas has informed the development which is currently taking place in the programme.

3. Strategic Focus Three: Advancement

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

3.1. Key Indicators:

- Advancement income accounted for 24% of total SB income and 43% of self-generated income in '25/'26:
 - 34% from private gifts, including trusts and foundations
 - 9.7% from corporate partnerships
- 2025/26 saw:
 - 10% increase in new Darrell Bequest Circle (legacy) patrons
 - 92% patron retention, with 5% of patrons increasing their support
 - 37% increase in philanthropy income against '25/'26 target
 - 54% increase in corporate partnership income against '24/'25 'actual'

3.2. Major Gift Campaigns

The world premiere of *Mary, Queen of Scots* officially concluded the Five in Five Campaign (launched in 2019) the first major gifts campaign initiated by Scottish Ballet. The learnings from this fundraising initiative have built confidence within the team in seeking transformational gifts. As a result, in '25/'26, an unprecedented six-figure gift was pledged from one patron towards a new full-length ballet in 2027.

The Next Generation Campaign generated **£350,888** from 41 patrons in its third year.

3.3. Appeals

Two public appeals were launched in 2025/26:

- *Mary Queen of Scots*– Courts & Queens Costume Appeal that raised £14,318 (average gift £125)
- Pointe Shoes for *The Snow Queen* raised £9,649 (average gift £110)

The average gift increased by £15 over the year through new fundraising initiatives.

3.4. Partnerships

In 2025/26, Scottish Ballet retained nine of fifteen corporate partners, secured two new partners, increased the value of support from two existing partners, and welcomed one new Corporate Member. The total number of partners and members was fifteen at year end, with income up 54% on '24/'25. Performances and bespoke events remain attractive benefits for partners and prospects, along with supporting SB's community health initiatives, audience development and the Next Generation strategy.

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

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

4.1. Audience growth

During 2025–26, **97,150** people experienced Scottish Ballet across **99** performances, against a target of 91,660. Audiences spanned Scotland, the wider UK and, internationally, Indonesia and Türkiye, as the company's reach continued to grow both at home and abroad. Audience sentiment remained strong throughout, with an average Net Promoter Score of 88%.



The Crucible, returning to Aberdeen, Glasgow and Edinburgh in April and May 2025, played to a total audience of 10,436 and confirmed its place as one of the company's most powerful works.

Scottish Ballet's participation in the Indonesian Ballet Gala, Jakarta, (playing two performances to an audience of 1,830) extended the company's international footprint.

The world premiere of *Mary, Queen of Scots* at the Edinburgh International Festival played to full houses. The production toured to Glasgow, Inverness and Aberdeen, then returned to Edinburgh for an encore run, attracting a Scotland-wide audience of 25,783. *Mary, Queen of Scots* was acclaimed by critics and audiences alike, cementing it as one of the standout productions of the year.

In October, Scottish Ballet toured *Coppélia* to the Zorlu Performing Arts Centre in Istanbul, Türkiye, with an audience of 3,558 over three performances.

The winter programme brought two productions to Scottish audiences. *Wee Nutcracker* played 18 performances at Tramway, Glasgow, to an audience of 5,559. *The Snow Queen* toured Edinburgh, Glasgow, Aberdeen and Inverness from December 2025 to February 2026, playing 39 performances to a combined audience of 43,101.

Mary, Queen of Scots toured to London's Sadler's Wells Theatre in March 2026, playing five performances to an audience of 6,883, 95% of the 7,225 seats available. Net revenue reached £294,543 (123% against target) the best result yet for a Sadler's Wells run.

Scottish Ballet's total box office revenue achieved £2.87m in 2025/26, just under target of £2.94m.

4.2. Audience Engagement

The Crucible drew one of the strongest critical responses of recent years, with a clutch of five-star reviews and further four-star coverage. The production achieved a Net Promoter Score (NPS) of 90, among the highest of the year.

Wee Nutcracker achieved an NPS of 93, the highest score ever recorded for a Scottish Ballet production. 93% of respondents rated their experience as excellent. Several survey respondents described it as their child's first ballet experience, a strong signal for the next generation of Scottish Ballet audiences.

The Snow Queen received strong critical reception, with four- and five-star reviews and a Net Promoter Score of 84.

Mary, Queen of Scots' Scotland run achieved an NPS of 90. The production's London run at Sadler's Wells drew five-star reviews from The Stage and The Live Review London and a four-star review from The Independent. 56% of survey respondents were experiencing Scottish Ballet for the first time, a strong result for a company building its profile beyond Scotland.

Scottish Ballet Friends stood at 75,583 at year end (75,154 Free, 375 Silver and 54 Gold), up from 71,928 the previous year and continuing the steady growth of the company's membership community.

Total social media followers reached 143,840 in 2025/26, up 14% on the previous year. Instagram led growth at 27%, from 43,600 to 55,200 followers, closely followed by TikTok at 26%. Facebook grew 6% and LinkedIn 12%, a healthy spread of growth across these key platforms.

