

Annual Report 2022/23

60 Years of Global Excellence



Scottish
Opera



60 YEARS

Welcome

Scottish Opera's mission is to entertain, inspire, surprise, educate, challenge, and delight audiences by delivering high quality, powerful opera throughout Scotland, the rest of the UK, and internationally. Scottish Opera has pushed boundaries since 1962 through a commitment to creating world-class opera with artistic ambition, high quality craftsmanship, collaborations, new work, and – most importantly – reaching Scotland's audiences. The 2022/23 60th Anniversary Season expressed this spirit of adventure with a world premiere, a UK premiere, a Scottish premiere, and multiple tours visiting 60 locations across Scotland.

The Company's opera productions have won worldwide critical acclaim. Mainstage performances in Glasgow, Edinburgh, Aberdeen, and Inverness are complete works ranging from the beginning of the operatic canon to world premieres. All of these performances, regardless of language, are subtitled. Access (Dementia-friendly) and audio-described performances give all a chance to experience opera.

Small-scale tours travel to every corner of the country. Education and Outreach programmes (run by the oldest department of its kind in Europe) make opera accessible to all ages, social backgrounds, and abilities, contributing

to the development of personal creativity, interest in opera, and wellbeing. Scottish Opera frequently commissions new works for all ages and diverse audiences.

Throughout its existence, Scottish Opera has demonstrated flexibility, resilience, and innovation in approaching financial and artistic challenges – namely navigating new technologies and modes of audience engagement during the past two decades.

Scottish Opera is one of five National Performing Companies funded by the Scottish Government. It also gathers significant support from individuals, trusts, and the private sector alongside income from ticket sales, production hire, and manufacturing. Scottish Opera takes its role as a National Performing Company and the only full-time, professional opera company in Scotland very seriously. It is committed to the creation, performance, and enjoyment of opera across the country; developing Scotland's international operatic credentials; and supporting young artists. It contributes significantly to Scotland's cultural ecology and industry, retaining artisans and performance-related professionals in Scotland through employment and training. Scottish Opera provides free and discounted tickets to asylum seekers, refugees, those under the age of 26, and school groups.

Chair's Statement

In its 60th year, Scottish Opera has enjoyed a first-class reputation with exceptionally high artistic standards. New productions of Bernstein's *Candide*, Golijov's *Ainadamar* and Puccini's *Il trittico* all received a plethora of 5-star reviews from critics. It was a thrill to experience full houses again after the pandemic hit audiences in so many difficult ways. The productions spoke to so many on a personal level, with plenty of laughs and a good few tears.

Scottish Opera's 60th Anniversary has seen the Company play an important role in the international opera landscape, garnering Scotland worldwide recognition for high-end creativity. A good number of opera companies across the UK, Europe, and North America have hired or been co-producers of our work in recent years. Productions have appeared in Santa Fe, Detroit, Houston, Los Angeles, Toulouse, Madrid, Paris, and Bielefeld. Our rentals and co-productions are a crucial part of our income model, though rising shipping costs are making this particularly challenging.

The teams working at Scottish Opera Production Studios created over 500 costumes for *Candide* and 500 props for *Il trittico*. The Company's artisan makers also design, craft, engineer, and create sets, props, and costumes for companies across the UK. This year, clients included

English National Ballet, Scottish Ballet, Royal Opera House, and Netflix. However, it is a challenge to retain key staff as more lucrative jobs in Scotland's expanding film sector are on offer.

COVID continued to pose challenges for the Company. However, with the inclusion of talented cover casts, productions were able to continue, proving Scottish Opera remains flexible, adaptable, and robust post-pandemic. One performance of Mozart's *Don Giovanni* in May 2022 involved seven covers. The cover cast was also well utilised by performing in the new format of Access Operas. These have proved vital to audiences who are not able to attend a full-length production, with each performance being led by a presenter, shorter in length, and planned with socially distanced seating.

We remain grateful to the Scottish Government for its continued core funding. However, with the cost of doing business rising significantly, there is pressure on the volume of activity that can be presented in future years. We appreciate the support of the many MPs and MSPs who have enjoyed witnessing our education and outreach work and attending productions.

