



(a company limited by guarantee)

MONDAY



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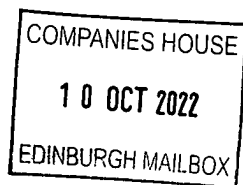
COMPANIES HOUSE

ANNUAL REPORT AND FINANCIAL STATEMENTS

For the year ended 31 March 2022

Company Number: SO264270

Charity Number: SC033377



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This year has continued to bring significant challenges to National Theatre of Scotland and the theatre sector at large. To plan events and productions and organise touring in the context of such an uncertain and changing landscape was unprecedented.

The flexibility that the Company's model and ways of working offers, continued to be a great asset. National Theatre of Scotland's team, led by Jackie Wylie, alongside the creative teams, artists and freelancers that delivered and developed work during this period were truly inspiring in their creativity and resilience. The organisation started the year creating digital projects (app, films and digital events) switching its focus to projects that could be delivered either digitally or in person when allowed, to ensure audiences continued to enjoy access to theatre and creative experiences throughout.

A particular example of this creativity and innovation was *The Strange Case of Dr Jekyll and Mr Hyde*, a unique retelling of the classic tale made in collaboration with Selkie Productions, Screen Scotland and Sky Arts. Filmed live at Leith Theatre with an audience and, in a first for Scotland, streamed to cinemas across Scotland and the UK. This historical moment would not have been possible without the support of the Weston Culture Fund, which gave financial viability to this innovative project. We are also extremely grateful to Sir Ewan and Lady Brown, who, together with support from The Foyle Foundation; The Britford Bridge Trust, The William Syson Foundation and the Woolbeding Charitable Trust enabled National Theatre of Scotland to create an extraordinary project for extraordinary times.

National Theatre of Scotland was the first theatre organisation to premiere new work post pandemic, touring to Scotland's main stages with Kieran Hurley's modern adaptation of Ibsen's *An Enemy of the People* directed by Finn den Hertog. The Company also managed to tour internationally during this period, in collaboration with Manchester International Festival, bringing Claire Cunningham's award-winning production *Thank You Very Much* and its ensemble of leading disabled performers to audiences in Germany, Switzerland and Sweden.

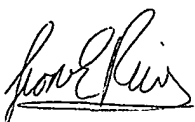
National Theatre of Scotland continued its commitment to being an active and positive agent of change in the theatre sector and wider society: leading in sector discussions and initiatives about the implementation of the Green Book (an industry standard to make theatre sustainably) and contributing to COP26 cultural events and initiatives, consulting and involving freelancers in strategic decisions as well as fair pay and work conditions, and publishing clear goals and measures to make its journey to become an anti-oppressive organisation both transparent and accountable.

I would like to thank our donors, trusts and foundations, corporate supporters and all our audiences nationally and internationally for their support as the impact of the pandemic continued to be felt across 2021/22. Their support and generosity were crucial to delivering the full range of our work from creative engagement with schools and communities, to the development of artistic talent.

I remain extremely grateful to the Scottish Government for its continued commitment to core funding and support during these challenging times.

I wish to recognise and thank the Board, the Executive and Senior Management team, and the staff, who have demonstrated extreme resilience and determination during this period. Their commitment to the Company mission and values, and to delivering an ambitious programme of theatre which reaches into all our communities and in every part of our nation are heartening.

This is my last full year as Chair of the National Theatre of Scotland and it has been a real pleasure to watch the Company develop and adapt to the challenges of our times whilst raising the bar in terms of artistic excellence, innovation and deepening relationships with audiences and the sector. I wish my successor all the very best and hope they too will feel the same joy and pride in their leadership as I have done.

A handwritten signature in black ink, appearing to read "Seona Reid".

Seona Reid DBE
Chair

3 October 2022

The directors have pleasure in presenting the Directors' Report (incorporating the Strategic Report) for the year ended 31 March 2022. The financial statements have been prepared in accordance with the accounting policies set out in note 2 to the financial statements, and comply with the Company's memorandum and articles of association, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended), the Companies Act 2006 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102).

Principal activity

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

Objectives and Activities

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

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

A THEATRE WITHOUT WALLS

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

A THEATRE FOR EVERYONE

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

A CREATIVE CATALYST FOR THE THEATRE SECTOR IN SCOTLAND

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

WE ARE...

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

MISSION

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

VISION

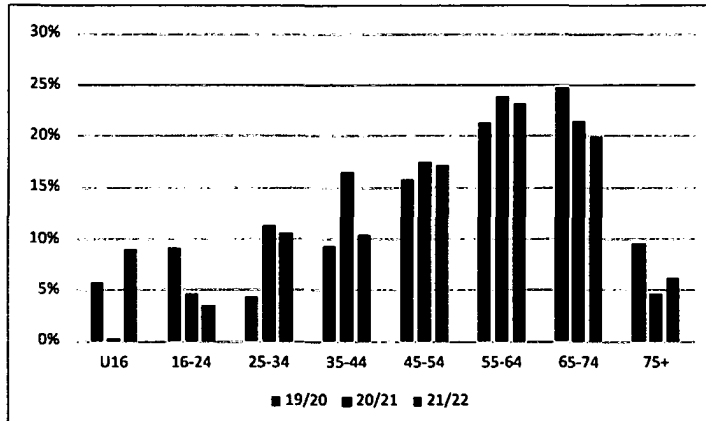
To be a 21st century theatre without walls for everyone, one that puts Scotland on the world stage and places culture at the heart of society.

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

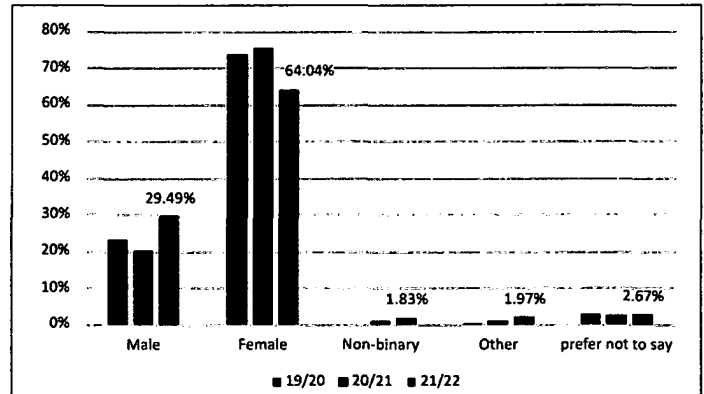
THIS YEAR IN SUMMARY

AUDIENCE (BASED ON AUDIENCE SURVEY RESPONSES)

Age

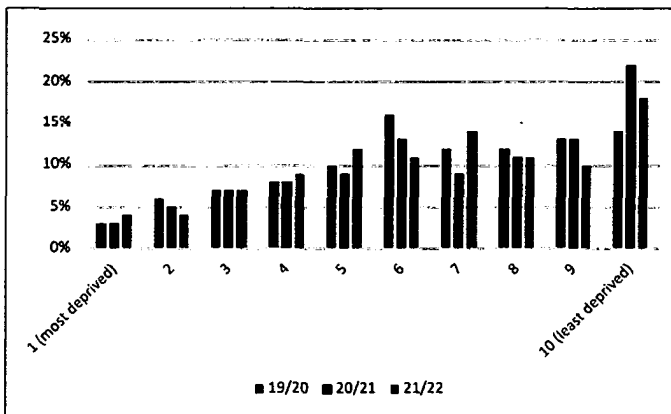


Gender

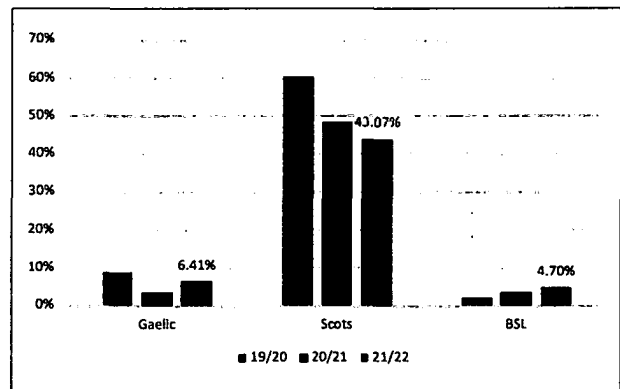


% by SIMD*

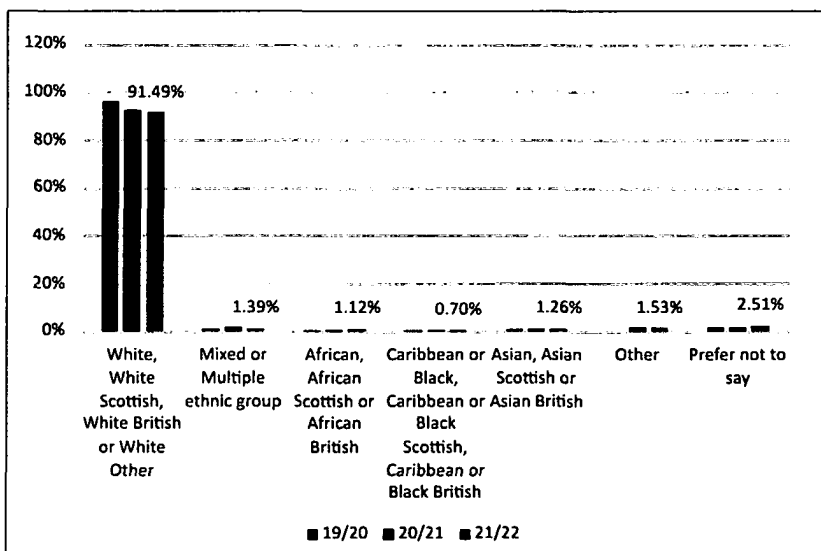
*Scottish Index of Multiple Deprivation



Minoritised Language



Ethnicity



THIS YEAR IN SUMMARY - CONTINUED

PRODUCTIONS AND EVENTS

Physical Production and Events

9	4	1	149
Productions and events	World Premieres	Outdoor event for COP26	Performances and events

New Digital Artworks and App created

Ticketed access	
1 app	1 visual album
1 long-form live film	1 streamed festival exploring neurodiversity
1 long-form film	1 streamed event celebrating LGBTQ elders
2 filmed readings	

Free online access and broadcast	
1 opening of our digital platforms to Artists/ climate activists	
1 outdoor live stream from COP26	
1 creative website for COP26	
3 short films	

GEOGRAPHICAL REACH

- 📍 SHOWS
- 📍 TISS * DIGITAL
- 📍 TISS IN PERSON
- 📍 CREATIVE ENGAGEMENT
- 📍 DIGITAL
- 📍 CINEMAS

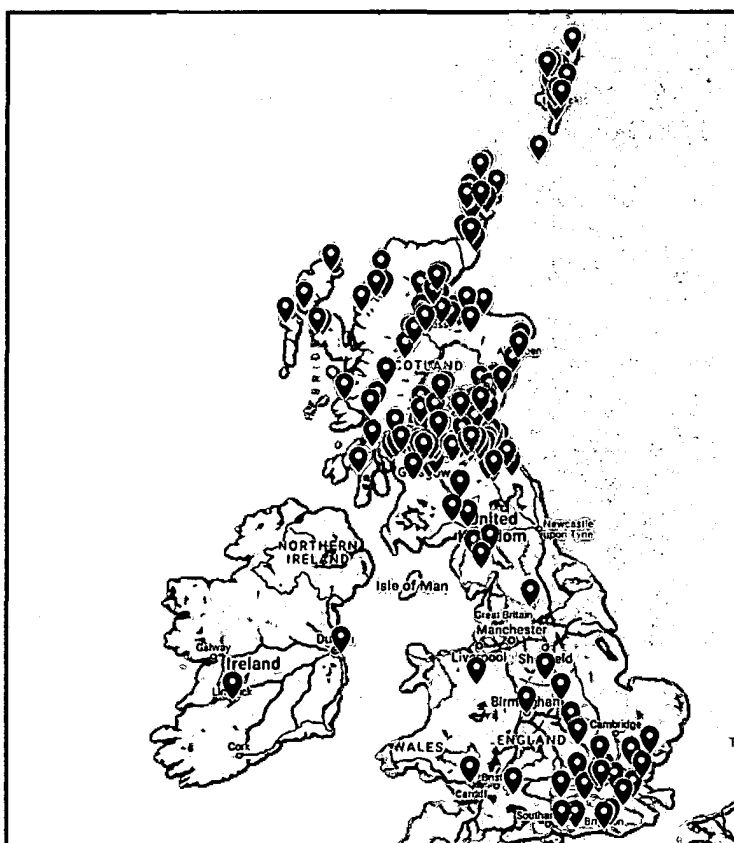
SHOWS OUTWITH UK & IRELAND

Bern
Berlin
Frankfurt
Hamburg
Malmö
Oslo

**STREAMING, SCREENINGS AND
ONLINE FILM FESTIVAL OUTWITH
UK & IRELAND**

Auckland
Australia
Boston
Los Angeles
North Carolina
Philadelphia
Seattle
Vancouver

*Theatre in Schools Scotland



THIS YEAR IN SUMMARY - CONTINUED

EMPLOYMENT

We contracted 474 freelancers and employed 214 actors, stage managers and technical staff.

