



Scottish  
Opera

Opera for everyone  
in Scotland

# Welcome

Scottish Opera's mission is to entertain, inspire, surprise, educate, challenge, and delight audiences by delivering high quality, powerful opera throughout Scotland and internationally. Scottish Opera has pushed boundaries since 1962 through a commitment to world-class opera, high quality craftsmanship, collaborations, new work, and – most importantly – Scotland's audiences. The 2023/24 Season included beloved revivals; new productions; and Scottish, UK, and world premieres while visiting over 60 locations across the country.

The Company's productions have won worldwide critical acclaim. Performances in Glasgow, Edinburgh, Aberdeen, and Inverness range from the earliest operas to world premieres. All of these performances, regardless of language, are subtitled. Access (Dementia-friendly) and audio-described performances further widen accessibility to opera. Scottish Opera provides free and discounted tickets to asylum seekers, refugees, those under the age of 26, and school groups. Small-scale tours travel to every corner of the country. Education and Outreach programmes (run by the longest-standing 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 at different scales for audiences of all ages and backgrounds. Throughout its existence, Scottish Opera has demonstrated flexibility, resilience, and innovation in approaching financial and artistic challenges – not only on stage but also navigating new technologies and modes of audience engagement. Research carried out by ScotInform (Scotland's longest established independent market research company) shows that, across Scottish Opera's offerings, the Company reaches every audience demographic (defined by Experian's mosaic classification) across Scotland with attendance from people in every local authority, indicating that opera is for all.

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 as the only full-time, professional opera company in Scotland very seriously. It contributes significantly to Scotland's cultural industry, retaining artisans and performance-related professionals in Scotland through employment and training, including an Emerging Artist programme.

# Chair's Statement

The 2023/24 financial year was enterprising and engaging just as audiences have come to expect. Recent surveys indicate 97% of attendees plan to attend another Scottish Opera production, demonstrating high levels of satisfaction and trust that the Company will continue to reach its exceptionally high artistic standards.

There were new productions of Bizet's *Carmen* and Jonathan Dove's *Marx in London!*, which was also the UK premiere, along with the Scottish premiere of Richard Strauss' opera *Daphne* and a special production of Humperdinck's *Hansel & Gretel*. Our co-productions continue to form a sound component of our business model. Presentations in 2023/24 included Osvaldo Golijov's *Ainadamar* in Detroit, Cardiff, Llandudno, Bristol, Plymouth, Birmingham, Milton Keynes, and Southampton and Missy Mazzoli's *Breaking the Waves* in Paris and Detroit. A significant and growing income stream for Scottish Opera is the hire of productions to other companies. Because of our touring model, sets tend to be adaptable for venues of different shapes and sizes. Hired operas this year included Puccini's *La bohème* in Toulouse, Debussy's *Pelléas et Mélisande* in Los Angeles and Houston, and Donizetti's *Don Pasquale* in Vancouver and Toronto. The Company's artisan makers have been busy

as they design, craft, engineer, and create sets, props, and costumes for Scottish Opera and several other companies across the UK. This year, core work has been complemented by jobs for Scottish Ballet and a special collaboration with a single malt Scotch whisky brand.

As a charity, Scottish Opera raises money from a variety of sources to fulfil its mission. Alongside individual philanthropic giving, corporate support is indispensable. Scottish Opera acknowledges the complex reality of global trade with interconnected economies of countries in conflict and the transition away from fossil fuels, and as such conducts due diligence on all potential supporters, following guidance from the Office of the Scottish Charity Regulator (OSCR) and the Code of Fundraising Practice.

We remain grateful to the Scottish Government for continued core funding and welcome the 3% increase for the 2024/25 financial year, which has enabled Scottish Opera to present a robust season for 2024/25, making best use of the available resources. I would also like to express appreciation for the strong support of the many MPs and MSPs who have enjoyed attending productions and witnessing our education and outreach work.

Everyone at Scottish Opera plays a vital role in helping people appreciate and navigate the world we share. We respect and reflect many different perspectives, offering platforms where people can express themselves freely and safely in environments that foster empathy and provoke thought. Cultural organisations are essential to a functioning society. The total budget to the Constitution, External Affairs and Culture portfolio in 2023/24 was 0.58% of overall Scottish Government spending. We call for investment in culture to be increased to 1% of overall Scottish Government expenditure, in line with the recommendation of the Culture Commission. This will bring us closer to the levels of investment across Europe, where the average is 1.5%.