4.3. Commercial

Revenue from merchandise and printed programme sales achieved £125,687 in 2025/26.

5. Behind the Scenes

5.1. Artistic Development

Developing creative opportunities on and off the stage is vital to keeping the repertoire and artistic output at the highest level. Investing in creative talent ensures Scottish Ballet remains an artistic trailblazer. *The Next Generation* campaign has focused on providing opportunities for upcoming creatives (choreographers, designers, composers) to explore and develop their practice. Research and development weeks are in place for several emerging choreographers over the coming year including Daniel Davidson, Madeline Squire (both former Scottish Ballet dancers), Rhys Dennis, Paxton Ricketts, and Rachelle Scott.



5.2. Equity, Diversity & Inclusion (EDI)

5.2.1. SB Guardians

SB Guardians are actively supporting Scottish Ballet's EDI work and strategy, with guardians embedded in all departments.

5.2.2. Awareness Training

Partnering employees with and without lived experience, continues to provide confidence within the organisation and supports continuous learning and challenge. Anti-racism and LGBTQ+ inclusion work remain key focus areas.

Following the decision of the EDI group to base ongoing initiatives on the foundational Unlock Pledges (EDJI Arts), Scottish Ballet's CEO/Artistic Director and Head of People & Wellbeing, along with colleagues from the Senior Leadership Group, continue to deliver workshops aligned with our stated Pledges, across the company.

5.2.3. EDI Group

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

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

5.3. Environmental Sustainability

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

The GAP focus for '25/'26 was twofold:

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

5.3.1. SBHQ

Funding was secured to upgrade SBHQ Heating and Building Management systems. Completed in March 2026, these upgrades have already demonstrated a positive impact – reducing energy consumption and improving sustainability – a projected reduction of 20% in seasonal efficiency. This is in addition to the lighting upgrade project completed in 2024/25 that has led to an overall 30% reduction in electricity use at SBHQ.

Next steps include exploring renewable energy, further energy efficiencies, and sourcing funding to support this work.

5.3.2. Touring

Capturing a benchmark position for emissions for the new ballet, *Mary, Queen of Scots (MQS)*, has been a significant sustainability initiative for Scottish Ballet. The company now has a meaningful measurement of impact and importantly, a commitment to embed a sustainable culture across the company. Teams are utilising The Green Producers Tool® to record and review creative outputs, including production assets and touring decisions; ensuring that Scottish Ballet continues to reduce emissions into the future.

The strategy for long term environmental sustainability for touring activity will focus on the big-ticket items (transport, energy, travel, accommodation and materials) as identified in the MQS benchmarking project.

Sharing our progress and insights within the industry and learning from peers is also a priority. Working collaboratively achieves a more consistent means of recording and reporting and enables progress to be benchmarked.

ACT TWO

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

The directors present their report with the audited financial statements of the company for the year ended 31 March 2026.

Principal activities and business review

The principal activity is to promote and enrich Scottish culture in producing and presenting ballets throughout the world and to assist educational development in Scotland through the provision of dance in education and vocational dance training.

Vision, Mission, Values & Deliverables

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

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

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

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

Mission: To inspire on stage and beyond.

Values: Excellence, Inclusion, and Innovation.

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

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Strategic Review

Achievements and performance

A full summary of the company's achievements and performances during the year are provided on pages 2 to 17, including the Chair's Review.

External responsibilities

Scottish Ballet is supported by public funds. These, in the main, were from the Scottish Government in 2025/26, which has helped support all posts within the organisation as well as associated freelance workers and SB Orchestra players. Additional funds were received from several Trusts and Foundations. During the course of the financial year, the Scottish Government was entitled to send observers to Scottish Ballet Board meetings and regular financial information was provided as a condition of these grants.

Results

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

Financial review

The out-turn for the year was a surplus of £93,808 (2025: surplus £358,196) after accounting for Theatre Tax relief and Corporation Tax payable on Audio Visual Expenditure Credits. In line with the overall strategy of the company, the current financial plan has been adapted to cover the investment in, and creation of, the delayed new full-length ballets making up our *Five in Five campaign* running to Autumn 2025, our current five-year initiative *Next Generation Campaign* and additionally transform/augment existing works for the future. We aim to achieve a break-even position over the full period of each campaign.

Income remained strong in 2025/26, with consistent audience and box office performance across the year. Support for Scottish Ballet through grants and donations has similarly continued to grow, through our five-year initiative *Next Generation Campaign*, investing in talent to transform the future of dance. This has been boosted by several one-off donations in support of other specific areas of core activity. Much of this income is restricted for specific purposes, whilst maintaining adequate unrestricted income remains challenging.

Total income of £10.5 million is marginally down 4% year on year, largely as a result of the annual variation in the artistic programme (-10%) and the completion of Audio-Visual Expenditure Credits (AVEC) claim in 2024/25 offset by growth in donations (+10%). Expenditure increased by 1% to £11.4m, reflecting general inflation as well as our artistic activities, in comparison to 2024/25.