Directors

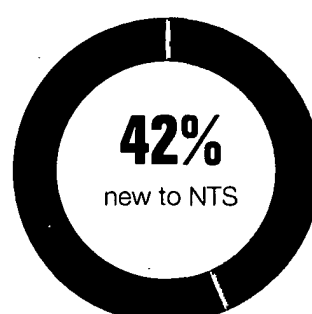
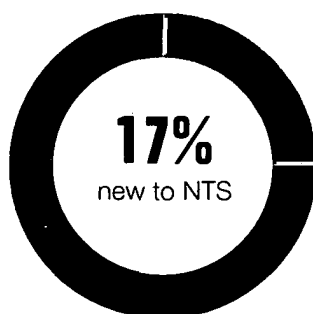
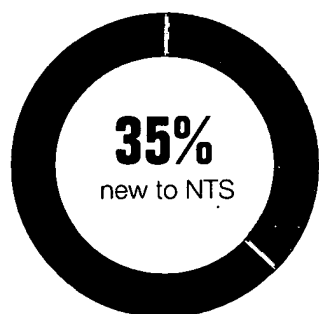
31 directors
employed

Writers

29 writers
employed

Actors

126 actors
employed
374 weeks of
employment



2021/22 AWARDS

ADAM

BEST TV SCRIPTED - BAFTA SCOTLAND

PEOPLE'S CHOICE AUDIENCE AWARD - VANCOUVER QUEER FILM FESTIVAL

CARRY ME HOME

JURY AWARD - BERLIN SHORT FILM FESTIVAL

AUDIENCE AWARD - BERLIN SHORT FILM FESTIVAL

GREEN PLAN HIGHLIGHTS

- Solar panels installed on Rockvilla roof (National Theatre of Scotland's home building).
- The Enemy set made 100% from reusable or recycled material.
- National Theatre of Scotland chosen as UK Theatre Greenbook touring pilot case.
- National Theatre of Scotland's Technical Director chosen as mentor to Royal Shakespeare Company.

OTHER HIGHLIGHTS

- Launched Education Portal, giving free access to a selection of recorded performances and educational resources to schools and educators.

STRATEGIC REPORT

ACHIEVEMENTS AND PERFORMANCE

2021/2022 is the fourth year of the current strategic plan (2018/23), which sets out four main strategic priorities:

1. Create meaningful and innovative theatre

Productions

It was another challenging year to produce and tour theatre with a constant cycle of planning and cancellations. The company created projects that could be delivered both physically and digitally and brought work to theatres as soon as it was possible to do so.

LAMENT FOR SHEKU BAYOH

Hannah Lavery's theatrical exploration of race, identity and the death of Sheku Bayoh in police custody in 2015, *Lament for Sheku Bayoh*, was performed live on stage as part of the Edinburgh International Festival from 25 – 28 August 2021. A digital stream of the 2020 production was available to watch freely online from 25 – 31 August as part of the Edinburgh International Festival at Home in partnership with abrdn plc (formerly Standard Life Aberdeen plc). A National Theatre of Scotland, Edinburgh International Festival and Royal Lyceum Theatre Edinburgh co-production, it was written and directed by acclaimed spoken word artist and theatre-maker Hannah Lavery. The work was originally commissioned and presented as a rehearsed reading by the Royal Lyceum Theatre Edinburgh, supported by the Edinburgh International Festival as part of the 2019 International Festival's You Are Here strand and was performed live on the Lyceum stage and streamed to paying audiences at home in 2020.

★★★★★ - *The Wee Review* – "...an incredibly moving tribute, allowing us to mourn, reflect, and change"

★★★★★ - *Scotsman* - "...a painful and beautiful melding of irony and hope..."

THE ENEMY

National Theatre of Scotland returned to Scotland's live stages in autumn 2021, with the Company's first national tour since venues were closed due to COVID-19 in 2020. Henrik Ibsen's iconic play *An Enemy of the People* was given a contemporary Scottish re-imagining in *The Enemy*, a brand-new stage adaptation from award-winning team, playwright Kieran Hurley and director Finn den Hertog. *The Enemy* toured to venues across Scotland in October and November 2021 opening at Dundee Rep and touring to the Beacon Arts Centre, Greenock, Dundee Rep Theatre, King's Theatre, Edinburgh, Eden Court Theatre, Inverness and Perth Theatre. The production was in rehearsal when the pandemic halted its original tour in Spring 2020.

★★★★★ - *Theatre Scotland* - "*The Enemy* is possibly the best Scottish play produced in the last decade."

★★★★★ - *The Guardian* - "Ibsen thrust into the social media age"

BLOOD, SALT, SPRING

National Theatre of Scotland in partnership with Push the Boat Out supported and developed a brand-new live performance commission from Hannah Lavery (*The Drift*, *Lament for Sheku Bayoh*). In *Blood Salt Spring* Lavery journeys to discover her authenticity and her 'tribe'. Performed as part of Push the Boat Out festival at Summerhall *Blood Salt Spring* featured a live performance from Hannah Lavery with music from the late award-winning musician, Beldina Odenyo and was interwoven with *Thirteen Fragments*, a digital artwork commissioned as part of The Royal Society of Edinburgh's Post Covid-19 Futures Commission - co-produced by The Royal Society of Edinburgh and National Theatre of Scotland, created by Hannah Lavery with Nat McLeary, Beth Chalmers, and Beldina Odenyo.

Dean Atta, audience member on twitter 'I was incredibly moved by *Blood Salt Spring* by @HanLavery today @PTBOpoetry I loved the collaborative music/movement/video pieces woven into today's reading and of course the poems at the core of it. I'm really looking forward to Hannah's forthcoming collection from @PolygonBooks.'

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

NEUROSTAGES

NEUROSTAGES was a two-day hybrid festival of workshops, provocations, films, discussions, and performances curated by the Scottish Neurodiverse Performance Network (SNPN) held on the 15 & 16 October online and at the CCA, Glasgow. NEUROSTAGES was a neurodivergent-led platform and space for artists and creatives, communities, individuals and industry professionals to find out more about either neurodiversity or performance asking - how can embracing neurodiversity change theatre and performance for the better? The programme, curated by Aby Watson and Rachel Clive, included a host of performers, companies and facilitators with a keynote presentation from renowned neurodivergent artist, Jess Thom of Touretteshero and an evening of short performances from local neurodivergent artists hosted by Ivor MacAskill and Sanjay Lago. NEUROSTAGES was delivered by the National Theatre of Scotland and SNPN, in partnership with the Royal Conservatoire of Scotland and National Autistic Society Scotland. Both the festival and SNPN were supported and hosted by the CCA.

Sanjay Lago, Neurostages artist *"I'm really excited about being part of Neurostages, because I've never seen or been a part of a space, and a movement if you like, for the neurodiverse creative community"*

THE STRANGE CASE OF DR JEKYLL AND MR HYDE

An innovative new hybrid version of Robert Louis Stevenson's classic story, *The Strange Case of Dr Jekyll and Mr Hyde* was conceived and directed by Hope Dickson Leach, adapted from the original novella and relocated from London to Edinburgh. This unique new retelling, written by Hope Dickson Leach and Vlad Butucea, used cinematic techniques to create a live filmic experience in Edinburgh's atmospheric Leith Theatre. A cast of ten, featuring Scottish stage and screen talent, brought the unique project to life. Presented by the National Theatre of Scotland and Selkie Productions in association with Screen Scotland and Sky Arts, *The Strange Case of Dr Jekyll and Mr Hyde* was captured live in front of an audience and then livestreamed to cinemas across the UK. The footage captured during the performances will subsequently be edited into a full feature film, which will be broadcast on Sky Arts in 2023.

We are very grateful to the Garfield Weston Foundation, Sir Ewan and Lady Brown, The Foyle Foundation, The Britford Bridge Trust, The William Syson Foundation, and The Woolbeding Charity for their generous support.

★★★★ - **The Stage** - *"Breathless, narrative drive"*

★★★★ - **The Scotsman** - *"...the unfolding of it is so rich in detail and full of incident that the experience is irresistible to the end"*

THEATRE IN SCHOOLS SCOTLAND

This year TISS (Theatre in Schools Scotland) offered a programme designed especially for schools to work safely within Covid restrictions integrating live performance with digital interactions and outdoor workshops from Scottish performing companies and artists. *Family Portrait* presented by Barrowland Ballet, co-created by Natasha Gilmore and Robbie Synge, is an award-winning interactive video installation capturing Natasha and her children in an intimate and humorous portrayal of family life for pupils in P3 – P7. Classes watched the film on four screens in the school hall and this was followed by an outdoor dance-based workshop for pupils exploring elements of nature seen in the work. *Buff and Sheen* by MoonSlide is a comical roaming dance performance about two imaginative window cleaners performed outdoors in the school playground through a closed window. Children joined in with the dance moves from the comfort and safety of the classroom followed by a chance to play with bubbles and dance with the performers in an outdoor space. The production is for Nursery – P3 classes & pupils with additional support needs and is the first time that TISS has toured a performance for children with additional support needs.

Mark Taylor, Head Teacher at St Andrews Primary School: *"A breath of fresh air to us all, thank you so much for this opportunity. Our children loved it, intrigued by the surround immersive experience and the fun outdoor dance workout."*

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

Digital Programme

The Company continued to produce and distribute an extensive programme of digital artworks and films.

GHOSTS

National Theatre of Scotland presented *Ghosts*, an immersive theatrical experience written and directed by Adura Onashile. Lead artist Adura worked with researcher Adebisola Ramsay, composer Niroshini Thambar, historian Dr Peggy Brunache and developers at immersive design outfit Bright Side Studios to explore the legacies of Glasgow's past through augmented reality to tell an urgent and essential story about the city. Audiences were invited to download a bespoke app, to plug in their headphones, and immerse themselves in a poetic storytelling experience, exploring the myth of Scotland's collective amnesia of slavery and racialised wealth, of empire and identity. Using AR visuals, haunting voices and swirling music, the *Ghosts* app took audiences on a socially distanced walk through the heart of modern Glasgow. The app was available for download from 26 April – 09 May 2021.

★★★★★ - **Morning Star** - *"Brilliantly realised, it is a technical triumph."*

★★★★★ - **The Scotsman** - *"Ghosts comes as an unforgettable poetic response... full of anger, compassion and vision"*

ADAM

Inspired by the life of Adam Kashmiri, *Adam* tells the remarkable story of a young trans man and his struggle across genders and borders to be himself. Originally a multi-award-winning stage play, *Adam* has been reinvented as a compelling, theatrical on-screen drama, presented by the National Theatre of Scotland and Hopscotch Films. Adam Kashmiri performs, as himself, in the leading role. Commissioned by BBC Scotland and BBC Arts *Adam* premiered on BBC Scotland on 6 March 2021 and was subsequently broadcast as part of BBC Arts 'Lights Up' for New Culture in Quarantine Season on BBC iPlayer and BBC Four on 20 April 2021. Since then, *Adam* has been screened at various international film festivals and presentations. The screen adaptation of *Adam* streamed as part of the Arts Emerson, Boston 2021/2022 season from 28 – 30 January 2022 and by Sydney Opera House as part of its UK/AU digital season until 7 March 2022. *Adam* won a BAFTA Scotland Award for Best Scripted TV and the Audience Award for Best Film at the Vancouver Queer Film Festival 2021.

★★★★★ - **Theatre Scotland** - *"This true performance of his struggle as an asylum seeker and as a trans man is one that will blow you away."*

★★★★★ - **Reviewsphere** - *"And soul is what this hour-long drama has in abundance as it successfully negotiates the transition from stage to screen through a subtle synthesis of heartbreak and humour."*

TALK SHOW – AND THE LAND LAY STILL

Presented by National Theatre of Scotland and the Royal Lyceum Theatre, *And The Land Lay Still* was an online discussion inspired by the novel *And The Land Lay Still* by James Robertson with dramatic extracts of a reading from Peter Arnott's stage adaptation in development commissioned by the National Theatre of Scotland. The evening of discussion and debate included Peter Arnott, Rosie Kellagher, Joyce McMillan and James Robertson, chaired by David Greig, with songs from Mairi Campbell. The special talk show was available to view online from Wed 5 to Fri 7 May 2021.