The UK Government's March 2024 permanent extension of the higher rate of Theatre Tax Relief was most welcome in helping Scottish Opera face economic pressures. This higher rate will help us to remain ambitious, create positive social impact for local communities, develop new productions, retain and generate employment and develop talent. I cannot thank our supporters enough – audiences, trusts, businesses, and individual donors – for everything they continue to do to support Scottish Opera. The commitment they make is never taken for granted by staff and board.

The Board meets quarterly, supported by more frequent meetings of the Finance and General Purposes Committee. An Advancement Committee was set up to focus on income generation. During the year, Andrew Lockyer stepped aside after nine years as a trustee. We thank him for his tireless service and are delighted to welcome Julie Ellen as his replacement.

I was thrilled at the news of the award of an OBE to our wonderfully enterprising General Director, Alex Reedijk, who has led Scottish Opera with great commitment, determination and success for the past 18 years. The award also recognises Alex's championship of the wider Scottish cultural sector, and the whole Scottish Opera family joins me in offering Alex our sincere congratulations and thanks for his continuing leadership and spirit.

I remain extremely grateful to my fellow Directors and the Senior Management Team who continue to show leadership, determination, resilience, and enthusiasm. I take my hat off to the ability of everyone in Scottish Opera to respond creatively to every challenge and opportunity, continually producing outstanding work to delight audiences across Scotland and worldwide. Thank you.

**Peter Lawson CBE**  
Chair of Scottish Opera



## 2023/24 Summary

At its annual strategic Away Day in June 2023, the Board of Scottish Opera agreed an approach to developing an artistic programme for the next few years, taking into account resource constraints, other major challenges, and emerging opportunities. The Board also agreed to experiment with various changes to the business model for presenting opera, reimagining the artistic programme mixing ambition, stability and curiosity. Though the Company is only annually funded, this structure allows innovation and ambitious longer-term planning alongside further efficiency savings and better use of assets from the 2024/25 Season onwards.

This was Music Director Stuart Stratford's eighth year with Scottish Opera. Stuart's musical expertise was ever-present with fine performances of German, Italian, French, and British repertoire. The reception of both audiences and critics to the Season's offerings has been outstanding throughout.

Touring opera remains vital to Scotland's communities with many sold-out performances across *Opera Highlights* and Pop-up Opera. Education & Outreach activity returned to the full programme post-pandemic, including some important innovations in health-related projects.



# 500,000

views of the BBC's broadcast of our 2021/22 production of *The Gondoliers*

# 93,295

people saw a live performance or participated in outreach

# 6,292

people saw Pop-up Opera at one of 63 performances

# 6,092

people saw *Opera Highlights* in 35 venues the length and breadth of Scotland

# 3,876

people participated in Breath Cycle II, helping those living with Long COVID, with 2,532 additional people accessing online resources

# 3

premieres – the UK premiere of Jonathan Dove's *Marx in London!*, Scottish premiere of Richard Strauss' *Daphne*, and world premiere of Toby Hession's *In Flagrante*

# 2

new productions – of *Carmen* and *Marx in London!* – were created, along with a revival of Rossini's *The Barber of Seville* in a vibrant English translation

## Performances

The year opened with a new production, leading into three tours, a revival, semi-staged operas in concert, and the UK premiere of Jonathan Dove's *Marx in London!*.

### Carmen

The financial year began with the 'powerful, emotional climax' (*West End Best Friend*) of Scottish Opera's 60th Anniversary Season: director John Fulljames' imaginative new production of *Carmen*. Playing in Glasgow, Inverness, Aberdeen, and Edinburgh in May and June 2023, it was a fitting end to a season during which the Company performed in 60 locations across Scotland representing each of those 60 years. Over 18,000 people attended the production with several performances sold to capacity.