Self-generated income, including Box Office income, remains strong at £5.8m (2025: £6.13m), 55% of total income (2025: 58%).

Movements on Reserves and Restricted Reserves

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Movements on Reserves and Restricted Reserves (cont.)

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

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

In the financial year ended 31 March 2026 no new designations were made, more a continuation to reflect the desired intentions of a substantial (unrestricted) donation made previously to support the long-term resilience of Scottish Ballet.

Movements on Designated Reserves included the annual transfer equivalent to the depreciation charge for the Tramway building (£227,476) into Unrestricted Reserves and the cover for future major repairs and replacement relating to our HQ at Tramway.

The result of net income generated and the movements in cash and non-cash backed reserves during the year is an increase in Unrestricted Reserves carried forward of £123,754 (2025: increase of £160,323), giving a balance on Unrestricted Reserves as at 31 March 2025 of £2,282,331 deficit (2025: deficit of £2,406,085).

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

Reserves policy

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

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Reserves policy (cont.)

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

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

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

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

Scottish Ballet holds total accounting reserves of £6,719,360 (Notes 27-29). £8,088,893 is held in Designated Reserves, including a designated Tramway capital reserve of £7,593,893 against which the annual depreciation of the building is charged. The balance of Restricted Reserves is £912,798.

As detailed in Note 29 to the Financial Statements, General Unrestricted Reserves are under the Reserves policy minimum target with a positive balance of £334,778 (2025: £367,762). The directors are comfortable that this is a short-term position and that there is no adverse impact on the company's ability to operate in the future or to pay its liabilities as they fall due.

The negative balance of £2,282,331 on the Total Unrestricted Reserves is made up of this positive balance, less an amount of £2,617,109, equivalent to the balance outstanding on the loan from the Scottish Government which was advanced to the company in March 2017 to enable it to discharge its pension fund liabilities in full. As this loan is repaid, the negative balance held in the General Unrestricted Fund will decrease by the same amount.

The cash balance at the year end remains steady. The Directors remain satisfied that this balance and forecast future income support the underlying adequacy of cashflow, to continue to provide for the future security and development of the company for future operations. Of the total cash balance of £558,052, £302,674 is attributable to restricted reserves and £255,378 to unrestricted reserves (Note 30).

Risk management

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

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Principal risks and uncertainties

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

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

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

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

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

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

Sustainability / Carbon Footprint

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

Going concern

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

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

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Going concern (cont.)

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

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

Plans for future periods

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

Scottish Ballet's structure, governance and management

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

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

Directors and Trustees

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

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

Appointment of directors

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Board Membership

Non-Executive Directors:

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

Executive Directors:

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

Appointments and retirements 1 April 2025 – 15 September 2026:

- | | |
|---------------------|------------------------|
| • Kirsty Wark | Retired 28 May 2025 |
| • Eleanor Bentley | Retired 17 June 2026 |
| • Alison Cornwell | Appointed 28 May 2025 |
| • Ingrid Lorentzen | Appointed 28 May 2025 |
| • Britannia Morton | Appointed 28 May 2025 |
| • Patrick Macdonald | Appointed 17 June 2026 |

Gender balance:

- 8 female / 7 male

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

Director induction and training

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Organisation & Attendance

Four meetings of the Scottish Ballet Board were held throughout 2025/26, with average attendance of 85% (2024/25: 96%).

The Board maintains four governance committees. These are:

i) Finance and Operations Committee

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

Four meetings of the Finance & Operations Committee were held throughout 2025/26, with average attendance of 89% (2024/25: 84%).

ii) Nomination and Remuneration

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

Four meetings of the Nominations & Remunerations Committee were held throughout 2025/26, with attendance of 100% (2024/25: 100%).

iii) Audit & Risk Committee

This Committee comprises four non-executive directors. The Committee is chaired by Alison Cornwell, who has recent and relevant financial experience. The Chair of the Board, the Chief Executive of the company and the Executive Director attend by invitation but are not members. Two meetings of the Audit & Risk Committee were held throughout 2025/26, with average attendance of 100% (2024/25: 93%). In addition, the Chair of Audit and Risk met with the external audit partner during the year.

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

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

Organisation & Attendance (cont.)

iv) Dance Health Committee

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

Three meetings of the Dance Health Committee were held throughout 2025/26, with attendance of 58% (2024/25: 73%).

Reference and administrative details

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

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

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

Directors' responsibilities in relation to the financial statements

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

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

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

Report of the Directors (incorporating the Strategic Report): Year Ending 31 March 2026

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

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

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

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

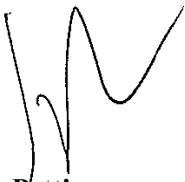
Disclosure of information to the auditor

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

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

The Directors' Report has been approved by the Board.