Sarah Mason, audience member on twitter 'Really enjoying @NTSonline & @lyceumtheatre Talk Show on @PeterArnottGlas's new stage version of James Robertson's @Saltire_Society winning *And The Land Lay Still*.'

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

THIRTEEN FRAGMENTS

Thirteen Fragments is a co-production between National Theatre of Scotland and the RSE (Royal Society of Edinburgh); a short digital artwork featuring spoken word and movement, created by award-winning writer and performer Hannah Lavery collaborating with the late award-winning musician Beldina Odenyo, choreographer Natali McCleary and filmmaker Beth Chalmers. The project was commissioned as part of the RSE Post Covid-19 Futures Commission and premiered online during the RSE's summer events programme, Curious in August 2021. *Thirteen Fragments* was an artistic response to the RSE's Covid Commission which addresses how Scotland can emerge from the Covid pandemic as a more equitable society and is rooted in lead artist Hannah Lavery's experience of the last year as a woman of colour. RSE Fellows informed research on the piece including Talat Yaqoob (consultant and researcher on women's equality and race equality) and Zinnie Harris (playwright, screenwriter and director).

★★★★★ - **BroadwayWorld** - "*Lavery's poetic monologue is as beautiful as her delivery.*"

Fringe Review - "*This is a visual treat with words that flow from the screen and fill your mind with reflection.*"

DEAR DEELIGHT

Dear Deelight is a specially created digital short from Scottish drag artist Jordy Deelight about a drag-ony aunt with relationship woes which streamed on the National Theatre of Scotland website in June during the Company's Pride 2021 celebrations. Commissioned as part of the National Theatre of Scotland's ongoing digital programme of artistic works created during lockdown, *Dear Deelight* was developed remotely while Jordy was shielding due to their disability, unable to leave the house or perform live. *Dear Deelight* was written by Jordy Deelight and directed by Debbie Hannan.

CARRY ME HOME – A FERRY TALE

Carry Me Home – A Ferry Tale is a new short digital artwork scripted by Seth Hardwick and Viv Gee, directed by Seth Hardwick with music by Josie Duncan which streamed in October 2021 on the National Theatre of Scotland website. The film was part of Scotland's Year of Coasts and Waters 20/21 co-ordinated by Event Scotland with support from Caledonian MacBrayne & their ferries. The film follows a return journey home to the islands, celebrating the waters surrounding Scotland's western isles and the voyages over them made by thousands of locals, workers and visitors each year. *Carry Me Home* streamed at Berlin Short Film Festival in February where it won the Jury Award and Audience Award.

DEAR PLANET

To mark COP26, the National Theatre of Scotland opened its digital channels on the 10 November 2021 to amplify artistic voices calling for a more sustainable future. *Dear Planet* was a day of online activity where the company handed over its digital channels and platforms to activists and changemakers. Following an open call submission process the programme offered short films addressing climate change issues from Scotland, Chile, England, Ireland, Arctic Norway, Japan and the Netherlands using interview, text, song, spoken word, poetry, dance, spoken word and animation.

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

2. Have a significant positive impact on society

The impact of the continued COVID-19 crisis was most acutely felt in sections of society that already suffered from isolation and mental health issues. National Theatre of Scotland developed events and co-created works in collaboration with local and international partners.

2.1 Creative Engagement

THE COMING BACK OUT BALL

The Coming Back Out Ball was a Creative Engagement Project spanning two years created for the LGBTI+ elder community in Scotland. The project involved face-to-face social dance clubs, online dance clubs, pop up events and culminated in July 2021 with an online Ball. It was delivered in partnership with All the Queens Men (Australia), Luminate and Eden Court Highlands supported by Glasgow City Council.

The main ways in which participants reported how they had benefitted included:

- Feeling part of the LGBTI+ community in Scotland.
- Sharing their experiences of being part of the LGBTI+ community meeting new people.
- Feeling less isolated, achieving a sense of belonging, inclusiveness and meeting others.
- Having an opportunity to dance, to exercise and to have fun.
- Improved mental wellbeing.

THE CARE PROJECT

Following a call-out process in 2020, National Theatre of Scotland commissioned two artists, to undertake a six-month project to investigate the impact that the arts can make within a care context across Scotland, the outcomes of which form *Care in Contemporary Scotland, A Creative Enquiry*.

Two short films were created as the outcome of the project. ***Holding/Holding On***, which explores and gives voice to authentic narratives around Scotland's care system. Lucy Gaizely/ 21Common worked with learning-disabled adults to create a new experimental documentary, ***Non Optimum: When It Is Safe to Do So*** addressing personal experiences of care and access to services during the pandemic.

"As a Care Experienced person, it's clear that so much of the representation of our lives doesn't involve us. To be directly involved in speaking about my life through a creative process with the NTS & Nicola McCartney has been really fulfilling. I've felt listened to, respected and understood. I'd like to commend the NTS for carrying out this project and doing so in an empowering way." Participant, ***Holding/Holding On***

"Allan has loved and looked forward to Fridays since he started on the project. He had been losing total contact with his own world as he had not seen any of his friends since February 2020. He had become quiet and withdrawn. It has brought him back to his old self. It has been a lifeline for him as he still has no services in place and must be sick of seeing only family." Carer of participant in ***Non Optimum***

The Care Project was made possible with the support of ScottishPower Foundation, The Rayne Foundation, John Mather Trust, Hugh Fraser Foundation and Scottish Children's Lottery.

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

LITTLE AMAL

Little Amal, a 3.5m puppet of a 10-year-old Syrian refugee, visited COP26 (the 26th UN Climate Change Conference) in Glasgow from 9 to 11 November following her completion of the *The Walk*, a four month-long travelling festival of art and hope over 8000 km from the Syrian border to Manchester.

Little Amal met and accompanied over 130 school children by the River Clyde in Glasgow on her journey towards COP26, marking the culmination of five-week artist residencies in schools in Glasgow and Perthshire that explored climate and migrant justice. The residencies, co facilitated by National Theatre of Scotland, Citizens Theatre and Perth Theatres Creative Engagement departments, embedded pairs of artists in each school for one full day a week.

"The Little Amal project was a once in a lifetime opportunity for our learners. The journey they have been on with Amal will last forever. It has been a privilege to share this experience with our young people and watch them transform into empowered young activists seeking justice for others and our world." **Teacher's feedback**

This project was generously supported by The Craignish Fund, Hugh Fraser Foundation, Mickel Fund and William Grant Foundation.

MILLIPEDE

National Theatre of Scotland collaborated with ThinkArts, a leading children's theatre company in India, to present *Millipede* by Shona Reppe & Andy Manley, a creative commission project by British Council as part of COP26.

Over 100 unique creations from community participants were collected to contribute to an online shoe shop which took the space of a digital website. Each creation is a piece of fantasy footwear with one idea at heart: How to think about our own carbon footprints as we stand face-to-face with climate change.

The project was intergenerational with a focus on marginalised people. In Scotland this included Homestart, a voluntary organisation committed to promoting the welfare of families with at least one child under five years of age, Bangladesh Association of Glasgow and Viewpark Family Centre who inspired by the project transformed their garden space.

We partnered with Edinburgh Science Centre and Science Gallery Bangaluru to analyse the carbon footprint of each contribution.

We collaborated with a web company from India in the designing of the online experience and ensured English, Hindi and Bangladeshi languages were represented within it. 3,774 people to date have taken part in the online experience.

EDUCATION PORTAL

In response to our consultation with teachers across Scotland, we launched the Education Portal, a new resource offering free digital access to selected filmed National Theatre of Scotland productions and resources ensuring that every young person in an educational setting, regardless of location, can now experience a production at a time that suits the institution. 290 Scottish educators have already signed up to the NTS Education Portal, with representation from 191 Scottish schools across the country.

"This is such a fabulous opportunity and resource, thank you. I plan to watch the film with my students in January as revision for the prelims and then again in May ahead of the actual exams. Invaluable as a resource tool"

Teacher's feedback

"I am focusing on design for my exam, so to be able to hear how the designer came up with ideas and why has been brilliant" **Pupil's feedback**

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

FIRST NIGHTS

First Nights, our annual programme of access and inclusion started up again this year, supporting groups and schools to attend live theatre experiences, who might otherwise not attend. This year we supported over 200 people to attend theatre across Scotland. Free tickets are offered along with any other support that the group might need – whether that is travel to the venue, providing a meal before the show or a pre-show visit to explain what to expect.

"Thank you for the opportunity and giving me a chance to feel like me again" **First Night Attender**

2.2 Artistic Development

After a thorough examination of everything we had learned from three years of Engine Room activity, and paid consultation with a range of freelancers across art forms, roles and backgrounds, in 2021 we co-designed and launched a new model of open Artist Residencies, that placed long term relationship building with artists who have not yet had a platform at National Theatre of Scotland at its heart. Through the offer of greater financial resource and longer term, embedded residencies with the Company, we wish to nurture new voices and projects that will impact our future programmes and diversify the Scottish theatre and performance landscape.

With generous support from the Esmée Fairbairn Foundation we offered two scales of residency, allowing artists to either develop an idea or to further an emerging project, with support of a dedicated budget, studio space and equipment, access to technical advice and expertise.

DISCOVER RESIDENCIES

Eight artists will be awarded £5,000 and each have up to two weeks studio time to focus on discovering and diving into an idea and new project.

DEVELOP RESIDENCIES

Four artists will be awarded £20,000 and each have up to six weeks studio time with a focus on developing an idea into a first draft stage.

The detail of the call outs and selection of the artists was led by five members of staff together with a paid panel of five freelance creatives, who collectively brought the professional and personal lived experience related to the artistic programme priorities that we focused the residencies around:

- work that explores climate justice (such as climate change, natural environment, sustainability, conservation, communities on frontline/ being hit hardest with extreme changes in environment)
- work that is joyful and uplifting for audiences (expressing, or causing great pleasure and happiness)
- work that can tour to rural and remote village hall locations across the whole of Scotland
- work that is made with and/or explores new technologies
- work by artists with heritage from the South Asian Diaspora
- work by artists who are disabled, deaf, neurodivergent, and other related experiences including chronic illness and mental ill health

Artists will be selected and undertake their residencies in 2022/23.

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

2. 3 Research and Development

In 2021/22 we continued to seek and develop new theatrical works, prioritising work for broad audiences at large scale theatre venues, geographically isolated communities through small scale touring and work by historically excluded artists, especially artists of colour.

We created several opportunities to develop relationships with a wider, more diverse range of artists and partners, to bring new thinking into the organisation:

ASSOCIATES: Debbie Hannan and Finn Den Hertog were invited to join the Company as Associate Directors, joining Associate Artists Johnny McKnight and Hannah Lavery to support us in the strategic development of the company and future programmes of work, saying goodbye to previous Associates Cora Bissett and Stewart Laing.

SOUTH ASIAN STEERING GROUP: We conceived and launched a South Asian Steering Group, in recognition that South Asian communities are a significant community in Scotland, that we had yet to engage with in any depth. The Steering Group comprises six professionals working across theatre, music, film, youth development and business, who collectively represent a broad range of Scotland's South Asian communities. The Group will initially consult with, and advise the Company on the development of five key areas of our work:

- Community engagement
- Audience development
- Artist development
- Programme development
- Career insights/employability

SCOTTISH BAME WRITERS NETWORK (NOW SCOTTISH BIPOC WRITERS NETWORK): We partnered with the network for the first time, to select and financially support three playwrights of colour: May Sumbwanyambe, Adura Onashile and Ben Tagoe, to deliver a talk/workshop for the network's members.

NEUROSTAGES: We worked in partnership with the Scottish Neurodiverse Performance Network, which had been borne from a previous Engine Room event, to curate and co-produce a short festival of performances, talks and workshops, by neurodiverse artists. The two-day festival took place at the Centre for Contemporary Arts in Glasgow, and online, in October 2021. The festival was the culmination of Limitless, a longer-term partnership with the Royal Conservatoire Scotland and National Autistic Society Scotland, that sought to explore opportunities for autistic and neurodiverse people to lead creative lives.

JOHN MATHER WRITERS AWARDS: We were successful in securing funding from the John Mather Charitable Trust to support Leyla Josephine and Julie Tsang to develop new plays.

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

2.4 Anti-racism

National Theatre of Scotland continued its anti-racism journey in 2021/22 finalising training for all staff with partners d/Ecology. The company created an anti-racism action plan with targets around employment, training, investment in the development of productions led by global majority artists and the number of productions led by global majority artists. The company also planned an ongoing programme of anti racism training for staff and the rollout of training for freelancers.