'Fulljames' reinvention is alert, inventive and wholly invested in its premise'

*The Spectator*



*The Inverness Courier*



*West End Best Friend*



*The Telegraph*



*The Stage*



*Bachtrack*



*The List*



*ScotsGay Arts*



Alok Kumar as Don José in *Carmen*, May 2023



## The Barber of Seville

The autumn mainscale production was a revival of the 2007 production of Rossini's beloved comedy, directed by Sir Thomas Allen and designed by Simon Higlett. Stuart Stratford conducted a cast including Samuel Dale Johnson as Figaro, Simone McIntosh as Rosina, and David Stout as Doctor Bartolo. Emerging Artists Inna Husieva and Ross Cumming took the roles of Berta and Fiorello respectively. Sung in English, it was performed in Glasgow, Edinburgh, Inverness, and Aberdeen in October and November 2023 and supported by The Scottish Opera Syndicate.

Repeating the success of *Carmen*, over 18,000 people saw *The Barber of Seville* at performances in the four cities, including many school groups and groups supporting refugees, asylum seekers, and new Scots.

‘goes all out for belly laughs’

**The Scotsman**

‘spectacularly good fun, executed with perfect pace and theatrical dexterity’

**The National**

‘literally laugh-a-minute’

**VoxCarnyx**

‘a superb production, all artistic elements converging to deliver comic opera at its very best’

**Edinburgh Music Review**



★★★★★

**The Herald**

★★★★★

**Arts Review Edinburgh**

★★★★★

**The Scotsman**

★★★★★

**Bachtrack**

★★★★★

**ScotsGay Art**

★★★★★

**North West End**

David Stout as Doctor Bartolo, Simone McIntosh as Rosina, Inna Husieva as Berta, John Molloy as Don Basilio, Anthony Gregory as Count Almaviva, and Samuel Dale Johnson as Figaro in *The Barber of Seville*, October 2023

## Touring Opera

Pop-up Opera remains at the heart of Scottish Opera. It hit the road in May and June, performing in small venues (indoor and outdoor) reaching 6,292 people at 63 performances in public spaces and in schools. Places visited included Sanquhar, Blantyre, Stornoway, and many locations in between. Two operas were miniaturised for the tour: 'A little bit of *Die Fledermaus* and *Eugene Onegin*. The third mini opera, *Puffy MacPuffer and the Crabbit Canals*, is a Scottish Opera original commission that popped up in 21 primary schools across the country.

A 36-date *Opera Highlights* tour took place across the autumn and spring, from small halls in the likes of Poolewe, Dornie, and Seil Island to larger venues in Thurso, Blairgowrie, Greenock, and Largs. Over 6,000 people attended, making it the most-attended *Opera Highlights* tour to date. It included the world premiere of *In Flagrate* by Toby Hession and Emma Jenkins, which has since been performed at the Scottish Parliament's Festival of Politics in August 2024.

Scottish Opera 2023/24 Emerging and Associate Artists – soprano Inna Husieva, baritone Ross Cumming, and mezzo-soprano Lea Shaw – took part in the tour which was supported by The Friends of Scottish Opera, JTH Charitable Trust, and the Scottish Opera Endowment Trust.

The Company took on six Emerging Artists in the 2023/24 Season: Inna, Ross, Lea, tenor Monwabisi Lindi, répétiteur José Javier Ucendo, and Elizabeth Salvesen Costume Trainee Lovisa Litsgård.

‘a spectacular success’

*The Herald on Opera Highlights*

‘Delightful, uplifting, and ambitious, this is an operatic tour to please all comers’

*The QR on Opera Highlights*

‘Superb and unbeatable... Highly recommended’