I cannot thank our supporters enough – audiences, trusts, foundations, businesses,

and individual donors – for everything they have done to support Scottish Opera to make the 60th Anniversary such a success. Your support continues to be constant and the commitment you make is never taken for granted by staff and board. We are particularly indebted to the support of the Dunard Fund and everyone who contributed to the record breaking Play A Supporting Role appeal for *Il tritico*.

The Board meets quarterly, supported by more frequent meetings of the Finance and General Purposes and Advancement Committees. During the year, we were sad to see Jenny Slack retire after seven years as a Board Director (not forgetting 24 years as Director of Planning), and it will not be the same around the Company without her continual presence. We are delighted to welcome three new Board Directors: Sophie Amono, Nicola Candlish, and Sarah Jackson.

The Board and Senior Management Team have demonstrated expert leadership, determination, resilience, and enthusiasm, and for this I extend my gratitude. The commitment and effort of the entire Scottish Opera team to create beautiful work for audiences across Scotland in our 60th Anniversary is to be applauded.

Peter Lawson CBE
Chair of Scottish Opera



Il tabarro, Il tritico
2023

2022/23 Summary

The 60th Season celebrated Scottish Opera's commitment to the entire country, performing in 60 locations across Scotland. The Company created three new mainstage productions, all glowingly reviewed, along with one revival and multiple concerts. Music Director Stuart Stratford led the Company from the Classical world of Mozart and the Romanticism of Puccini, Verdi, and Massenet to the flamenco rhythms of Osvaldo Golijov.

While pandemic restrictions were lifted, audience caution affected attendance early in the year. Education and outreach activity, often involving vulnerable groups, was slower to regain momentum.

There was a return to longer term planning against a backdrop of continued year-on-year Scottish Government funding. The cost crisis caused unplanned increases in materials, goods, service, and energy costs. Touring costs and supply lines were particularly affected with carpentry and costume materials delayed on several occasions. There was budgetary uncertainty with price rises between planning and placing orders.

Despite challenges, the 60th Season was a great success. Supporters remained loyal and audiences and media were vocal in their appreciation.



Candide
2022

42,134

total people in Scotland saw a live performance during the year

39,159

total people – in Scotland, England, and further afield – interacted with Outreach & Education programmes

1,482

Individuals with Long COVID benefited from our ground-breaking Breath Cycle project, including Breath Cycle II launched in February 2023

6

immersive performances with community chorus of Bernstein's *Candide* were held 'under canvas' on land next to the Forth & Clyde Canal

3

new productions: *Candide*, *Ainadamar* and *Il tritico* were created along with a revival of Mozart's *Don Giovanni*

3

premieres: UK staged premiere of Golijov's *Ainadamar*, Scottish premiere of Massenet's *Thérèse* and world premiere of *Rubble* by Gareth Williams

243,000

views on BBC iPlayer

229,232

views on YouTube

1

gala performance opening the 50th Perth Festival

Performances

The year started with a special opera gala concert to open the 50th Perth Festival of the Arts, followed by four fully staged productions and two small-scale tours.

Don Giovanni

A four-city tour of Mozart's *Don Giovanni* opened Scottish Opera's 60th Anniversary celebrations in May and June 2022, with a special performance and reception on the Company's Birthday (5 June). This revival of Sir Thomas Allen's production received strong reviews and – despite the Edinburgh and Aberdeen performances being hit by the Omicron surge, requiring seven covers between on-stage and orchestra roles – completed the run without a single cancellation.

‘an unarguable success’

The Telegraph

‘damnably entertaining’

The Times

‘A complex and nuanced production that brings a contemporary understanding to the whole opera.’

The Stage



The Herald



The Stage



The Times



The Telegraph



Bachtrack



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Don Giovanni
2022

Candide

Cautious audience behaviour in the spring reinforced the decision to keep summer performances outdoors. A new production of Bernstein's *Candide* (using the 1988 Scottish Opera version) was presented in a tented venue on New Rotterdam Wharf next to the Forth & Clyde Canal and Scottish Opera's Production Studios. These performances, including a large community chorus in partnership with the Maryhill Integration Network, attracted much praise, including five-star press reviews from national critics. The Orchestra of Scottish Opera also performed a concert on the same stage, and the space was hired to the Citizens Theatre for a run of outdoor theatre.