2.5 Environmental sustainability

National Theatre of Scotland is committed to ensuring that sustainability and protection of the environment sits at the heart of our company, our work and our ethos. As an arts organisation with a "without walls" model and a commitment to bringing theatre to audiences all over Scotland, we are acutely aware of the effect our core mission has in terms of carbon and other greenhouse gas emissions.

In 2021/22 we published a comprehensive Green Plan, approved by the Board, which sets out our commitment to:

- Reducing our carbon emissions in line with Scottish Government targets of 75% by 2030 (from a baseline of 2019 levels) and net zero by 2045, but we will strive to achieve this sooner.
- Keeping climate and social justice rooted in all our work, activities and actions.
- Placing sustainability at the heart of our work with communities and organisations across Scotland.
- Recognising that our position of leadership in the sector comes with a responsibility to learn, inform, communicate and influence.

National Theatre of Scotland is also an active partner in the Theatre Green Book, an initiative which has brought together theatre-makers and sustainability experts to create a common standard for making theatre sustainably. The Theatre Green Book is a free resource for everyone in the UK theatre sector and National Theatre of Scotland is committed to follow its intermediate standards recommendations for our productions going forward.

Other initiatives during this period include:

- The commission of our first instalment of solar panels on the roof of our building, Rockvilla. In less than a year, we have saved seven tons of carbon.
- Theatre Green Book clauses are imbedded in designers' contracts.
- The set for The Enemy tour was made by 100% pre used materials.
- All staff and freelancers are receiving Carbon Literacy Training.
- Creation of a Green Library for staff.
- The NTS Green Team continues to meet monthly and has started a quarterly Green Newsletter for all staff to continue to be engaged in the process.

Panels and groups we are active member of:

- Theatre Green Book advisory committee
- International touring and sustainability panel
- Federation of Scottish Theatre - Environmental strategy group

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

3. Reach and engage the broadest possible audience

National Theatre's 27 production, events, and digital projects gathered over 3.1 million attendances and views during 21/22.

	PRODUCTIONS AND EVENTS		DIGITAL ARTWORKS	
	No of performances	Audiences	No of screenings / projects	No of views / attendances
	149	10,026	389	3,099,020
Of which presented in:				
Scotland	91%	88%	66%	1%
UK	0%	0%	9%	2%
International	9%	12%	2%	0%
Worldwide (online, accessible to all)			23%	97%

Productions and events were presented in large and small-scale theatres, art centres, schools, and outside by the river Clyde in Glasgow. Digital projects were distributed in cinemas across Scotland and the UK, in film festivals across the world and posted online on our website, YouTube and social media channels.

Whilst physical touring was still restricted during this period due to restrictions around the COVID-19 crisis and only enabled us to reach 28% of local authorities in Scotland, digital distribution including the release of *The Strange Case of Dr Jekyll and Mr Hyde* in cinemas and the distribution of the film *Rapunzel* to schools before Christmas, extended our reach to 94% of Scottish local authorities.

Our digital short films continued to be very popular with audiences across the world and gathered more than 2.8 million views across YouTube and social media.

We continued our commitment to make our work as accessible as possible across the board with most of our productions, events and digital projects offering BSL, Audio Described and Captioned versions or performances. We were delighted to see an increase in the percentage of BSL users from our survey respondents during this period again (4.70%, up from 3.70% in 20/21 and compared with last Scottish Census stat: 0.24%).

We strongly believe in the importance of connecting with young audiences, paving the way for theatre to continue to be a thriving sector in years to come. Our work in schools through Theatre in Schools Scotland, in partnership with Imagineate, connected with more than 2,000 primary school kids across Scotland. When physical touring was no longer an option, we pivoted to digital and more than 28,000 pupils across Scotland were able to watch long-form filmed theatre in their schools.

In advance of audiences coming back to theatres we ran a nationwide campaign to increase subscriptions to our Theatre for a Fiver scheme, giving access to £5 tickets for young people (14 to 26 years old) to National Theatre of Scotland shows across Scotland. Free subscribers more than doubled during this period.

ACHIEVEMENTS AND PERFORMANCE - CONTINUED

We continued creating connections and partnerships with specific groups and communities to extend the reach of our programmes and ensure our audience is representative of a modern Scotland. 3.98% of our survey respondents identify as trans or as having a trans history (against 1.09% in 20/21), 1.83% identify as non-binary (up from 0.94% in 2020/21) and 18.50% identify as either gay, lesbian or bi-sexual (up from 15.65% in 2020/21). The proportion of survey respondent living in one of the five most deprived areas in Scotland increased by 4% to 36% during this period, still falling short of the 50% average for Scotland (2020 Scottish Government Figures). Similarly, there was a 0.73% increase of the proportion of people identifying in our survey as belonging to the global majority to 3.08%, still below Scotland's 2011 census figures (3.71%). These are areas we are committed to focus on going forward.

4. Ensure the National Theatre of Scotland is a resilient and sustainable organisation

The second year of the COVID-19 pandemic continued to have a significant impact on National Theatre of Scotland and the theatre sector more broadly as ongoing restrictions meant that meeting a live audience was difficult and the ability to plan even more so. The company adopted a hybrid performance model, delivering some projects digitally, some in person and others both before a live audience and online.

For the second year in a row the company made the decision to postpone some projects and designate funds for these productions. This will ensure that the productions are able to meet the maximum number of audience members as restrictions reduce and audience appetite increases.

The company maintained its good standing with individual donors as well as trusts and foundations in large part due to the hybrid film/theatre production of *The Strange Case of Dr Jekyll and Mr Hyde*. While it is anticipated that both philanthropic support and government investment will be restrained in coming years the Company has ensured that it will be competitive in seeking funds due to our exemplary record of delivery.

FINANCIAL REVIEW

The group reported a surplus across all funds as at 31 March 2022 of £863,382 (2021: £724,093), after Theatre and Film Tax Relief of £293,462 (2021: £54,264). The increased surplus from prior year was due to the continued reduced level of production and development programme activity resulting from the ongoing impact of the COVID-19 pandemic. However the second half of the year saw a return to live theatre with two productions touring across Scotland and Europe. The reduced Theatre Tax Relief (compared to normal years) has been bolstered by the addition of Film Tax Relief in relation to *The Strange Case of Dr Jekyll and Mr Hyde* filming that took place during the year. An increased programme of activity in 2022-23 will be offset by designated funds brought forward to support it.

The current year increase in restricted funds of £353,148 (2021: £404,487) was largely due to funding relating to *The Strange Case of Dr Jekyll and Mr Hyde* carried forward into the year of film's release (2022-23) plus the ongoing impact of COVID-19 and corresponding restricted production activity and associated expenditure, especially in first half of the year. There was an increase in unrestricted funds of £95,000 (2020: no movement) as result of Scottish Government reserves top-up (included in larger Covid recovery grant).

Group income, excluding exceptional items, decreased by £59,023 compared to the previous year, from £5,406,530 to £5,347,507. Group expenditure, excluding exceptional items, rose from £4,742,641 in 2020-21 to £4,776,208, an increase of £33,567 (for prior year comparison purposes exceptional items have been excluded). As always, the largest element of the income for the year was our Scottish Government core grant of £4,174,000.

During the previous year (2020-21), the company led a fundraising campaign in association with The Federation of Scottish Theatre, The McGlashan Charitable Trust and leading Scottish theatre organisations, to raise money for the COVID-19 Hardship Fund, supporting artists most affected by the pandemic. Funds raised of £33,000 were passed to The McGlashan Charitable Trust for distribution. Given the role of the company in this one-off campaign, this was deemed to be *outwith the regular activities of the company. The income and associated expenditure are therefore shown as exceptional items.* The net impact of these items in 2020-21 was nil.

The Board continues to consider the implications of the COVID-19 crisis and the emerging cost of living crisis on the Company and its environment. Their response to the crisis has evolved over the course of the year. This includes more focus on re-forecasting to monitor the developing financial impact on the organisation; accessing Government financial support initiatives such as the Coronavirus Job Retention Scheme which helped ensure that jobs were preserved; reviewing the unrestricted reserves policy to ensure it remains appropriate to the changing economic outlook, and maintaining a close dialogue with the Scottish Government as our main funder. In addition, the Board has focused on how the Company can provide support to the wider theatre sector. Alongside the continuation of digital work in 2021/22, attention is focused on the return to live performance in line with the easing of restrictions and the creation of a full programme for 2022/23.

FINANCIAL REVIEW - CONTINUED

Reserves Policy

Prior to the impact of COVID-19 on our activity, the level of unrestricted reserves permitted by the Scottish Government, excluding those reserves relating to fixed assets, was up to 10% of projected turnover. Our projected earned income continues to be significantly lower due to COVID-19 restrictions and, therefore, does not reflect our true level of turnover for the purposes of this measurement. We have therefore calculated the average turnover over the 5-year period to 31 March 2019 (avoiding any COVID-19 distortion) and, in agreement with the Scottish Government, use this as the basis of the unrestricted reserves threshold. This threshold equates to £684k. It is anticipated that we will return to the 10% of projected turnover cap for the financial year 2022/23.

Actual free unrestricted reserves as at 31 March 2022 were £737,401 (2021: £642,401). The increase of £95,000 was a top up to reserves received from the Scottish Government as part of larger Covid recovery grant. Total reserves as at 31 March 2022 were £7,123,732 (2021: £6,260,350). Total reserves are distorted by the high level of designated property funds of £3,842,688 (2021: £4,017,066).

Investment Policy

The Board adopted a formal investment policy in 2021/22. This which prioritises accessibility of funds whilst maximising interest income where possible. A mixture of instant access, fixed notice and fixed term deposits is used to achieve this balance. The policy follows the UN Sustainability goals.

Taxation

The company is a registered charity and is recognised as such by HM Revenue and Customs for taxation purposes. During the year, the charity submitted a nil return for corporation tax for the year 2021/22. A corporation tax return for the financial year 2021/22 was also submitted through the trading subsidiary to access theatre tax relief.

Relationship with Scottish Government

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

Trading Subsidiary

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

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

FINANCIAL REVIEW - CONTINUED

Connected Charities

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

Donated Services

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

Plans for future periods

The National Theatre of Scotland has a full season of lived work planned for 2022/23 including a new Scottish musical *Orphans* and three productions across the Edinburgh festivals season. As a result of the postponement of some projects and the designated funds attached to them the company will be able to deliver a large production programme in the 2022/23 financial year.

The Company is currently creating a new Strategic Plan for the 2023-2028 period in conjunction with staff, board members and other key stakeholders. This is intended to be active from March 2023.

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

New directors are appointed by the Board and may serve for an initial period of up to four years, after which, there is the possibility of re-appointment for a further period of up to four years. All new appointments must be approved by the members of the company at the Annual General Meeting. The Board elects the Chair and the Vice Chair of the Board. During the year there have been minimal changes to the Board with just one new appointment and one resignation. When new Directors are appointed, they are selected via a rigorous and open recruitment process, which starts with a skills audit to identify existing and imminent skills gaps within the Board. All posts are advertised through online advertising channels and social media networks and if necessary, with an external recruitment agency. Prospective Board members submit their CV, a covering letter and complete a Diversity Monitoring Form. All applications are assessed against agreed criteria and skills matrix. If shortlisted, applicants are invited to a formal interview. Three Board members and the Chair are due to step down in 2022 and an external process is being conducted for their replacement.

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

To support the work of the Finance Committee, membership also includes Co-opted members with a professional background in accountancy or finance.

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

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

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

producer of the film project.

STRUCTURE, GOVERNANCE AND MANAGEMENT - CONTINUED

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

The Board is supported by three sub-committees.



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

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

Committee membership during the year:

Claire Evans - Chair
 Ian Ritchie - stepped down Sep 21
 Sheelagh Duffield
 Keiran O'Neill
 Michael Urquhart – joined Dec 21
 John Mason – Co-optee

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

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

Committee membership during the year:

Alison Lefroy-Brooks – Chair
 Paul McKelvie
 Janette Harkess
 Michael Urquhart – stepped down Dec 21
 Mukesh Moorjani – joined Nov 21

STRUCTURE, GOVERNANCE AND MANAGEMENT - CONTINUED

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

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

Committee membership during the year:

Janette Harkess – Chair
Seona Reid
Paul McKelvie
Ros Taylor
Robert Softley Gale

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

During the year all three Committees review and approve their respective terms of reference. These will be formally approved at the Board meeting in December 2022.

It is the company's policy that employees should be kept as fully informed as possible about the activities of the company and employee's involvement is encouraged through formal communications channels: scheduled all staff, project and team meetings; regular team and project email updates to all staff. From March 2018, to improve understanding of the work of the Board, a member of staff now attends each Board meeting as an observer.