*Edinburgh Music Review on Opera Highlights*



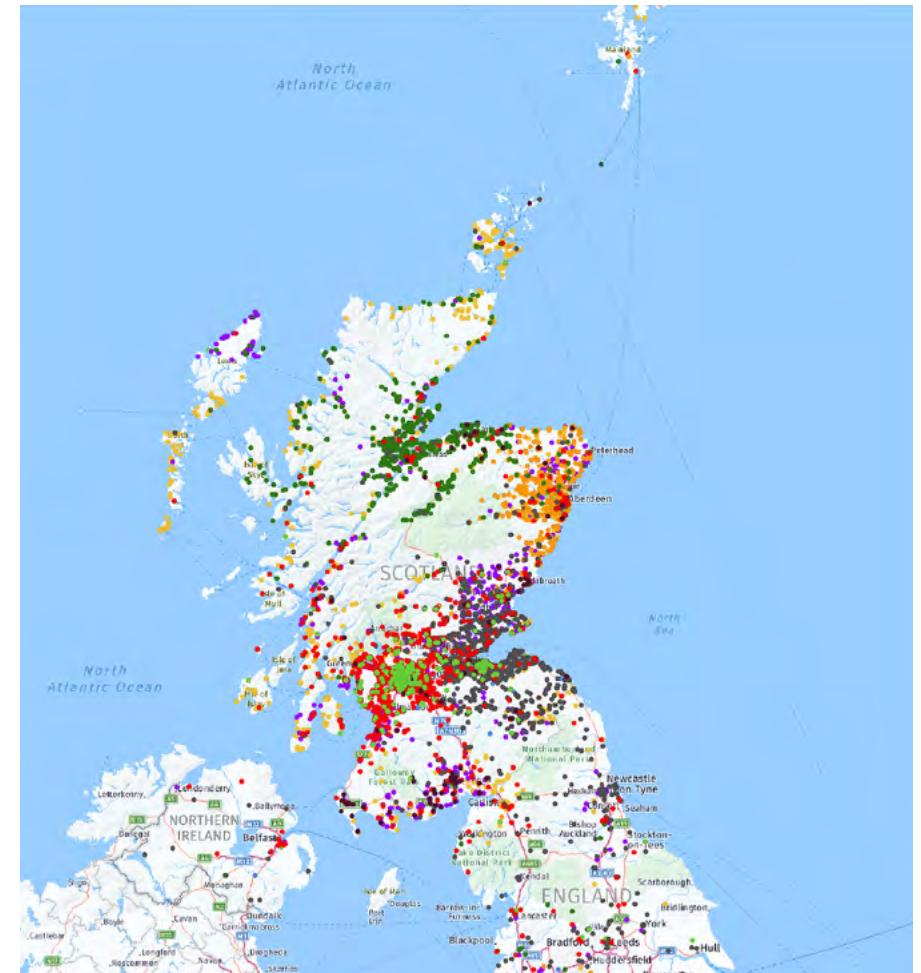
*The Herald on Opera Highlights*



*The QR on Opera Highlights*

## Scottish Opera's reach 2021-23

- Edinburgh mainstage
- Glasgow mainstage
- Inverness mainstage
- Aberdeen mainstage
- Opera Highlights
- Pop-up Opera
- Access Opera
- Outdoor performances
- Primary Schools Tour
- Disney Music in Schools









## Hansel & Gretel

A cast of former and current Associate and Emerging Artists (Lea Shaw, Shuna Scott Sendall, Ross Cumming, Inna Husieva, and Catriona Hewitson) joined Stuart Stratford and The Orchestra of Scottish Opera for the re-opening of Paisley Town Hall in December 2023 in a new production of *Hansel & Gretel*, directed by Roxana Haines, that sold out both nights of performances. The staging was completed by a full children's chorus from across the Central Belt of Scotland, who also created illustrations that served as set and backdrops for this warm-hearted festive production.

'A Christmas treat'

**The Opera Critic**

'a magical show'

**Paisley Daily Express**



**ScotsGay Arts**



Catriona Hewitson as Gretel  
in *Hansel & Gretel*, December 2023



## Marx in London!

The UK Premiere of Jonathan Dove's *Marx in London!*, directed by Stephen Barlow, was presented in Glasgow and Edinburgh in February 2024 and was enthusiastically received by audiences and critics in both cities. It featured Roland Wood as Karl Marx and Orla Boylan as his long-suffering wife Jenny Marx.

This ambitious new production was supported by The Alexander Gibson Circle and the *Marx in London!* Syndicate.

Behind the scenes, the staff and seasonally contracted artisans employed by Scottish Opera brought 1871 London to life, including upskilling within the hair and makeup teams to create Karl Marx's signature facial hair.