'...the not to be missed musical event of the season... witty and engaging but ultimately also deeply moving'

The Guardian

'Candide is as good, if not better, than anything to be seen at the Festival and Fringe.'

The Herald

'Deliciously witty and audacious, this is Candide delivered with a chutzpah of which Bernstein would, surely, have approved.'

The Telegraph

'A festive extravaganza in itself!'

The Scotsman

'What a masterpiece and what a performance!'

Edinburgh Music Review



The Guardian



The Herald



The Telegraph



The Scotsman



The Times

Candide
2022



Touring Opera

Pop-up Opera was back on the road. The curtain-sided trailer reached an audience of over 5,000 with 72 performances across 24 locations. Places visited included the Grinnebhait (Western Isles), Mount Stuart (Isle of Bute), Slessor Gardens (Dundee), Ruchill Park (Glasgow), Musselburgh Racecourse, and many more in between. Two operas were miniaturised for the tour: *A Little Bit of The Marriage of Figaro* and *A Little Bit of The Barber of Seville*. The third mini opera, *Be A Sport, Spike!*, is a Scottish Opera original for children aged 4 to 8.

A full 35-date *Opera Highlights* tour was possible again in 2022/23. Audiences flocked to their local community venues, and the tour boasted an impressive 93% capacity overall – the best since the start of the *Opera Highlights* concept. An extra performance was added at the start of the spring tour to perform on a cruise ship docked in Glasgow housing Ukrainian refugees. A specially translated programme was created for the audience.

The Company's 2022/23 Emerging Artists – soprano Zoe Drummond, mezzo-soprano Lea Shaw, tenor Osian Wyn Bowen, baritone Colin Murray, and repetiteur Kristina Yorgova – all took part in the *Opera Highlights* tour, supported by the Friends of Scottish Opera and JTH Charitable Trust. The Company took on six Emerging Artists in total in its 60th Season, including Elizabeth Salvesen Costume Trainee Isabel Mercier.

‘A treat for everyone’

**The Dundee Courier on
*Opera Highlights***

‘My daughter and I loved your programme of opera highlights. The imaginative staging, the lovely singing and piano, the great energy and slick ensemble acting... really came together to make a memorable evening.’

***Opera Highlights* audience member
in Stonehaven**

‘Until 2019 my wife and I lived in Lucca, home of Puccini, where we had access to performances every evening, had we wished. I can say with all sincerity, the performance yesterday was better than any we saw in Lucca.’

***Opera Highlights* audience member
in Markinch**

‘It was brilliant! What a thrill to be able to access that calibre of performance in our own town hall.’

***Opera Highlights* audience member
in Markinch**

Opera Highlights
Autumn 2022 Tour

Spring 2023 Tour

Pop-up Opera







Ainadamar

The autumn mainstage production was the UK staged premiere of Golijov's *Ainadamar* performed in Glasgow and Edinburgh, presented in collaboration with Opera Ventures and co-producers Detroit Opera, Welsh National Opera, and The Metropolitan Opera. The production was performed in Detroit in the 2022/23 Season and will be seen at Welsh National Opera in Autumn 2023, with future performances planned.

‘The energy of Golijov’s music seems to generate the stage action and motivates the singers, musicians, and dancers to give their very best... a focused and gripping evening of music drama. It deserves to be a hit.’

The Times

‘This is a powerful production of a powerful work. it demonstrates why art is of the utmost necessity to enable humans to learn from our past and seek to understand our future.’