Our excellent health and safety culture within the company remains a key priority and we aim to lead and support the sector in this area. During the COVID-19 crisis this has included the development, implementation and continual review of operational guidelines which led to the safe reopening of Rockvilla and a phased and safe return to work. The mental health and wellbeing of our staff continues to be a priority, particularly given the impact that the pandemic has had on staff wellbeing, and we now have 18 members of staff trained as Mental Health First Aiders. All staff members also have access to an employee counselling service. We have continued to support staff during this period to ensure there is a supportive and adaptable environment in place.

As part of the Company's commitment to continuous improvement, we have a schedule of policies and procedures which we review on a periodic and timely basis to ensure they continue to be aligned with our strategic objectives and relevant legislation.

STRUCTURE, GOVERNANCE AND MANAGEMENT - CONTINUED

Risk Management

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

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

A separate section was created in the risk register to reflect the range of uncertainties generated by the COVID-19 crisis. A comprehensive exercise was undertaken to identify the risks as well as the essential mitigating actions required. The impact of the identified risks covers the following areas:

- Impact on longer financial sustainability
- Sector negatively impacted – short, medium and long term
- Ability for staff to undertake essential duties/activities
- Impact on staff health and wellbeing
- Reputational

All risks and mitigating actions are under review as the impact of COVID-19 continues to affect operations.

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

Funding risk: Scottish Government core funding constitutes the majority of the company's total annual revenue income. Between 2011 and 2022 core funding reduced by 8.4%. The Board have put in place a strategy of income diversification, through fundraising, co-production and wider exploitation of repertoire work, to mitigate the risk of funding reduction. Ongoing and effective financial planning has been essential to try and mitigate impact, were possible, in order to support future programming.

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

Health and Safety risk: Clear safety management systems are in place and ongoing awareness and safety training. This is supported by the Health and Safety Policy Group, who lead on H&S policy development, review and implementation. The Risk and Audit Committee review a H&S report at each meeting and review the H&S policy annually, which is also subsequently reviewed by the Board. New H&S procedures and crisis management arrangements have been developed in response to the COVID-19 crisis. These look at current requirements but also preparedness for any future crisis. Staff health and wellbeing is a priority. The company employed a stand alone Head of HR role in 2021 which will allow HR policies to be reviewed and a supportive and adaptable environment established to support staff to undertake their duties in their new working environment. The company has also implemented a Hybrid Working policy.

STRUCTURE, GOVERNANCE AND MANAGEMENT - CONTINUED

Theatrical Sector sustainability (COVID-19) risk:

Focus has now shifted to providing live performance opportunities for theatre artists coming out of the pandemic. The planned activity for 2021/22 involves a high level of touring activity which will also support Scottish venues hard hit by the pandemic. Broader sustainability for the sector continues to be a concern in the context of the cost of living crisis having a potential impact on earned income as well as putting pressure on build, energy and staffing costs.

REFERENCE AND ADMINISTRATIVE DETAILS

Charity name: National Theatre of Scotland
 Scottish Charity number: SC033377
 Company Registration number: SC234270
 Principal address and registered office: Rockvilla
 125 Craighall Road
 Glasgow
 G4 9TL

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

Directors and Trustees: Seona Reid DBE – Chair
 Jackie Wylie - Artistic Director and Chief Executive
 Janette Harkess
 Alison Lefroy Brooks
 Paul McKelvie
 Ian Ritchie (resigned 23.09.21)
 Robert Softley Gale
 Ros Taylor (resigned 23.06.22)
 Michael Urquhart
 Michael Boyd
 Claire Evans
 Sheelagh Duffield
 Jean Cameron
 Keiran O'Neill
 Shereen Nanjiani
 Mukesh Moorjani (appointed 23.09.21)

Artistic Director and Chief Executive: Jackie Wylie
 Executive Director: Brenna Hobson
 Company Secretary: Brenna Hobson
 Executive Team: Jackie Wylie
 Brenna Hobson

Senior Management Team: Caroline Newall
 Gemma Swallow
 Stella Litchfield
 Charlotte Gross
 Paul Fitzpatrick
 Rachel Sanger

REFERENCE AND ADMINISTRATIVE DETAILS - CONTINUED

Bankers:	Royal Bank of Scotland Paisley Chief Office 1 Moncrieff Street Paisley, PA3 2AW
Solicitors:	Dentons UK and Middle East LLP 1 George Square Glasgow G2 1AL
Independent Auditor:	Azets Audit Services Titanium 1 King's Inch Place Renfrew PA4 8WF

STATEMENT OF DIRECTORS' RESPONSIBILITIES

The directors (who are also trustees of the National Theatre of Scotland for the purposes of charity law) are responsible for preparing the Directors' Report, incorporating the Strategic Report and the financial statements in accordance with applicable law and regulations.

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group the charitable company will continue in business.

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the group and the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the group and the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and Regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the group and the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The directors confirm that:

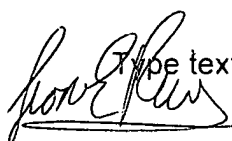
- so far as each director is aware, there is no relevant audit information of which the group's auditor is unaware; and
- the directors have taken all the steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that the group's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

Auditor

Azets Audit Services (formerly Scott-Moncrieff) are coming to the end of their agreed term and therefore Auditors for financial year 2022-23 will be appointed following a tender process towards the end of this year.

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

Approved by the directors and signed on their behalf by:



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Seona Reid DBE
Chair
3 October 2022

INDEPENDENT AUDITOR'S REPORT TO THE DIRECTORS AND MEMBERS OF THE NATIONAL THEATRE OF SCOTLAND FOR THE YEAR ENDED 31 MARCH 2022

Opinion

We have audited the financial statements of National Theatre of Scotland (the parent charitable company) and its subsidiaries (the group) for the year ended 31 March 2022, which comprise the Consolidated and Parent Charitable Company Statement of Financial Activities (incorporating the Income and Expenditure Account), the Consolidated and Parent Charitable Company Balance Sheet, the Consolidated and Parent Charitable Company Statement of Cash Flows and the 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 group's and the parent charitable company's affairs as at 31 March 2022 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and regulations 6 and 8 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council'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 audit opinion.

Conclusions relating to going concern

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

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

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

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 directors are responsible for the other information. 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.

INDEPENDENT AUDITOR'S REPORT TO THE DIRECTORS AND MEMBERS OF THE NATIONAL THEATRE OF SCOTLAND FOR THE YEAR ENDED 31 MARCH 2022

Other Information - continued

In connection with our audit of the financial statements, 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 audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. 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 Chair's Statement and in the Directors' Report (incorporating the Strategic Report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report (incorporating the Strategic Report) has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Chair's Statement and in the Directors' Report (incorporating the Strategic Report).

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

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

Responsibilities of the directors

As explained more fully in the directors' responsibilities statement set out on **PAGE 26**, the directors (who are the directors for the purposes of company law and trustees for the purposes of charity 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 directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

INDEPENDENT AUDITOR'S REPORT TO THE DIRECTORS AND MEMBERS OF THE NATIONAL THEATRE OF SCOTLAND FOR THE YEAR ENDED 31 MARCH 2022

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 44(1)(c) of the Charities and Trustee Investment (Scotland) Act 2005 and under the Companies Act 2006 and report in accordance with the Acts and relevant regulations made or having effect thereunder.

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.

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

Extent to which the audit was considered capable of detecting irregularities including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the FRC's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the group and the parent charitable company, their activities, their control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the group and parent charitable company that were contrary to applicable laws and regulations, including fraud.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the group and parent charitable company through discussions with management, and from our commercial knowledge and experience of the sector;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the group and parent charitable company, including the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended), taxation legislation and data protection, anti-bribery, employment, and health and safety legislation;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

INDEPENDENT AUDITOR'S REPORT TO THE DIRECTORS AND MEMBERS OF THE NATIONAL THEATRE OF SCOTLAND FOR THE YEAR ENDED 31 MARCH 2022

Extent to which the audit was considered capable of detecting irregularities including fraud - continued

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims; and
- reviewing correspondence with HMRC, relevant regulators and the group and parent charitable company's legal advisors.

We assessed the susceptibility of the group and parent charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates set out in note 3 to the financial statements were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

INDEPENDENT AUDITOR'S REPORT TO THE DIRECTORS AND MEMBERS OF THE NATIONAL THEATRE OF SCOTLAND FOR THE YEAR ENDED 31 MARCH 2022

Use of our report

This report is made solely to the parent charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and to the parent charitable company's directors, as a body, in accordance with regulation 10 of the Charities Accounts (Scotland) Regulations 2006 (as amended).

Our audit work has been undertaken so that we might state to the parent charitable company's members, as a body, and the parent charitable company's directors, as a body, those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the parent charitable company, the parent charitable company's members, as a body, and the parent charitable company's directors, as a body, for our audit work, for this report, or for the opinions we have formed.

Azets Audit Services

Allison Gibson (Senior Statutory Auditor)

For and on behalf of Azets Audit Services, Statutory Auditor

Chartered Accountants

Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006

Titanium 1

King's Inch Place

Renfrew

PA4 8WF

Date: 5 October 2022

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES AND INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Restricted Funds £	Designated and Unrestricted Funds £	Year ended 31 March 2022 Total Funds £	Year ended 31 March 2021 Total Funds £
Income from:					
Donations and legacies	5	655,172	4,394,901	5,050,073	4,838,489
Income from charitable activities	6	-	279,108	279,108	351,830
Other trading activities	7	-	3,192	3,192	3,096
Income from investments		-	290	290	1,033
Other income - Coronavirus Job Retention Scheme		-	14,844	14,844	212,082
Exceptional Item	8	-	-	-	33,000
Total income		<u>655,172</u>	<u>4,692,335</u>	<u>5,347,507</u>	<u>5,439,530</u>
Expenditure on:					
Raising funds	9	-	193,917	193,917	176,660
Charitable activities:	10, 12				
Core costs		166,049	2,731,911	2,897,960	2,933,982
Programme and project development		125,975	1,414,454	1,540,429	1,556,169
Marketing		-	143,902	143,902	75,830
		<u>292,024</u>	<u>4,290,267</u>	<u>4,582,291</u>	<u>4,565,981</u>
Exceptional Item	11	-	-	-	33,000
Total expenditure		<u>292,024</u>	<u>4,484,184</u>	<u>4,776,208</u>	<u>4,775,641</u>
Transfers between funds		(10,000)	10,000	-	-
Net (losses) / gains on investments		<u>-</u>	<u>(1,379)</u>	<u>(1,379)</u>	<u>5,940</u>
Net income / (expenditure) before theatre and film tax credits		<u>353,148</u>	<u>216,772</u>	<u>569,920</u>	<u>669,829</u>
Theatre and Film tax credit	14	-	293,462	293,462	54,264
Net movement in funds		<u>353,148</u>	<u>510,234</u>	<u>863,382</u>	<u>724,093</u>
Reconciliation of funds:					
Total funds brought forward	25, 26	539,139	5,721,211	6,260,350	5,536,257
Total funds carried forward	25, 26	<u>892,287</u>	<u>6,231,445</u>	<u>7,123,732</u>	<u>6,260,350</u>

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

COMPANY STATEMENT OF FINANCIAL ACTIVITIES AND INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Restricted Funds £	Designated and Unrestricted Funds £	Year ended 31 March 2022 Total Funds £	Year ended 31 March 2021 Total Funds £
Income from:					
Donations and legacies	5	655,172	4,383,009	5,038,181	4,838,489
Income from charitable activities	6	-	624,967	624,967	1,158,860
Other trading activities	7	-	3,192	3,192	3,096
Income from investments		-	290	290	1,033
Other income - Coronavirus Job Retention Scheme		-	14,844	14,844	212,082
Exceptional Item	8	-	-	-	33,000
Total income		<u>655,172</u>	<u>5,026,302</u>	<u>5,681,474</u>	<u>6,246,560</u>
Expenditure on:					
Raising funds	9	-	193,917	193,917	176,660
Charitable activities:	10, 12				
Core costs		166,049	2,726,911	2,892,960	2,933,982
Programme and project development		125,975	1,453,478	1,579,453	2,306,509
Marketing		-	143,902	143,902	75,830
		<u>292,024</u>	<u>4,324,291</u>	<u>4,616,315</u>	<u>5,316,321</u>
Exceptional Item	11	-	-	-	33,000
Total expenditure		<u>292,024</u>	<u>4,518,208</u>	<u>4,810,232</u>	<u>5,525,981</u>
Transfers between funds		(10,000)	10,000	-	-
Net (losses) / gains on investments		<u>-</u>	<u>(1,379)</u>	<u>(1,379)</u>	<u>5,940</u>
Net income / (expenditure) before theatre and film tax credits		<u>353,148</u>	<u>516,715</u>	<u>869,863</u>	<u>726,519</u>
Theatre and Film tax credit	14	-	(6,481)	(6,481)	(2,426)
Net movement in funds		<u>353,148</u>	<u>510,234</u>	<u>863,382</u>	<u>724,093</u>
Reconciliation of funds:					
Total funds brought forward	25, 26	539,139	5,721,211	6,260,350	5,536,257
Total funds carried forward	25, 26	<u>892,287</u>	<u>6,231,445</u>	<u>7,123,732</u>	<u>6,260,350</u>