'A sparkingly energetic production... with pinpoint sharp attention to detail'

**Bachtrack**

'a visually rich production... placing Marx's tribulations in a clearly understood context'

**The Opera Critic**

'The Orchestra of Scottish Opera under David Parry accompany a truly first-class cast with real panache'

**The QR**

'Who'd have thought an opera depicting a day in the life of Karl Marx could be so much fun?'

**The Scotsman**

'Scottish Opera's UK premiere makes audiences want to paint the town Red'

**Corr Blimey**

★★★★★

**The Scotsman**

★★★★★

**West End Best Friend**

★★★★★

**The QR**

★★★★★

**The Times**

★★★★★

**The Observer**

★★★★★

**The Guardian**

★★★★★

**The Arts Desk**

★★★★★

**Opera Now**

★★★★★

**Bachtrack**

★★★★★

**Arts Review Edinburgh**

★★★★★

**Broadway Baby**



Alasdair Elliot as Friedrich Engels and Roland Wood as Karl Marx in *Marx in London!*, February 2024





Bringing *Marx in London!* to life at the Scottish Opera Production Studios





Greeting audience members at Access Opera

## Audience Development

Central to the 2023/24 financial year was supporting new Scots, refugees, and asylum seekers in attending the opera with free or subsidised tickets. Several relationships with groups supporting these demographics continued to be developed, with over 500 tickets given out.

98% of attenders stated English is not their first language, with first languages including Russian, Greek, Persian, Arabic, Hungarian, and Ukrainian. Groups included Fanzclub, Refuweegee, The Welcoming, Resettlement Team at Highland Third Sector Interface, and Highland Multicultural Friends.

## Access Opera

Access Opera – shortened performances designed with Dementia-friendly values – has been a huge success, with Glasgow performances reaching capacity. Organisations which now have a link to Scottish Opera include Alliance Scotland, Alzheimer Scotland, Dates 'n Mates Glasgow, Moniack Mor (creative and development opportunities for those aged 14-30 with care experience), Sikh Sanjog, Tonics Arts (NHS Lothian), and Glasgow Create (schools' instrumental music service for Glasgow City Council). The latter has helped hundreds of pupils to attend Scottish Opera. Participating schools (several in the lowest Scottish Index of Multiple Deprivation rank) included Hillpark Secondary, St Andrews Secondary, Whitehill Dennistoun, St Margaret Mary's Castlemilk, Lourdes RC Secondary, and John Paul RC Secondary.

‘Thank you so much for the lovely experience and support at the relaxed performance on Friday, the kids had an absolute ball. You should have heard all the whooping and cheering at the end! It really is a great experience and will totally change how they think about performance... We are particularly delighted as most pupils will have never been to the theatre before.’

### Glasgow Create





The UK premiere of Jonathan Dove's *Marx in London!*, Theatre Royal Glasgow, February 2024



## Outreach & Education

The Company's Outreach & Education programme is recognised internationally as a leader in its field. As in previous years, the programme reached all sections of the community that it serves, effecting change for the good in lives of all citizens, in particular older adults, children, and young people. The programme involved 36,835 people right across Scotland.

The long-running Primary Schools Tour, which helps teachers of Primary 5, 6, and 7 pupils all over Scotland deliver aspects of A Curriculum for Excellence alongside performance opportunities, visited 75 schools. Two shows with imaginative themes were on the road during the year. *The Curse of the MacCabbra Opera House*, written by Alan Penman and Johnny McKnight and originally toured in 2014, is a fabulously funny cross-curricular gothic horror extravaganza that explores the work that goes into creating an opera, both onstage and off.

*Vikings! The Quest for the Dragon's Treasure* by Natalie Arle-Toyne and Alan Penman was the new show for 2024, and was expanded to make it even more accessible and adaptable for all schools in Scotland to take part. Schools can now engage with the production as a digital-only learning and teaching experience, using online resources available on the Scottish Opera website, to prepare the

children for all aspects of presenting a performance to an audience. The resources enable participation from children when a classroom teacher has little music experience.