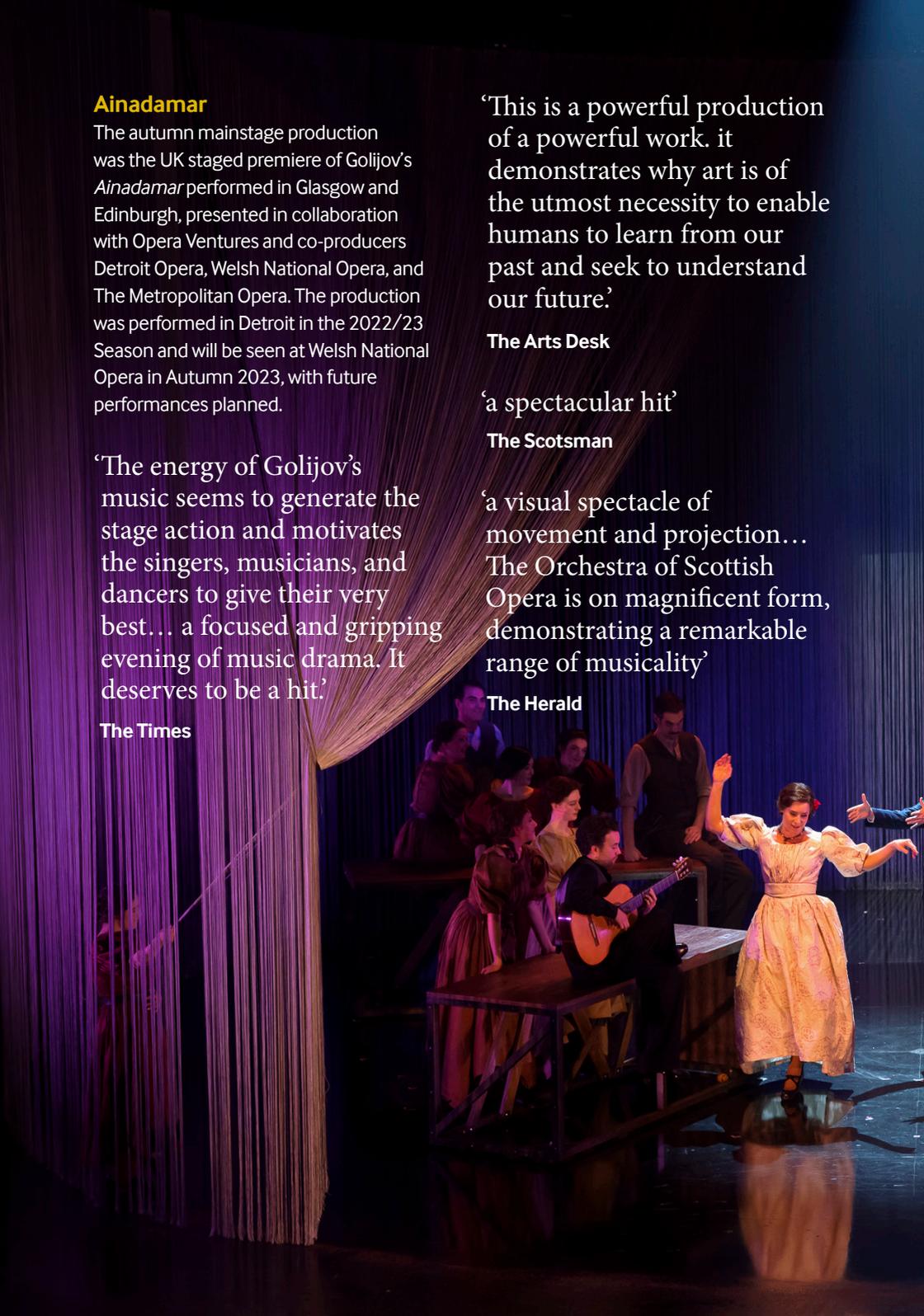
The Arts Desk

‘a spectacular hit’

The Scotsman

‘a visual spectacle of movement and projection... The Orchestra of Scottish Opera is on magnificent form, demonstrating a remarkable range of musicality’

The Herald





The Scotsman



The Arts Desk



The Times



The Herald



Bachtrack



The Stage



The Telegraph



The Guardian

Ainadamar
2023

Il trittico

Puccini's *Il trittico*, directed by Sir David McVicar, was presented in Glasgow and Edinburgh and was a triumph in every sense of the word. The final night at Edinburgh's Festival Theatre sold out, and this co-production with WNO received many rave five-star reviews.

The artisan makers employed and contracted by Scottish Opera created three entirely different sets for the three operas comprising *Il trittico* – *Il tabarro*, *Suor Angelica*, and *Gianni Schicchi* – with props and costumes bringing McVicar's and designers Charles Edwards' and Hannah Clark's richly-detailed worlds to life. 655 metres of steel went into the central staircase of *Suor Angelica*, 300 linen case-bound books were created for *Gianni Schicchi*, a life-sized river barge was created for *Il tabarro*, and 63 period accurate costumes were created across all three operas.