On behalf of the Board



Jim Pettigrew
Chair

15 September 2026

ACT THREE

Independent Auditor's Report to the Directors and Members of Scottish Ballet: Year Ending 31 March 2026

Opinion

We have audited the financial statements of Scottish Ballet (the 'charitable company') for the year ended 31 March 2026 which comprise the Statement of Financial Activities (including the Income and Expenditure Account), the Balance Sheet, the Cashflow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as of 31 March 2026 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulation 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

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

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

Conclusions relating to going concern

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

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

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

Independent Auditor's Report to the Members and Directors of Scottish Ballet: Year Ending 31 March 2026 (cont.)

Other information

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out on page 26/27, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Independent Auditor's Report to the Members and Directors of Scottish Ballet: Year Ending 31 March 2026 (cont.)

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

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

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

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

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

Independent Auditor's Report to the Members and Directors of Scottish Ballet: Year Ending 31 March 2026 (cont.)

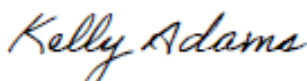
The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to GDPR. We performed audit procedures to inquire of management whether the charitable company is in compliance with these laws and regulations and inspected correspondence with regulatory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

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

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

Use of our report

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



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

Date: 21 September 2026

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

Statement of Financial Activities (including Income and Expenditure Account): Year Ending 31 March 2026

	Note	Unrestricted funds General £	Designated £	Restricted funds £	2026 Total £	2025 Total £
Income and endowments						
Grants, donations and legacies	5	5,092,884	-	1,583,435	6,676,319	6,364,469
Charitable activities	6	3,118,993	-	18,942	3,137,935	3,482,322
Income from other trading activities	7	419,889	-	270,000	689,889	667,650
Investments		19,121	-	-	19,121	15,918
Other income	8	36,865	-	-	36,865	460,321
Total income and endowments		<u>8,687,752</u>	<u>-</u>	<u>1,872,377</u>	<u>10,560,129</u>	<u>10,990,680</u>
Expenditure						
Raising funds	9	(500,933)	-	-	(500,933)	(545,465)
Charitable activities	10	(9,222,551)	(38,500)	(1,659,847)	(10,920,898)	(10,715,190)
Total expenditure		<u>(9,723,484)</u>	<u>(38,500)</u>	<u>(1,659,847)</u>	<u>(11,421,831)</u>	<u>(11,260,655)</u>
Net (expenditure)/ income before tax, theatre tax relief and transfers		(1,035,732)	(38,500)	212,530	(861,702)	(269,975)
Theatre tax relief		955,510	-	-	955,510	717,721
Corporation Tax payable on Audio Visual Expenditure Credits		-	-	-	-	(89,550)
Net (expenditure)/income		<u>(80,222)</u>	<u>(38,500)</u>	<u>212,530</u>	<u>93,808</u>	<u>358,196</u>
Transfers between funds	27, 28,29	203,976	(203,976)	-	-	-
Net movement in funds	13	<u>123,754</u>	<u>(242,476)</u>	<u>212,530</u>	<u>93,808</u>	<u>358,196</u>
Reconciliation of funds						
Total funds brought forward	27, 28,29	<u>(2,406,085)</u>	<u>8,331,369</u>	<u>700,268</u>	<u>6,625,552</u>	<u>6,267,356</u>
Total funds carried forward	27, 28,29	<u>(2,282,331)</u>	<u>8,088,893</u>	<u>912,798</u>	<u>6,719,360</u>	<u>6,625,552</u>

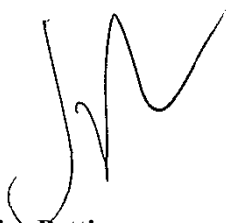
All of the activities of the company are classed as continuing.

The notes on pages 35 to 49 form part of these financial statements

Balance Sheet: At 31 March 2026

	Notes	2026 £	2025 £
Fixed assets			
Tangible assets	17	7,895,551	8,057,799
Current assets			
Stocks		58,900	67,776
Debtors	18	1,677,099	1,669,981
Cash at bank	19	558,052	587,178
		<u>2,294,051</u>	<u>2,324,935</u>
Current liabilities: Amounts falling due within one year			
Creditors	20	(1,010,654)	(1,140,073)
		<u>1,283,397</u>	<u>1,184,862</u>
Net current assets			
Creditors: Amounts falling due after more than one year			
Creditors	21	(2,459,588)	(2,617,109)
		<u>6,719,360</u>	<u>6,625,552</u>
Net assets			
Reserves			
Restricted Funds	27	912,798	700,268
Designated Funds	28	8,088,893	8,331,369
Unrestricted Funds	29	(2,282,331)	(2,406,085)
		<u>6,719,360</u>	<u>6,625,552</u>

The financial statements were authorised for issue and approved by the directors on 15 September 2026 and are signed on their behalf by:



Jim Pettigrew
Chair

Company No: SC065497

The notes on pages 35 to 49 form part of these financial statements

Cash Flow Statement: Year Ending 31 March 2026

	Note	2026 £	2025 £
Cash flows from operating activities			
Net cash generated from operating activities	31	275,074	747,828
Cash flows from investing activities			
Interest receivable		19,121	15,918
Proceeds from sale of fixed assets		151	230
Payment to acquire tangible fixed assets		(152,082)	(161,264)
Net cash (used in) investing activities		(132,810)	(145,116)
Cash flows from financing activities			
Repayment of loan		(157,521)	(311,140)
Loan Interest paid		(13,869)	(30,075)
Net cash (used in) financing activities		(171,390)	(341,215)
(Decrease) / Increase in cash in the year		(29,126)	261,497
Cash and cash equivalents at 1 April 2025	19	587,178	325,681
Cash and cash equivalents at 31 March 2026	19	558,052	587,178

The notes on pages 35 to 49 form part of these financial statements

Notes to the Financial Statements: Year Ending 31 March 2026

1. General information

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

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

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

2. Statement of compliance

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

3. Principal Accounting Policies

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

Basis of accounting

The financial statements are prepared under the historical cost convention.

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

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

Going concern

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

The company relies substantially upon funding by public grants and donations from other sources for its current and future commitments. Based on confirmed grant awards and other income and expenditure expectations for 2026/27 and subsequent years, the directors are satisfied that the company can meet its liabilities as they fall due for the foreseeable future.

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

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

Notes to the Financial Statements: Year Ending 31 March 2026

3. Principal Accounting Policies (cont.)

Income recognition

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

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

Government grants

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

Gifts in kind

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

Expenditure recognition

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

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

Pensions Costs

Defined Contribution Scheme

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

Foreign currencies

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

Taxation

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

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

Notes to the Financial Statements: Year Ending 31 March 2026

3. Principal Accounting Policies (cont.)

Tangible fixed assets

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

Depreciation

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

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

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

Stocks

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

Financial instruments

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

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

Debtors

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

Expenditure in respect of future productions

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

Cash and cash equivalents

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

Creditors

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

Notes to the Financial Statements: Year Ending 31 March 2026

3. Principal Accounting Policies (cont.)

Fund accounting

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

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

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

Operating lease agreements

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

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

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

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

5. Grants, donations and legacies

	Unrestricted £	Restricted £	2026 £	2025 £
Scottish Government core funding	4,679,700	85,800	4,765,500	4,623,000
Donations (including gifts in kind)	413,184	1,497,635	1,910,819	1,741,469
	<u>5,092,884</u>	<u>1,583,435</u>	<u>6,676,319</u>	<u>6,364,469</u>

6. Charitable activities

Box office, touring and productions	2,867,115	-	2,867,115	3,181,605
Friends Membership Scheme	60,768	-	60,768	51,674
Engagement	191,110	18,942	210,052	249,043
	<u>3,118,993</u>	<u>18,942</u>	<u>3,137,935</u>	<u>3,482,322</u>

7. Income from other trading activities

Partnerships	290,134	270,000	560,134	363,333
Fundraising Gala	-	-	-	151,753
Other (Programmes, Merchandise, Hires)	129,755	-	129,755	152,564
	<u>419,889</u>	<u>270,000</u>	<u>689,889</u>	<u>667,650</u>

Notes to the Financial Statements: Year Ending 31 March 2026

8. Other income

	Unrestricted £	Restricted £	2026 £	2025 £
Audio-Visual Expenditure Credits (AVEC)	-	-	-	358,191
Gain on disposal of fixed assets	151	-	151	230
Other	36,714	-	36,714	101,900
	<u>36,865</u>	<u>-</u>	<u>36,865</u>	<u>460,321</u>

9. Expenditure on raising funds

Advancement resources	438,469	-	438,469	491,589
Cost of goods	62,464	-	62,464	53,876
	<u>500,933</u>	<u>-</u>	<u>500,933</u>	<u>545,465</u>

10. Charitable activities

Box office, touring and productions	7,586,352	1,172,143	8,758,495	8,182,160
Engagement	412,559	324,625	737,184	901,860
Support Costs (Note 11)	1,262,140	163,079	1,425,219	1,631,170
	<u>9,261,051</u>	<u>1,659,847</u>	<u>10,920,898</u>	<u>10,715,190</u>

11. Support costs

	Box office, touring and productions £	Engagement £	2026 Total £	2025 Total £	Basis of Apportionment
Staff costs	792,812	75,299	868,111	789,931	Staff time
Other costs	451,543	35,892	487,435	776,036	Expenditure
Governance costs (Note 12)	64,543	5,130	69,673	65,203	Expenditure
	<u>1,308,898</u>	<u>116,321</u>	<u>1,425,219</u>	<u>1,631,170</u>	

12. Governance costs

	2026 £	2025 £
Health and safety	3,119	2,394
Audit fees	21,950	25,570
Other professional fees	44,604	37,239
	<u>69,673</u>	<u>65,203</u>