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

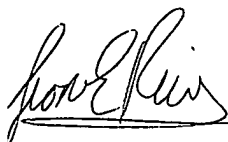
The accompanying notes form part of these financial statements

CONSOLIDATED BALANCE SHEET AS AT 31 MARCH 2022

	Notes	Restricted Funds £	Designated and Unrestricted Funds £	2022 Total funds £	2021 Total funds £
Fixed assets					
Tangible assets	17	-	5,062,907	5,062,907	5,256,401
Investments	18	-	29,611	29,611	5,990
		-	5,092,518	5,092,518	5,262,391
Current assets					
Debtors	19	-	2,405,775	2,405,775	539,483
Cash at bank and in hand	20	892,287	1,400,767	2,293,054	2,451,348
		892,287	3,806,542	4,698,829	2,990,831
Liabilities					
Creditors: Amounts falling due within one year	21	-	(1,344,991)	(1,344,991)	(572,026)
Net current assets		892,287	2,461,551	3,353,838	2,418,805
Total assets less current liabilities		892,287	7,554,069	8,446,356	7,681,196
Creditors: Amounts falling due after more than one year	22	-	(1,322,624)	(1,322,624)	(1,420,846)
Total net assets		892,287	6,231,445	7,123,732	6,260,350
The funds of the company:					
Restricted income funds	25	892,287	-	892,287	539,139
Designated funds	26	-	5,494,044	5,494,044	5,078,810
Unrestricted income funds	26	-	737,401	737,401	642,401
		892,287	6,231,445	7,123,732	6,260,350

The financial statements were authorised for issue by the Board of Directors on 3 October 2022 and signed on its behalf by:

Seona Reid DBE (Chair)



Director

Company Number: SC234270

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

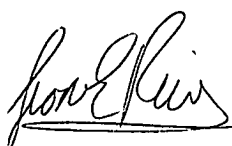
The accompanying notes form part of these financial statements

COMPANY BALANCE SHEET AS AT 31 MARCH 2022

	Notes	Restricted Funds £	Designated and Unrestricted Funds £	2022 Total funds £	2021 Total funds £
Fixed assets					
Tangible assets	17	-	5,062,907	5,062,907	5,256,401
Investments	18	-	29,614	29,614	5,992
		-	5,092,521	5,092,521	5,262,393
Current assets					
Debtors	19	-	3,273,930	3,273,930	1,288,161
Cash at bank and in hand	20	892,287	1,395,186	2,287,473	2,451,348
		892,287	4,669,116	5,561,403	3,739,509
Liabilities					
Creditors: Amounts falling due within one year	21	-	(2,207,568)	(2,207,568)	(1,320,706)
Net current assets		892,287	2,461,548	3,353,835	2,418,803
Total assets less current liabilities		892,287	7,554,069	8,446,356	7,681,196
Creditors: Amounts falling due after more than one year	22	-	(1,322,624)	(1,322,624)	(1,420,846)
Total net assets		892,287	6,231,445	7,123,732	6,260,350
The funds of the company:					
Restricted income funds	25	892,287	-	892,287	539,139
Designated funds	26	-	5,494,044	5,494,044	5,078,810
Unrestricted income funds	26	-	737,401	737,401	642,401
		892,287	6,231,445	7,123,732	6,260,350

The financial statements were authorised for issue by the Board of Directors on 3 October 2022 and signed on its behalf by:

Seona Reid DBE (Chair)



Director

Company Number: SC234270

The accompanying notes form part of these financial statements

CONSOLIDATED GROUP STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Total funds 2022 £	Prior Year funds 2021 £
Cash flows from operating activities:			
Net cash provided by operating activities	27	43,134	955,521
Cash flows from investing activities:			
Interest received		290	1,033
Purchase of tangible fixed assets		(78,985)	(88,964)
Proceeds from sale of fixed assets		-	-
Purchase of investments		(25,000)	(50)
Net cash (used in) investing activities		(103,695)	(87,981)
Cash flows from financing activities:			
Cash inflows from new borrowing		-	-
Repayments of borrowing		(97,733)	(97,247)
Net cash (used in) financing activities		(97,733)	(97,247)
Change in cash in the reporting period		(158,294)	770,293
Cash at the beginning of the reporting period		2,451,348	1,681,055
Cash at the end of the reporting period		2,293,054	2,451,348
Components of cash and cash equivalents:			
Cash at bank and in hand	20	2,293,054	2,451,348

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

The accompanying notes form part of these financial statements

COMPANY STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Total funds 2022 £	Prior Year funds 2021 £
Cash flows from operating activities:			
Net cash provided by operating activities	27	37,553	955,521
Cash flows from investing activities:			
Interest received		290	1,033
Purchase of tangible fixed assets		(78,985)	(88,964)
Proceeds from sale of fixed assets		-	-
Purchase of investments		(25,000)	(50)
Net cash (used in) investing activities		(103,695)	(87,981)
Cash flows from financing activities:			
Cash inflows from new borrowing		-	-
Repayments of borrowing		(97,733)	(97,247)
Net cash (used in) financing activities		(97,733)	(97,247)
Change in cash in the reporting period		(163,875)	770,293
Cash at the beginning of the reporting period		2,451,348	1,681,055
Cash at the end of the reporting period		2,287,473	2,451,348
Components of cash and cash equivalents:			
Cash at bank and in hand	20	2,287,473	2,451,348

The accompanying notes form part of these financial statements

1. General information

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

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

National Theatre of Scotland is a charitable company limited by guarantee incorporated in the United Kingdom and registered in Scotland. It is recognised as a charity for tax purposes by HMRC and is registered with the Office of the Scottish Charity Regulator (OSCR) under charity number SC033377. In the event of the winding up of the charitable company a member is liable to contribute a sum not exceeding £1. Details of the registered office and company registration number can be found on page 24 of these financial statements.

Principal accounting policies

2.

Basis of preparation

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

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

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

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

2. Principal accounting policies (continued)

Basis of consolidation

The group financial statements consolidate the financial statements of National Theatre of Scotland and its subsidiary undertakings, National Theatre of Scotland Productions Ltd and Strange Case of J&H Ltd (both companies limited by shares) prepared to 31 March 2022.

Going concern

The financial statements are prepared on the basis that the group and company is a going concern. The Directors regularly review budgets and cash flow forecasts and assess funding, trading and liquidity risks, and have identified no material uncertainties that may cast significant doubt about the ability of the group and company to continue as a going concern.

Income

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

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

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

Expenditure

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

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

Future production expenditure

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

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

2. Principal accounting policies (continued)

Expenditure (continued)

Expenditure on charitable activities comprises those costs incurred by the group in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them, including the costs of governing the group.

Exceptional items

There are no exceptional items to report in 2021-22. In the prior year (2020-21), the company led a fundraising campaign in association with The Federation of Scottish Theatre, The McGlashan Charitable Trust and leading Scottish theatre organisations, to raise money for the COVID-19 Hardship Fund, supporting artists most affected by the pandemic. Funds raised were passed to The McGlashan Charitable Trust for distribution. Given the role of the company in this one-off campaign, this was deemed to be outwith the regular activities of the company. The income and associated expenditure were therefore shown as exceptional items on the Statement of Financial Activities.

Value added tax

All transactions are net of VAT.

Theatre and film tax credit

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

Pension costs

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

Termination payments

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

Operating leases

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

Fixed assets and depreciation

Fixed assets are stated at cost.

2. Principal accounting policies (continued)

Fixed assets and depreciation (continued)

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

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

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

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

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

Investments

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

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

Debtors

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

Creditors

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

Financial instruments

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

2. Principal accounting policies (continued)

Financial instruments (continued)

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

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

Funds

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

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

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

Foreign currencies

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

3. **Critical judgements and estimates**

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

Critical judgements are made in the application of income recognition accounting policies and the timing of the recognition of income in accordance with the Charities SORP (FRS 102). In addition, the directors have elected to account for concessionary loans at cost less impairment. Further key sources of estimate have been applied to the impairment of land and buildings as well as depreciation rates.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

4. Comparative Statement of Financial Activities

Group

For the year ended 31 March 2021

	Restricted Funds £	Designated and Unrestricted Funds £	Year ended 31 March 2021 Total Funds £
Income from:			
Donations and legacies	514,274	4,324,215	4,838,489
Income from charitable activities	1,716	350,114	351,830
Other trading activities	-	3,096	3,096
Income from investments	-	1,033	1,033
Other income - Coronavirus Job Retention Scheme	-	212,082	212,082
Exceptional Items	33,000	-	33,000
Total income	548,990	4,890,540	5,439,530
Expenditure on:			
Raising funds	-	176,660	176,660
Charitable activities:			
Core costs	53,102	2,880,880	2,933,982
Programme and project development	58,401	1,497,768	1,556,169
Marketing	-	75,830	75,830
	111,503	4,454,478	4,565,981
Exceptional Items	33,000	-	33,000
Total expenditure	144,503	4,631,138	4,775,641
Net gains on investments	-	5,940	5,940
Net income before theatre tax credits	404,487	265,342	669,829
Theatre tax credit	-	54,264	54,264
Net movement in funds	404,487	319,606	724,093

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

4. Comparative Statement of Financial Activities (continued)

Company

For the year ended 31 March 2021

	Restricted Funds £	Designated and Unrestricted Funds £	Year ended 31 March 2021 Total Funds £
Income from:			
Donations and legacies	514,274	4,324,215	4,838,489
Income from charitable activities	1,716	1,157,144	1,158,860
Other trading activities	-	3,096	3,096
Income from investments	-	1,033	1,033
Other income - Coronavirus Job Retention Scheme	-	212,082	212,082
Exceptional Item	33,000	-	33,000
Total income	548,990	5,697,570	6,246,560
Expenditure on:			
Raising funds	-	176,660	176,660
Charitable activities:			
Core costs	53,102	2,880,880	2,933,982
Programme and project development	58,401	2,248,108	2,306,509
Marketing	-	75,830	75,830
	111,503	5,204,818	5,316,321
Exceptional Item	33,000	-	33,000
Total expenditure	144,503	5,381,478	5,525,981
Net gains on investments	-	5,940	5,940
Net income before theatre tax credits	404,487	322,032	726,519
Theatre tax credit	-	(2,426)	(2,426)
Net movement in funds	404,487	319,606	724,093

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

5. Income from donations and legacies

Group - 2022

	Restricted	Designated & Unrestricted	Total 2022
	£	£	£
Scottish Government Funding	157,665	4,269,000	4,426,665
Other grants - public bodies and charitable foundations	490,308	34,946	525,254
Donations	7,199	90,955	98,154
	<u>655,172</u>	<u>4,394,901</u>	<u>5,050,073</u>

Group - 2021

	Restricted	Designated & Unrestricted	Total 2021
	£	£	£
Scottish Government Funding	87,710	4,174,000	4,261,710
Other grants - public bodies and charitable foundations	424,564	52,988	477,552
Donations	2,000	97,227	99,227
	<u>514,274</u>	<u>4,324,215</u>	<u>4,838,489</u>

Company - 2022

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

5. Income from donations and legacies (continued)

Company – 2021

	Restricted	Designated & Unrestricted	Total 2021
	£	£	£
Scottish Government Funding	87,710	4,174,000	4,261,710
Other grants - public bodies and charitable foundations	424,564	52,988	477,552
Donations	2,000	97,227	99,227
	514,274	4,324,215	4,838,489

6. Income from charitable activities

Group - 2022

	Restricted	Designated & Unrestricted	Total 2022
	£	£	£
Production income	-	253,006	253,006
Education & outreach income	-	975	975
Other income	-	25,127	25,127
	-	279,108	279,108

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

6. Income from charitable activities (continued)

Group – 2021

	Restricted	Designated & Unrestricted	Total 2021
	£	£	£
Production income	-	226,841	226,841
Education & outreach income	-	-	-
Other income	1,716	123,273	124,989
	<u>1,716</u>	<u>350,114</u>	<u>351,830</u>

Company – 2022

	Restricted	Designated & Unrestricted	Total 2022
	£	£	£
Production income	-	598,865	598,865
Education & outreach income	-	975	975
Other income	-	25,127	25,127
	<u>-</u>	<u>624,967</u>	<u>624,967</u>

Company - 2021

	Restricted	Designated & Unrestricted	Total 2021
	£	£	£
Production income	-	1,033,871	1,033,871
Education & outreach income	-	-	-
Other income	1,716	123,273	124,989
	<u>1,716</u>	<u>1,157,144</u>	<u>1,158,860</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

7. Income from other trading activities

Group and Company - 2022

	Restricted	Designated & Unrestricted	Total 2022
	£	£	£
Sponsorship	-	3,192	3,192
	-	3,192	3,192

Group and Company - 2021

	Restricted	Designated & Unrestricted	Total 2021
	£	£	£
Sponsorship	-	3,096	3,096
	-	3,096	3,096

8. Exceptional item – income

Group and Company - 2022

	Restricted	Designated & Unrestricted	Total 2022
	£	£	£
Donations	-	-	-
	-	-	-

There are no exceptional items to report in 2021-22

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

8. Exceptional item – income (continued)

Group and Company - 2021

	Restricted	Designated & Unrestricted	Total 2021
	£	£	£
Donations	33,000	-	33,000
	33,000	-	33,000

To highlight donations collected in 2020-21 in respect of the COVID-19 Hardship Fund, on behalf of The McGlashan Charitable Trust.