'exceptional vocal and dramatic excellence'

The Stage

'an unmitigated triumph'

The Telegraph

'Operatic storytelling at its very best'

Bachtrack

'Tugging at every emotional heartstring, Scottish Opera's production of Puccini's three one-act operas... was a triumph'

The Scotsman

'The orchestra plays with terrific dramatic colour'

The Times

'Scottish Opera is a force for music and culture on the world stage'

North West End

'Stuart Stratford and the orchestra paint the kaleidoscopic colours of Puccini's three scores vividly'

The Guardian



Bachtrack



The Stage



The Telegraph



North West End



ScotsGay Arts



The Guardian



The Times



The Herald



VoxCarnyx

Suor Angelica, Il trittico
2023



Access Opera

Access performances proved a great success, with the revised format of these relaxed performances really taking shape. These performances are open to all but designed with Dementia-friendly values at their core, allowing audiences extra space, time, and support to move in and out of the theatre.

‘Opera does get a bit of a reputation for “audience behaviour” so knowing that our dementia darlings could be themselves made me enjoy the whole experience.’

Access audience member, 2022

‘Really really enjoyed it. Exceeded expectations.’

Access audience member, 2022

‘It was wonderful, changed how I feel about opera!’

Access audience member, 2022

‘As I am an OAP I could not have asked for anything better – thank you!’

Access audience member, 2022





Outreach & Education

Having been a success with primary schools online in 2021, Scottish Opera were able to re-launch Primary Schools Tours with in-person workshops and performances of *The Last Aliens* from April 2022 onwards. 49 Primary Schools took part in this programme, which ran from April to June and again from October to December. A further 25 schools took part in *The Curse of MacCabbra Opera House* in February and March 2023, a revival of the 2014 Tour with all resources refreshed and re-made to include both live and digital elements. The digital-only resource packs enabled more schools to participate in the tour.

Disney Musicals in Schools was fully in person. The vitality of this programme was strongly felt given the way it builds skills and confidence in both pupils and teachers, encourages participation and collaboration, and leaves a sustainable arts legacy for years to come – especially in schools that are actively seeking greater engagement with the arts. Participating schools came together for a performance at Edinburgh’s Playhouse Theatre in May 2022 and Scottish Opera’s Production Studios in March 2023.

BambinO, the music theatre show for infants up to 12 months, was back on the road visiting eight cities across Scotland. It was enjoyed by 2000 people. Memory Spinners, a project designed to engage with people living with dementia through music and art, began at Glasgow’s St Columba’s Church and Holy Trinity Church Hall in St Andrews. The project, which was halted completely through the pandemic, brought positivity back to the lives of participants and helped alleviate feelings of anxiety and distress caused by dementia.

As well as taking part in *Candide*, Scottish Opera’s Community Choir was back at full strength, with participants singing in person. There were Easter and Christmas sharings, with the Choir also playing a key role in launching *Breath Cycle II* and the Covid Composers Songbook in February 2023.



‘I don’t have a background in music, but you don’t have to be able to read music, you just play and sing along to these resources. They are absolutely amazing.’

**Robbie Sinnott, Teacher,
Hillhead Primary School**

**The Curse of Maccabra
Opera House
2023**

Breath Cycle Launch



Breath Cycle supports those with a range of conditions affecting lung health. It was originally designed in 2013 to help those living with cystic fibrosis, then repurposed for those living with Long COVID. Participants joined an online programme of gentle vocal training and breathing exercises designed to re-build physical and mental resilience. Song writing sessions were available, mentored by composer Gareth Williams and writer Martin O'Connor. These resulted in a series of songs called The Covid Composers Songbook, a positive musical legacy of the Covid years, which form part of the digital resources materials available to download for no charge from Scottish Opera's website. A series of online resources was also created to allow anyone to access help for Long COVID.

‘a tale for and by young people and a superb ensemble performance’

VoxCarnyx on *Rubble*

In July, Scottish Opera Young Company (members are aged 17 to 23) presented the world premiere of *Rubble*, a new piece from acclaimed composer Gareth Williams and director and pantomime legend Johnny McKnight. This was a searingly honest, darkly comedic story about a children's care home forgotten in a broken system. It was written in Scots dialect and originally commissioned as part of the Outreach & Education Department's 50th Anniversary celebrations in 2021.