Notes to the Financial Statements: Year Ending 31 March 2026

13. Net movement in funds	2026 £	2025 £
Net movement in funds are stated after charging/(crediting):		
Depreciation	314,329	334,606
Auditor's remuneration		
Audit fees	21,950	20,950
Operating leases	18,408	17,349
(Gain) on disposal of fixed assets	(151)	(230)
Interest receivable	(19,121)	(15,918)
Cost of stock	88,392	67,485
	<u>314,329</u>	<u>334,606</u>
14. Employees	2026 No	2025 No
The average number of staff employed by the company during the financial year amounted to:	112	113
	<u>112</u>	<u>113</u>
The average full-time equivalent staff during the financial year amounted to:	104	106
	<u>104</u>	<u>106</u>
	£	£
The aggregate payroll costs of the above were:		
Wages and salaries	4,401,641	4,334,175
Social security costs	528,727	427,152
Other pension costs	310,795	298,702
	<u>5,241,163</u>	<u>5,060,029</u>
15. Directors and employees' emoluments	2026 No.	2025 No.
The number of employees whose emoluments amounted to over £60,000 in the year, including royalty payments, was as follows:		
£60,001 - £70,000	2	3
£70,001 - £80,000	2	3
£80,001 - £90,000	1	1
£90,001 - £100,000	2	-
£110,001 - £120,000	-	1
£120,001 - £130,000	1	-
£140,001 - £150,000	-	1
£150,001 - £160,000	1	-
	<u>9</u>	<u>9</u>
The number of employees with emoluments in excess of £60,000 with retirement benefits accruing in a money purchase scheme was:	9	9
	<u>9</u>	<u>9</u>
	£	£
The employer's pension contributions in respect of the above employees amounted to:	69,862	64,633
	<u>69,862</u>	<u>64,633</u>

Notes to the Financial Statements: Year Ending 31 March 2026

16. Directors and key management personnel

	2026 £	2025 £
Remuneration in respect of directors was as follows:		
Emoluments receivable	250,830	230,482
Royalty payments	26,306	29,651
Employers NIC	30,404	28,524
Pension contributions to a defined contribution scheme	21,451	19,573
	<u>328,991</u>	<u>308,230</u>

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

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

Emoluments receivable	127,230	120,140
Royalty Payments	26,306	29,651
Employers NIC	16,275	17,554
Pension contributions to a defined contribution scheme	9,734	9,245
	<u>179,545</u>	<u>176,590</u>

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

During the year 6 directors were reimbursed for Accommodation, travel and subsistence expenses totalling £44,659 (2025: 8 directors, £53,625); 4 non-executive directors amounting to £894 (2024: 6 directors, £2,089); and 2 executive directors amounting to £42,286 (2025: 2 directors, £51,536). Executive Director expenses include travel expenses incurred in the course of the company's national and international tours.

Notes to the Financial Statements: Year Ending 31 March 2026

17. Tangible fixed assets

	Long leasehold property	Office Adaptations, vehicles & equipment	Musical instruments	Total
	£	£	£	£
Cost				
At 1 April 2025	11,373,783	1,665,077	84,357	13,123,217
Additions	-	148,174	3,907	152,082
Disposals	-	(516)	-	(516)
At 31 March 2026	11,373,783	1,812,735	88,264	13,274,782
Depreciation				
At 1 April 2025	3,552,411	1,459,164	53,843	5,065,418
Charge for the year	227,476	82,901	4,403	314,780
Disposals	-	(967)	-	(967)
At 31 March 2026	3,779,887	1,541,098	58,246	5,379,231
Net book value				
At 31 March 2026	7,593,896	271,637	30,018	7,895,551
At 31 March 2025	7,821,372	205,913	30,514	8,057,799

All tangible fixed assets are used for charitable purposes.

18. Debtors

	2026 £	2025 £
Trade debtors	34,229	56,054
Other debtors		
Expenditure in respect of future productions	504,428	286,482
Sundry debtors	17,662	107,290
VAT & FEU	28,272	58,338
Theatre tax relief	955,510	717,721
Audio-visual tax relief	-	268,641
Prepayments	40,082	139,632
Accrued income	96,916	35,823
	1,677,099	1,669,981

19. Cash and cash equivalents

	2026 £	2025 £
Balances held in current accounts	50,109	77,756
Balances held in deposit accounts	507,943	509,422
	558,052	587,178

Notes to the Financial Statements: Year Ending 31 March 2026

20. Creditors: Amounts falling due within one year	2026 £	2025 £
Trade creditors	374,393	393,461
Other taxation and social security	112,056	116,955
Other creditors	45,307	646
Accruals	174,014	223,122
Income Received in Advance	79,363	244,151
Deferred income	68,000	5,000
Scottish Government loan	157,521	156,738
	<u>1,010,654</u>	<u>1,140,073</u>

Deferred income of £68,000 (2025: £5,000) relates to monies to which the company is not yet entitled at the year end. The deferred income is released to the SOFA when all entitlement criteria has been met, usually in the subsequent financial year.