9. Expenditure on raising funds

Group and Company

	2022	2021
	£	£
Staff costs	174,605	170,824
Overheads	19,312	5,836
	193,917	176,660

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

We have a Development team of four: Director of Development, Development Manager, Trust Funding Manager and Development Administrator. Their mission is to support the work of the National Theatre of Scotland, a registered charity, through a number of fundraising strands: Individuals, Corporate Support Trust and Statutory Funding & Events. We also received funding in 2020-21 from National Theatre of Scotland America Inc., a 501(c)(3) non-profit organisation which has supported our touring activity across the US since 2008 but which was dissolved in May 2021. Our fundraising policy, approved by our Board in early 2018, complies with the Fundraising Code of Practice.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

10. Expenditure on charitable activities

Group - 2022

	Core costs £	Programme & Project Development £	Marketing £	Total 2022 £
Premises costs	104,307	-	-	104,307
Depreciation	272,479	-	-	272,479
IT & communication costs	130,429	-	-	130,429
Other core overheads	259,778	-	-	259,778
Staff salaries	2,085,654	-	-	2,085,654
Production Programme costs*	-	1,066,932	36,695	1,103,627
Artistic Development	754	247,192	-	247,946
Creative Engagement	730	226,305	8,540	235,575
Audience & Media	775	-	98,667	99,442
Governance costs (note 12)	43,054	-	-	43,054
	<u>2,897,960</u>	<u>1,540,429</u>	<u>143,902</u>	<u>4,582,291</u>
of which:				
Restricted	166,049	125,975	-	292,024
Designated & Unrestricted	<u>2,731,911</u>	<u>1,414,454</u>	<u>143,902</u>	<u>4,290,267</u>
	<u>2,897,960</u>	<u>1,540,429</u>	<u>143,902</u>	<u>4,582,291</u>

*includes production wages costs of £422,232 (see note 13)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

10. Expenditure on charitable activities (continued)

Group - 2021

	Core costs £	Programme & Project Development £	Marketing £	Total 2021 £
Premises costs	83,497	-	-	83,497
Depreciation	277,920	-	-	277,920
IT & communication costs	118,975	-	-	118,975
Other core overheads	263,025	-	-	263,025
Staff salaries	2,151,359	-	-	2,151,359
Production Programme costs*	-	1,168,088	11,970	1,180,058
Artistic Development	754	302,308	-	303,062
Creative Engagement	730	85,773	-	86,503
Audience & Media	2,239	-	63,860	66,099
Governance costs (note 12)	35,483	-	-	35,483
	<u>2,933,982</u>	<u>1,556,169</u>	<u>75,830</u>	<u>4,565,981</u>
of which:				
Restricted	53,102	58,401	-	111,503
Designated & Unrestricted	<u>2,880,880</u>	<u>1,497,768</u>	<u>75,830</u>	<u>4,454,478</u>
	<u>2,933,982</u>	<u>1,556,169</u>	<u>75,830</u>	<u>4,565,981</u>

*includes production wages costs of £477,359 (see note 13)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

10. Expenditure on charitable activities (continued)

Company - 2022

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

*includes production wages costs of £422,232 (see note 13)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

10. Expenditure on charitable activities (continued)

Company - 2021

	Core costs £	Programme & Project Development £	Marketing £	Total 2021 £
Premises costs	83,497	-	-	83,497
Depreciation	277,920	-	-	277,920
IT & communication costs	118,975	-	-	118,975
Other core overheads	263,025	-	-	263,025
Staff salaries	2,151,359	-	-	2,151,359
Production Programme costs*	-	1,918,428	11,970	1,930,398
Artistic Development	754	302,308	-	303,062
Creative Engagement	730	85,773	-	86,503
Audience & Media	2,239	-	63,860	66,099
Governance costs (note 12)	35,483	-	-	35,483
	<u>2,933,982</u>	<u>2,306,509</u>	<u>75,830</u>	<u>5,316,321</u>
of which:				
Restricted	53,102	58,401	-	111,503
Designated & Unrestricted	<u>2,880,880</u>	<u>2,248,108</u>	<u>75,830</u>	<u>5,204,818</u>
	<u>2,933,982</u>	<u>2,306,509</u>	<u>75,830</u>	<u>5,316,321</u>

*includes production wages costs of £477,359 (see note 13)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

11. Exceptional item - expenditure

Group and Company - 2022

	Core costs £	Programme & Project Development £	Marketing £	Total 2022 £
Production Programme costs*	-	-	-	-
	-	-	-	-
of which:				
Restricted	-	-	-	-
	-	-	-	-

There are no exceptional items to report in 2021-22

Group and Company - 2021

	Core costs £	Programme & Project Development £	Marketing £	Total 2021 £
Production Programme costs*	33,000	-	-	33,000
	33,000	-	-	33,000
of which:				
Restricted	33,000	-	-	33,000
	33,000	-	-	33,000

To highlight an exceptional grant payment in relation to funds raised on behalf of The McGlashan Charitable Trust for the COVID-19 Hardship Fund

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

12. Governance costs

Group and company

	2022	2021
	£	£
Accountancy fees	11,000	12,500
Audit fee	18,350	15,960
Non-Audit fees	-	4,000
Board costs	13,704	3,023
	<u>43,054</u>	<u>35,483</u>

13. Analysis of staff costs

Group and Company - 2022

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

Group and Company - 2021

	Core	Production	Development	Total 2021
	£	£	£	£
Salaries and wages	1,856,973	456,147	144,377	2,457,497
Social security costs	164,840	11,804	14,962	191,606
Pension costs	129,546	9,408	11,485	150,439
	<u>2,151,359</u>	<u>477,359</u>	<u>170,824</u>	<u>2,799,542</u>

During the year termination payments, including payment made in lieu of notice, of £15,360 were incurred and paid (2021: £49,075).

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

13. Analysis of staff costs (continued)

	2022 Full -time No.	2022 Part -time No.	2022 Total No.	2021 Full -time No.	2021 Part -time No.	2021 Total No.
Number of employees:						
Productions - contract staff	10	5	15	13	3	16
Core staff	42	25	67	37	28	65
	<u>52</u>	<u>30</u>	<u>82</u>	<u>50</u>	<u>31</u>	<u>81</u>

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

	2022	2021
£60,000 - £69,999	-	-
£70,000 - £79,999	-	-
£80,000 - £89,999	2	1
£90,000 - £99,999	-	2

For employees in the above bandings, pension contributions of £13,527 (2021: £18,565) were made during the year.

The company's key senior management personnel numbered ten employees during the year (2021: ten). Remuneration for these employees totalled £592,740 during the year (2021: £631,845). The movement from prior year reflects changes in key personnel during the year. National Theatre of Scotland seeks to remunerate all staff fairly within limited financial resources. In setting the rates for senior management and executive team members the company takes industry standards into account including formal and informal benchmarking processes.

Directors' emoluments and expenses

By the authority of the Board, the Artistic Director and Chief Executive, Jackie Wylie received remuneration, including pension contributions, of £94,204 (2021: £97,716). Reduction of remuneration due to payment of unused annual leave accrued during maternity leave in 2021.

No other director received any remuneration during the year (2021: nil).

Directors' reimbursement of expenses totalled £1,318 for the year (2021: £300) for one director (2021: one).

14. Theatre and film tax credit

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Theatre tax credit	66,607	54,264	(6,481)	(2,426)
Film tax credit	226,855	-	-	-
	<u>293,462</u>	<u>54,264</u>	<u>(6,481)</u>	<u>(2,426)</u>

15. Related party transactions

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

Group and Company

During 2021-22, seven directors and four senior managers made donations totalling £6,857 to the National Theatre of Scotland. In 2020-21, eight directors and four senior managers donated a total of £6,889.

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

UK Theatre Association, of which Brenna Hobson (senior manager) is a director, was paid £4,145 for the company's annual membership subscription (2021: £4,145)

Caroline Newall (senior manager) is married to Douglas Maxwell, a Playwright, who received £690 for work as a writer on *Orphans* development and *Scenes for Survival* plus £239 for script reading services (2021: £865).

Birds of Paradise Theatre Company Ltd, of which Robert Softley Gale (director) is company secretary was paid £260 in relation to contribution to National Theatre of Scotland development (2021: nil).

Tron Theatre Ltd, of which Shereen Nanjiani (director) is a director was paid £63 in relation to provision of staffing at National Theatre of Scotland production (2021: nil).

Nil payment was made to Adam on Screen Limited, a Joint Venture entity in which National Theatre of Scotland has a 50% shareholding (2021: £16,000). £16,000 payment made in 2020-21 was returned to the company in 2021-22.

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

£35,286 was received from Adam on Screen Limited, a Joint Venture entity in which National Theatre of Scotland has a 50% shareholding, re repayment of £16k cash advance and production recharge costs in relation to **Adam (Film)** (2021: nil). In addition there is a gain arising of £4,561 for National Theatre of Scotland in respect of its share in this joint venture.

£15,000 of grant funding due from Hopscotch Ltd (Joint Venture Partner in Adam on Screen Limited) invoiced in 2020/21 was outstanding in respect of **Scenes for Survival**. This outstanding balance is disclosed within trade debtors as at 31 March 2022 (2021: £46,150).

All related party transactions were at arms length.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

16. Operating lease commitments

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

	2022 £	2021 £
Plant and equipment		
Within one year	11,516	11,241
Between one and five years	40,604	42,179
In more than five years	-	7,834
	<u>52,120</u>	<u>61,254</u>
	<u><u>52,120</u></u>	<u><u>61,254</u></u>
	2022 £	2021 £
Operating lease rental expenses paid		
Plant and equipment	11,753	9,886
	<u>11,753</u>	<u>9,886</u>
	<u><u>11,753</u></u>	<u><u>9,886</u></u>

17. Fixed assets

Group and Company

	Land & Buildings	Fixed Equipment	Computer Equipment & Software	Production Equipment	Moveable Equipment	Total
	£	£	£	£	£	£
Cost						
At 1 April 2021	3,420,394	2,662,631	399,957	769,445	80,967	7,333,394
Additions	42,440	-	25,726	10,819	-	78,985
	<u>3,462,834</u>	<u>2,662,631</u>	<u>425,683</u>	<u>780,264</u>	<u>80,967</u>	<u>7,412,379</u>
At 31 March 2022	<u><u>3,462,834</u></u>	<u><u>2,662,631</u></u>	<u><u>425,683</u></u>	<u><u>780,264</u></u>	<u><u>80,967</u></u>	<u><u>7,412,379</u></u>
Depreciation						
At 1 April 2021	342,039	691,798	340,666	656,410	46,080	2,076,993
Charge in period	69,854	138,993	37,182	19,882	6,568	272,479
	<u>411,893</u>	<u>830,791</u>	<u>377,848</u>	<u>676,292</u>	<u>52,648</u>	<u>2,349,472</u>
At 31 March 2022	<u><u>411,893</u></u>	<u><u>830,791</u></u>	<u><u>377,848</u></u>	<u><u>676,292</u></u>	<u><u>52,648</u></u>	<u><u>2,349,472</u></u>
Net book value						
At 31 March 2022	<u><u>3,050,941</u></u>	<u><u>1,831,840</u></u>	<u><u>47,835</u></u>	<u><u>103,972</u></u>	<u><u>28,319</u></u>	<u><u>5,062,907</u></u>
At 1 April 2021	<u><u>3,078,355</u></u>	<u><u>1,970,833</u></u>	<u><u>59,291</u></u>	<u><u>113,035</u></u>	<u><u>34,887</u></u>	<u><u>5,256,401</u></u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