Rubble
2022



Candide
2022

The Orchestra of Scottish Opera

This was Music Director Stuart Stratford's eighth year with Scottish Opera. Stuart ensured that Bernstein's *Candide* with a large-scale community chorus including non-professional performers was at the heart of activity, keeping Scottish Opera rooted in the community. *Candide*, a piece about displacement, involved members of the Maryhill Integration Network – a group that supports refugees, asylum seekers, and long-term residents of Glasgow for whom Scotland is not their native country.

The Orchestra of Scottish Opera, together with Stuart, opened the 50th Perth Festival of the Arts with a gala concert featuring Scottish singer Catriona Morison and 2021/22 Scottish Opera Emerging Artists Catriona Hewitson and Lea Shaw. Lea also joined The Orchestra for an outdoor all-American programme in Glasgow conducted by Andrew Gourlay.

The Orchestra performed the Scottish Premiere of Massenet's *Thérèse* at the Lammermuir Festival and in Perth Concert Hall. The Lammermuir performance was sadly on the same day that HM The Queen passed away. Despite the royal death, a decision was made for this performance, and the subsequent one in Perth two days later, to proceed as a mark of respect for the late monarch.

The Verdi Collection, a special collection of the best of Verdi's operas, was performed in Inverness and Aberdeen in the autumn and Glasgow and Edinburgh in the spring. It was successful in helping audiences get back into opera; all venues sold above targets and Glasgow sold out.

Regular engagement with Ayr Arts Guild was reignited for the first time since the pandemic, with conductor Taavi Oramo making his Scottish debut and Principal Flute Eilidh Gillespie performing as soloist.

‘every detail of the music emerged with clarity’

VoxCarnyx on *Thérèse*

‘a stage laden with talent’

The Scotsman on *Thérèse*

‘continually engaging thanks primarily to the rock-star quality of the orchestral playing’

Seen and Heard International on *The Verdi Collection*



The Scotsman on *Thérèse*



The Herald on *Thérèse*



The Times on *Thérèse*



Arts Reviews Edinburgh
on *The Verdi Collection*



The Herald on
The Verdi Collection



ScotsGay Arts on
The Verdi Collection

Thérèse
2022

Globally Recognised Excellence

Several productions built at Scottish Opera were seen across the world during the 2022/23 financial year – both in presentations by co-producers and hires by external companies.

Sir David McVicar has created several productions at Scottish Opera that are recognised worldwide for their excellence. His 2008 production of Verdi's *La traviata* travelled to Seville's Teatro de la Maestranza in July 2022, following performances at several Spanish theatres in 2021/22. On 16 July, his 2021 outdoor production of Verdi's *Falstaff* opened at Santa Fe Opera. At the very end of the financial year, McVicar's *Pelléas et Mélisande* (2017) was presented by Los Angeles Opera.

The previous summer, Los Angeles Opera toured Lliam Paterson's *Bambino*, Scottish Opera's ground-breaking opera for babies aged up to a year.

Puccini's *La bohème* (2017, directed and designed by André Barbe and Renaud Doucet) was seen at the Opéra National du Capitole de Toulouse in November and December 2022.

In the 2023/24 and 2024/25 financial years, Missy Mazzoli's *Breaking the Waves* (2019, directed by Tom Morris), goes to The Opéra Comique in Paris and then on to Detroit Opera; John Adams' *Nixon in China* (2020, directed by John Fulljames) is performed at Teatro Real Madrid; Osvaldo Golijov's *Ainadamar* is performed by Detroit Opera and then toured by Welsh National Opera; Donizetti's *Don Pasquale* (2014, also by André Barbe and Renaud Doucet) goes to Vancouver Opera and Canadian Opera Company (Toronto); Puccini's *Il trittico* (2023, directed by Sir David McVicar) is performed in Cardiff by WNO; and McVicar's 2008 *La traviata* is toured across Wales and the southwest of England by WNO.

Furthermore, Scottish Opera demonstrated a keen eye for casting throughout this season: Julieth Lozano (*Ainadamar*) competed in the 2023 BBC Cardiff Singer of the World and won its Audience Prize, and Sunyoung Seo made an unforgettable house debut in *Il trittico*.