Deferred income	2026 £	2025 £
At 1 April 2025	5,000	5,000
Received in the year	<u>63,000</u>	<u>-</u>
At 31 March 2026	<u>68,000</u>	<u>5,000</u>

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

21. Creditors: Amounts falling due after more than one year	2026 £	2025 £
Scottish Government loan	<u>2,459,588</u>	<u>2,617,109</u>

The Scottish Government loan has the following repayment schedule:

Due within one year	157,521	156,738
Due within one to two years	158,309	157,521
Due within two to five years	479,692	477,306
Due in more than five years	<u>1,821,587</u>	<u>1,982,282</u>
	<u>2,617,109</u>	<u>2,773,847</u>

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

Notes to the Financial Statements: Year Ending 31 March 2026

22. Related party transactions

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

Donations without conditions to Scottish Ballet from trustee directors during the year totalled £46,364 (2025: £31,484).

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

23. Leasing commitments

At 31 March 2026 the company had future commitments under non-cancellable operating leases as set out below:

	2026 £	2025 £
Operating leases which expire:		
Not later than one year	15,302	15,535
Later than one year and not later than five years	9,953	8,537
	25,255	24,072
	25,255	24,072

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

24. Capital commitments

There were no capital commitments at 31 March 2026 (2025: nil).

25. Pensions

Defined Contribution Scheme

The company operates a defined contribution scheme for dancers. The assets of the Scheme are held separately from those of the company in an independently administered fund. Pension contributions payable by the company to the fund during the year amounted to £69,231 (2025: £69,928).

The company operates a second defined contribution scheme for the benefit of staff. The assets of the Scheme are held separately from those of the company in an independently administered fund. Pension contributions payable by the company to the fund during the year amounted to £239,565 (2025: £227,940).

26. Contingent liabilities

There were no contingent liabilities at 31 March 2026 (2025: £nil).

Notes to the Financial Statements: Year Ending 31 March 2026

27. Restricted funds – Movements in the year

	At 1 April 2025 £	Income and endowments £	Expenditure £	Transfers £	At 31 March 2026 £
Artistic					
Production Grants – Scottish Gov	-	85,800	(85,800)	-	-
UK Productions	-	534,045	(186,888)	-	347,157
Digital Productions	37,624	-	(37,624)	-	-
5 in 5 Campaign	349,604	333,500	(683,104)	-	-
Next Generation Campaign	55,625	390,888	(75,777)	-	370,736
International productions	37,623	63,867	(101,490)	-	-
Music & Orchestra	58,186	-	(1,820)	-	56,366
Engagement					
Engagement Programmes	20,500	46,776	(42,504)	-	24,772
Dance Health Programmes	116,106	186,732	(219,191)	-	83,647
Associates Programme	-	67,690	(62,570)	-	5,120
Operational					
Audience Development	-	60,000	(60,000)	-	-
Performance Medicine support	-	8,500	(8,500)	-	-
Apprenticeship programme	25,000	25,000	(25,000)	-	25,000
Sustainability Initiatives	-	69,579	(69,579)	-	-
EDI Initiatives	-	-	-	-	-
	700,268	1,872,377	(1,659,847)	-	912,798

Artistic restricted reserves relate to funding received towards specific future productions and projects. Funds largely relate to donations from Trusts, major donors and appeals. Future productions include new major works, support for touring outside of the main Scottish venues and for the development of further digital works. Music & Orchestra development has also been specifically supported.

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

Associates Programme restricted reserve relates to funding received towards specific bursaries to support young aspiring dancers take part in this programme, not fully expended in the year.

Apprenticeship programme restricted reserve is in respect of two-year support towards a Creative and Cultural Modern Apprenticeship studying Technical Theatre and Production Operations at Scottish Ballet, thereby encouraging participation and employment in the arts.

Notes to the Financial Statements: Year Ending 31 March 2026

28. Designated Funds – Movements in the year

		At 1 April 2025 £	Income and endowments £	Expenditure £	Transfers £	At 31 March 2026 £
Tramway Capital Reserve	i)	7,821,369	-	-	(227,476)	7,593,893
Future production Reserve	ii)	265,000	-	-	-	265,000
Major Campaign Designation	iii)	45,000	-	-	(15,000)	30,000
Building Refurbishment Reserve	iv)	200,000	-	(38,500)	38,500	200,000
		<u>8,331,369</u>	<u>-</u>	<u>(38,500)</u>	<u>(203,976)</u>	<u>8,088,893</u>

- i) Following the completion of the Tramway project in 2009 all funds raised to cover the project cost were consolidated into the Tramway Capital Reserve. An amount of £227,476 (2025: £227,476) was transferred from this fund to unrestricted reserves in the year to match against the depreciation charge in respect of SBHQ at Tramway.
- ii) Future Production Reserve designation represents funds to be matched against spend on a new full-length concept, intended for 2027/28.
- iii) Major Campaign designation aims to reflect the desired intention of an anonymous donation towards the Next Generation campaign. These funds will be matched against spend on Next Generation activity, during 2027/28 and 2028/29.