18. Investments

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Investment in subsidiary undertakings	-	-	3	2
	-	-	3	2
<i>Name of subsidiary undertaking</i>		<i>Country of Registration</i>	<i>Class of shares held</i>	<i>Percentage holding</i>
National Theatre of Scotland Productions Limited		Scotland	Ordinary £1	100%
Strange Case of J&H Limited		Scotland	Ordinary £1	100%
		<i>Share Capital and Reserves</i>	<i>Principal Activity</i>	<i>Net Income/ (expenditure) for year £</i>
		£		
National Theatre of Scotland Productions Limited		2	Theatre Production	-
Strange Case of J&H Limited		1	Film Production	-

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

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

18. Investments (continued)

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Investment in joint venture entity	50	50	50	50
Share of profits	4,561	5,940	4,561	5,940
	<u>4,611</u>	<u>5,990</u>	<u>4,611</u>	<u>5,990</u>
Other Investments	25,000	-	25,000	-
	<u>29,611</u>	<u>5,990</u>	<u>29,611</u>	<u>5,990</u>

<i>Joint venture entity</i>	<i>Country of Registration</i>	<i>Class of shares held</i>	<i>Percentage holding</i>
Adam on Screen Limited	Scotland	Ordinary £1	50%

	<i>Share Capital and Reserves</i>	<i>Principal Activity</i>	<i>Net Income/ (expenditure) for year £</i>
	£		
Adam on Screen Limited	100	Film Production	(2,578)

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

Other Investments

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

19. Debtors

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Trade debtors	78,016	99,784	42,016	99,784
Future production expenditure	1,621,327	168,656	698,813	168,656
Prepayments	59,445	53,452	59,445	53,452
Other debtors (inc accrued income)	498,953	184,595	84,683	126,243
Amounts owed by group undertakings	-	-	2,317,757	807,030
VAT receivable	148,034	32,996	71,216	32,996
	<u>2,405,775</u>	<u>539,483</u>	<u>3,273,930</u>	<u>1,288,161</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

20. Cash and cash equivalents

Group

	2022	2021
	£	£
Cash at bank and in hand	2,293,054	2,451,348

Company

	2022	2021
	£	£
Cash at bank and in hand	2,287,473	2,451,348

21. Creditors: Amounts falling due within one year

	Group 2022 £	Group 2021 £	Company 2022 £	Company 2021 £
Trade creditors	313,295	98,518	191,670	98,518
Other Creditors	106,631	24,805	101,631	24,805
Accruals and deferred income	768,915	304,860	338,872	304,860
Amounts owed to group undertakings	-	-	1,419,245	748,680
Tax and social security	57,928	46,110	57,928	46,110
Loan - Scottish Government	98,222	97,733	98,222	97,733
VAT payable	-	-	-	-
	<u>1,344,991</u>	<u>572,026</u>	<u>2,207,568</u>	<u>1,320,706</u>

Deferred income included above:

Group and Company

	2022 £	2021 £
Brought forward	50,705	36,577
Income deferred in year	52,376	50,705
Income released in year	(50,705)	(36,577)
Carried forward	<u>52,376</u>	<u>50,705</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

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

Group and Company

	2022 £	2021 £
Loan - Scottish Government	1,322,624	1,420,846
	<u>1,322,624</u>	<u>1,420,846</u>
Amounts repayable:	2022 £	2021 £
Within one year	98,222	97,733
Between one and two years	98,713	98,222
Between two and five years	299,109	297,621
In more than five years	924,802	1,025,003
	<u>1,420,846</u>	<u>1,518,579</u>

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

23. Analysis of changes in net debt

Company

	At start of year £	Cashflows £	Other non- cash changes £	At end of year £
Cash	2,451,348	(163,875)	-	2,287,473
Loans falling due within one year	(97,733)	97,733	(98,222)	(98,222)
Loans falling due after more than one year	(1,420,846)	-	98,222	(1,322,624)
	<u>932,769</u>	<u>(66,142)</u>	<u>-</u>	<u>866,627</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022
(CONTINUED)**

23 . Analysis of changes in net debt (continued)

Group

	At start of year	Cashflows	Other non- cash changes	At end of year
	£	£	£	£
Cash	2,451,348	(158,294)	-	2,293,054
Loans falling due within one year	(97,733)	97,733	(98,222)	(98,222)
Loans falling due after more than one year	(1,420,846)	-	98,222	(1,322,624)
	<u>932,769</u>	<u>(60,561)</u>	<u>-</u>	<u>872,208</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

24 . Analysis of net assets between funds

Group - 2022

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

Group - 2021

	Tangible Assets	Investments	Net current Assets less non-current liabilities	Total
	£	£	£	£
Restricted funds	-	-	539,139	539,139
Designated funds	4,017,066	-	1,061,744	5,078,810
Unrestricted funds	1,239,335	5,990	(602,924)	642,401
	<u>5,256,401</u>	<u>5,990</u>	<u>997,959</u>	<u>6,260,350</u>

Company - 2022

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

Company - 2021

	Tangible Assets	Investments	Net current Assets less non-current liabilities	Total
	£	£	£	£
Restricted funds	-	-	539,139	539,139
Designated funds	4,017,066	-	1,061,744	5,078,810
Unrestricted funds	1,239,335	5,992	(602,926)	642,401
	<u>5,256,401</u>	<u>5,992</u>	<u>997,957</u>	<u>6,260,350</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

25. Restricted funds

Group and Company - 2022

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

Group and Company - 2021

	Notes	Brought Forward £	Income £	Expenditure £	Transfers £	Carried Forward £
Production Programme	(a)	9,018	321,064	(91,401)	-	238,681
Development Programme	(b)	51,584	134,716	(36,115)	-	150,185
Non-programme	(c)	74,050	93,210	(16,987)	-	150,273
		<u>134,652</u>	<u>548,990</u>	<u>(144,503)</u>	<u>-</u>	<u>539,139</u>

(a) **Production Programme**

Funding received in support of the company's main programme of productions.

Funding was received in 2021-22 towards **The Strange Case of Dr Jekyll & Mr Hyde**, a hybrid theatre/film production which was filmed and live streamed in cinemas in 2021-22 with a final film to be released in 2022-23. The funders include Weston Culture Fund, Richard Buccleuch, Sir Ewan and Lady Brown, The Foyle Foundation, The Britford Bridge Trust, The William Syson Foundation and the Woolbeding Charity.

Little Amal, a project working with school children in Glasgow and Perth exploring climate change and migrant justice received funding from The Craignish Trust, The Hugh Fraser Foundation and the Mickel Fund.

Like Flying, an interactive performance working with secondary school pupils will take place in Bellahouston Academy in Glasgow and Ardrossan Academy in 2022-23. Funding received from the Rayne Foundation, W M Foundation, Murdoch Forrest Charitable Trust, Educational Institute of Scotland, Aberdeen Endowments Trust and Verden Sykes Trust will be carried forward for use in the next financial year.

Other productions receiving funding in 2021-22 include the European tour of **Thank You Very Much** (Scottish Government International Touring Fund), **Carry Me Home** (Event Scotland), **Orphans** (Culture & Business Fund Scotland) and **Exodus** (Made in Scotland and the Scottish Government Covid recovery fund).

25 . **Restricted funds (continued)**

(b) **Production Programme**

Funding received to expand the company's programme of production and talent development, including a challenging social care engagement project adapted for delivery during the pandemic (Scottish Power Foundation, The Rayne Foundation and Scottish Children's Lottery), support for general talent development activity (Esmee Fairbairn Foundation) and Gaelic activity (Bord na Gaidhlig). Other projects attracting funding include planned engagement with schools to develop knowledge and interest in the wide range of career opportunities available in the arts and additional funding from the Scottish Government as part of Covid recovery grant towards the development of rural plays.

Other funding received includes support for First Nights; a programme of activity enabling disadvantaged groups to engage with their first experience of live performance (funders include Stevenston Charitable Trust, Bellahouston Trust, Forteviot Trust and the Scottish Government Covid recovery fund). Whilst live theatre has been on hold for part of 2021-22 this funding will be carried forward to support future activity.

(c) **Non-Programme**

This includes capital grant funding from the Scottish Government for the replacement of several items of technical and office ICT equipment (received in 2017-18, 2019-20 and 2021-22) and for the installation of solar panels at Rockvilla (received in 2020-21). These amounts are released in line with depreciation. Additional funding was received from the Scottish Government in 2021-22 as part of Covid recovery funding to support the Theatre for a Fiver ticket scheme encouraging young people to attend the theatre through reduced ticket prices. Funding was also received from the John Ellerman Foundation to support the implementation and development of a screen and digital strategy including the engagement of a digital associate. Previously restricted funding of £10,000 received from Esmee Fairbairn Foundation towards Centrline project was transferred to unrestricted funds as relating to investment.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

26. Designated and unrestricted funds

Group - 2022

	Notes	Brought Forward £	Income £	Expenditure £	Transfers £	Carried Forward £
New writing and project commissions	(a)	255,064	-	(125,748)	56,380	185,696
Property	(b)	4,017,066	-	(174,378)	-	3,842,688
General	(c)	806,680	-	(58,509)	717,489	1,465,660
Total Designated Funds		5,078,810	-	(358,635)	773,869	5,494,044
Unrestricted funds		642,401	4,984,418	(4,125,549)	(763,869)	737,401
		5,721,211	4,984,418	(4,484,184)	10,000	6,231,445

(a) New writing and project commissions

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

(b) Property

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

(c) General

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

26. Designated and unrestricted funds (continued)

Group - 2021

	Notes	Brought Forward £	Income £	Expenditure £	Transfers £	Carried Forward £
New writing and project commissions	(a)	217,638	-	(130,749)	168,175	255,064
Property	(b)	4,199,238	-	(182,197)	25	4,017,066
General	(c)	342,328	-	(342,328)	806,680	806,680
Total Designated Funds		4,759,204	-	(655,274)	974,880	5,078,810
Unrestricted funds		642,401	4,950,744	(3,975,964)	(974,880)	642,401
		5,401,605	4,950,744	(4,631,138)	-	5,721,211

(a) New writing and project commissions

To provide for all future stage payments on new writing and project commissions contracted before 31 March 2021.

(b) Property

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

(c) General

To provide funding for the 2021-22 and 2022-23 budget and programme of activities, including production development and production programme activity that has been delayed or rescheduled as a result of the pandemic.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

26 . Designated and unrestricted funds (continued)

Company - 2022

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

(a) New writing and project commissions

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

(b) Property

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

(c) General

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

26 . Designated and unrestricted funds (continued)

Company – 2021

	Notes	Brought Forward £	Income £	Expenditure £	Transfers £	Carried Forward £
New writing and project commissions	(a)	217,638	-	(130,749)	168,175	255,064
Property	(b)	4,199,238	-	(182,197)	25	4,017,066
General	(c)	342,328	-	(342,328)	806,680	806,680
Total Designated Funds		4,759,204	-	(655,274)	974,880	5,078,810
Unrestricted funds		642,401	5,701,084	(4,726,204)	(974,880)	642,401
		5,401,605	5,701,084	(5,381,478)	-	5,721,211

(a) New writing and project commissions

To provide for all future stage payments on new writing and project commissions contracted before 31 March 2021.

(b) Property

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

(c) General

To provide funding for the 2021-22 and 2022-23 budget and programme of activities, including production development and production programme activity that has been delayed or rescheduled as a result of the pandemic.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)

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

Group	2022 £	2021 £
Net movement in funds for the reporting period	863,382	724,093
Depreciation	272,479	277,920
(Increase) / Decrease in debtors	(1,956,292)	77,242
Increase / (Decrease) in creditors	862,476	(116,761)
Investment income	(290)	(1,033)
Loss / (Gain) on investments	1,379	(5,940)
Net cash provided by operating activities	43,134	955,521
Company	2022 £	2021 £
Net movement in funds for the reporting period	863,382	724,093
Depreciation	272,479	277,920
(Increase) / Decrease in debtors	(1,985,769)	1,208,399
Increase / (Decrease) in creditors	886,372	(1,247,918)
Investment income	(290)	(1,033)
Loss / (Gain) on investments	1,379	(5,940)
Net cash provided by operating activities	37,553	955,521

28. Guarantees

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

29. Capital Commitments

At the year end, the company had a commitment to the value of £12,104 in relation to the purchase of capital equipment (ICT and filming equipment).