Breaking the Waves
2019

Our Supporters and Donors

Income generated through fundraising for the year 2022/23 totalled £1,362,136. We are grateful to all our donors, whose steadfast support helped as we continued to navigate the post-COVID landscape. Special thanks are due to Dunard Fund for their transformative support of our landmark production of Puccini's *Il trittico*, along with the many donors old and new who made our Play A Supporting Role Appeal for this production our most successful ever. Our thanks also go to the members of The Scottish Opera Syndicate, who provided significant support during a very challenging time, and all our committed supporters who helped us create and perform some of the most memorable works we have ever staged.

We are very fortunate to have 432 annual supporters giving through our Alexander Gibson Circle, Emerging Artists Benefactors and Supporters, Education Angels, Music Director's Circle, and the New Commissions Circle; and 1077 Friends of Scottish Opera. Grants received from 38 Charitable Trusts and Foundations were important in helping us realise our artistic ambitions, support our vital outreach work, and support the early careers of our Emerging Artists. Our special thanks go to the Macbeth Memorial Trust for their support. We also wish to thank businesses including Baillie Gifford, Miller Samuel Hill Brown, NVT, and Capital Document

Solutions for their sustained sponsorship that supports our work with gifts in cash and in-kind.

The Scottish Opera Endowment Trust, funded through gifts in the Wills of supporters over many years, continues to play a key role in supporting our work as it receives legacies over the year. It remains our intention that legacy gifts to the Company are transferred to the Trust for investment, where careful stewardship means the gifts will continue to help Scottish Opera for generations to come. We are honoured to receive the pledges and legacies of supporters and opera lovers and take pride in dedicating performances to the memory of those who have made these very special gifts.

Kirsten Howie

Director of Fundraising

Fundraising Income (in £)

Individuals	628,136
Major Gifts	409,500
Trust & Foundations	144,977
Corporate (including in-kind)	39,000
Legacy	140,523
Total	1,362,136

Financials and Fundraising

The Company received standstill funding in the 2023/24 Scottish Government budget. We remain grateful for their continued support and Scottish Opera remains a strong coherent organisation. We are experiencing significant pressure on costs of materials, goods, and energy. There is also a material risk to our workforce as staff leave for higher paid jobs elsewhere. In this context, the UK Theatre Tax Relief is more important than ever to overall financial stability.

More than ever, touring opera is vital to our communities with many sold out performances, and our outreach work is crucial in assisting people to heal from post-pandemic anxieties as well as Long COVID. We are finding schools across the country are increasingly looking for performing arts companies to provide activity within schools. We are also finding through audience research a change in demographics, with a growing younger audience allowing us to continue to be a vibrant opera company with the opportunity to perform established repertoire to new audiences.

With unstable inflation another consideration, our ability to continue to produce and present opera at present levels and to the high-quality standards expected from our audiences up and down the country is under threat.

Income (in £'000)

Donations	8,657
Charitable Activities	1,897
Other Trading Activities	606
Theatre Tax Relief	2,503
Total income	13,663

Expenditure (in £'000)

Mainscale and Concerts	10,174
Support Costs	2,431
Education	990
Fundraising	493
Small Scale Touring	276
Total	14,364

Thank you

I close this Annual Report by thanking all those who have made Scottish Opera's 60th Anniversary a glowing success. This includes the dedication and energy of the many skilled and creative people who choose to work with and for Scottish Opera.

A huge thank you to all those who engaged in our digital programmes, participated in our outreach, and came to see us perform both outdoors and indoors.

Congratulations to our Chair Peter Lawson who has been awarded a CBE in the Birthday Honours. Peter has a long-standing and deep passion for the performing arts. We are all delighted that his tireless work and dedication have been acknowledged in this way.

Another huge thank you is due to Derek Clark for over 25 years of service as Scottish Opera's Head of Music. He retired in March 2023 after conducting the final performance of *Il tritico* in Edinburgh. His wit and warmth, not to mention his enormous musical knowledge and passion for the operatic art form, have left a long legacy for the Company.

Thank you crucially to all our donors – those who give regularly as well as those who have provided a one-off sum. Finally, a huge thank you to all our audiences across Scotland, without whom we could not have celebrated this 60th Anniversary!

Alex Reedijk
General Director

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