It is anticipated that a comprehensive replacement review of the structure and its components will be undertaken over the next 5 years.

- iv) The Building Refurbishment Reserve is to cover future major repairs and replacement relating to our HQ at Tramway, in particular the structure and roof, as it approaches its 20th anniversary. It is anticipated that a comprehensive replacement review of the structure and its components will be undertaken over the next 5 years.

Notes to the Financial Statements: Year Ending 31 March 2026

29. Unrestricted Funds - Movement in the year

	General Unrestricted funds £	Pension Unrestricted funds £	Total Unrestricted funds £
Income and endowments	8,687,752	-	8,687,752
Expenditure	(9,723,484)	-	(9,723,484)
Theatre Tax Relief	955,510	-	955,510
	<u>(80,222)</u>	<u>-</u>	<u>(80,222)</u>
Transfers:			
Release from Tramway capital reserve	227,476	-	227,476
Transfer to Building Refurbishment Reserve	(38,500)	-	(38,500)
Release from Major Campaign Designated Reserve	15,000	-	15,000
Release from Pension Unrestricted Reserve	(156,738)	156,738	-
	<u>(32,984)</u>	<u>156,738</u>	<u>123,754</u>
At 1 April 2025	367,762	(2,773,847)	(2,406,085)
At 31 March 2026	<u>334,778</u>	<u>(2,617,109)</u>	<u>(2,282,331)</u>

30. Analysis of net assets between funds

	General unrestricted funds £	Designated funds £	Restricted Funds £	At 31 March 2026 £	At 31 March 2025 £
Tangible fixed assets	301,658	7,593,893	-	7,895,551	8,057,798
Cash and cash equivalents	(239,622)	495,000	302,674	558,052	587,178
Other net current assets	115,221	-	610,124	725,345	597,685
Long term liabilities	(2,459,588)	-	-	(2,459,588)	(2,617,109)
	<u>(2,282,331)</u>	<u>8,088,893</u>	<u>912,798</u>	<u>6,719,360</u>	<u>6,625,552</u>

Notes to the Financial Statements: Year Ending 31 March 2026

31. Notes to cash flow statement

	2026 £	2025 £
Reconciliation of net income/(expenditure) to net cash provided by operating activities		
Net income	93,808	358,196
Interest receivable	(19,121)	(15,918)
Loan Interest paid	13,869	30,074
Depreciation	314,329	334,606
(Gain) on disposal	(151)	(230)
Decrease/(Increase) in stocks	8,875	(29,642)
Decrease/(Increase) in debtors	(7,119)	(59,768)
(Decrease)/Increase in creditors	(129,416)	130,510
Net cash generated from / (used in) operating activities	<u>275,074</u>	<u>747,828</u>

32. Analysis of changes in net debt

	At 1 April 2025 £	Cashflow £	Other non-cash changes £	At 31 March 2026 £
Cash and Cash equivalents				
Cash	587,178	(29,126)	-	558,052
Borrowings				
Debt due within one year	(156,738)	156,738	(157,521)	(157,521)
Debt due after one year	(2,617,109)	-	157,521	(2,459,588)
	<u>(2,773,847)</u>	<u>156,738</u>	<u>-</u>	<u>(2,617,109)</u>
Total	<u>(2,186,669)</u>	<u>127,612</u>	<u>-</u>	<u>(2,059,057)</u>

Notes to the Financial Statements: Year Ending 31 March 2026

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

	Unrestricted funds		Restricted funds	2025 Total
	General £	Designated £	£	£
Income and endowments				
Grants, donations and legacies	4,811,180	525,000	1,028,289	6,364,469
Charitable activities	3,420,536	-	61,786	3,482,322
Income from other trading activities	456,539	-	211,111	667,650
Investments	15,918	-	-	15,918
Other income	460,321	-	-	460,321
Total income and endowments	<u>9,164,494</u>	<u>525,000</u>	<u>1,301,186</u>	<u>10,990,680</u>
Expenditure				
Raising funds	(510,651)	-	(34,814)	(545,465)
Charitable activities	(9,309,167)	(340,000)	(1,066,023)	(10,715,190)
Total expenditure	<u>(9,819,818)</u>	<u>(340,000)</u>	<u>(1,100,837)</u>	<u>(11,260,655)</u>
Net (expenditure) / income before theatre tax relief and transfers	(655,324)	185,000	200,349	(269,975)
Theatre tax relief	717,721	-	-	717,721
Corporation Tax payable on Audio Visual Expenditure Credits	(89,550)	-	-	(89,550)
Net (expenditure) / income	<u>(27,153)</u>	<u>185,000</u>	<u>200,349</u>	<u>358,196</u>
Transfers between funds	187,476	(187,476)	-	-
Net movement in funds	<u>160,323</u>	<u>(2,476)</u>	<u>200,349</u>	<u>358,196</u>