Disney Musicals in Schools continued to engage 'hard to reach' schools. In total, 11 schools took part in the programme across the year, which is a fantastic illustration of continuous professional development in action and a first experience of performing for many pupils, with huge benefits for their ability to learn as well as visible improvements in well-being. One of the schools involved was St Anthony's Primary School in Johnstone, Renfrewshire, which became the first school in Scotland to achieve a gold Kitemark award for music. The Kitemark celebrates the musical achievements of pupils and the commitment by staff and parents to encourage everyone to take part in and learn through music. It is awarded by We Make Music Scotland, in partnership with the Music Education Partnership Group. Hollybrook Academy (a school supporting pupils with additional support needs) joined the Disney Musicals in Schools programme in January 2024, with adaptations made to the project delivery to allow the pupils, some with complex learning difficulties, to participate fully in rehearsals and performances.



A set of online resources called *How the Dragon was Made* was released to mark Chinese New Year. 43 schools took part using the resources to facilitate a class of pupils in performing their own 20-minute musical show, while improving pupils' comprehension of Mandarin vocabulary.

Scottish Opera's Community Choir had an average of 70 participants across the year. They were invited to perform in Glasgow's George Square as part of the World Cycling Championships entertainment. There were also concerts at Christmas and Easter to audiences of over 200.

'The children were delighted to be singing with the wonderful performers from Scottish Opera, whose soaring voices and stagecraft were a real inspiration for the children... who are still singing the songs, humming the tunes and reminiscing excitedly about the show. Some are even planning a career in theatre!'

**Principal Teacher, Tinto Primary School**





In July, Scottish Opera Young Company presented a double bill of Henry McPherson's *Maud and Down in the Valley* by Weill. The theme was mob rule in small-minded communities. The singers, aged 17-23, experienced life on the road, with performances in Stirling and Largs as well as Glasgow, together with conductor Chris Gray and a tight-knit ensemble of two keyboards, violin, and percussion.

'Both works were well acted and sung, and the young talent on display augurs well for the future of opera in Scotland'

ScotsGay Arts on  
*Maud and Down in the Valley*

'...the ensemble singing was as impressive as the range of solo voices'

VoxCarnyx on  
*Maud and Down in the Valley*

'the future of Scottish Opera remains bright and brilliant'

Scots Whay Hae! on  
*Maud and Down in the Valley*



Breath Cycle supports those with a range of conditions affecting lung health. It was originally designed in 2012 to help those living with cystic fibrosis, and then repurposed for those living with Long COVID. There was much demand for workshop spaces, so more practitioners were trained to help deliver the project. Across the financial year, 2,532 participants joined the online programme of gentle vocal training and breathing exercises designed to re-build physical and mental resilience.

Memory Spinners groups were fully booked for 2023/24. Using music, storytelling, movement and the visual arts, the programme helps people with dementia and their carers relax, get creative, and form new support networks. Throughout each eight-week term, participants share memories that are then incorporated into a relaxed performance for friends and family.

## The Orchestra of Scottish Opera

Continuing Music Director Stuart Stratford's love of seeking out unusual repertoire, he conducted The Orchestra and guest soloists for the Scottish premiere of Richard Strauss' opera *Daphne*, 85 years after it first premiered in Germany, at the Lammermuir Festival with further performances at Glasgow's Theatre Royal and Edinburgh's Usher Hall.

*The French Collection* was performed at Dundee's Caird Hall and Glasgow's Royal Concert Hall in March 2024. It was an ideal opportunity for audiences to enjoy large sections of 19th-century operas by Bizet, Saint-Saëns, Gounod, Massenet, Delibes, and Chabrier in one evening.

The 35th Ayr Concert Series was a programme of British Romantic music from The Orchestra of Scottish Opera conducted by Stuart Stratford, with Principal Clarinet Kate McDermott performing Finzi's expressive concerto.

The Orchestra, conducted by Alastair Digges, formed a new partnership with Paisley Opera in a production of Verdi's *Macbeth* with translation by Lindsay Bramley laced with local dialect and references. Performances took place in the newly refurbished Paisley Town Hall.

'exquisitely constructed, marvelously performed'

*The Telegraph on Daphne*

'a generally thrilling cast, and a Scottish Opera Orchestra playing a blinder under music director Stuart Stratford'

*The Scotsman on Daphne*

'a major success for Scottish Opera'

*Seen and Heard International on Daphne*



*The Telegraph on Daphne*



*The Scotsman on Daphne*



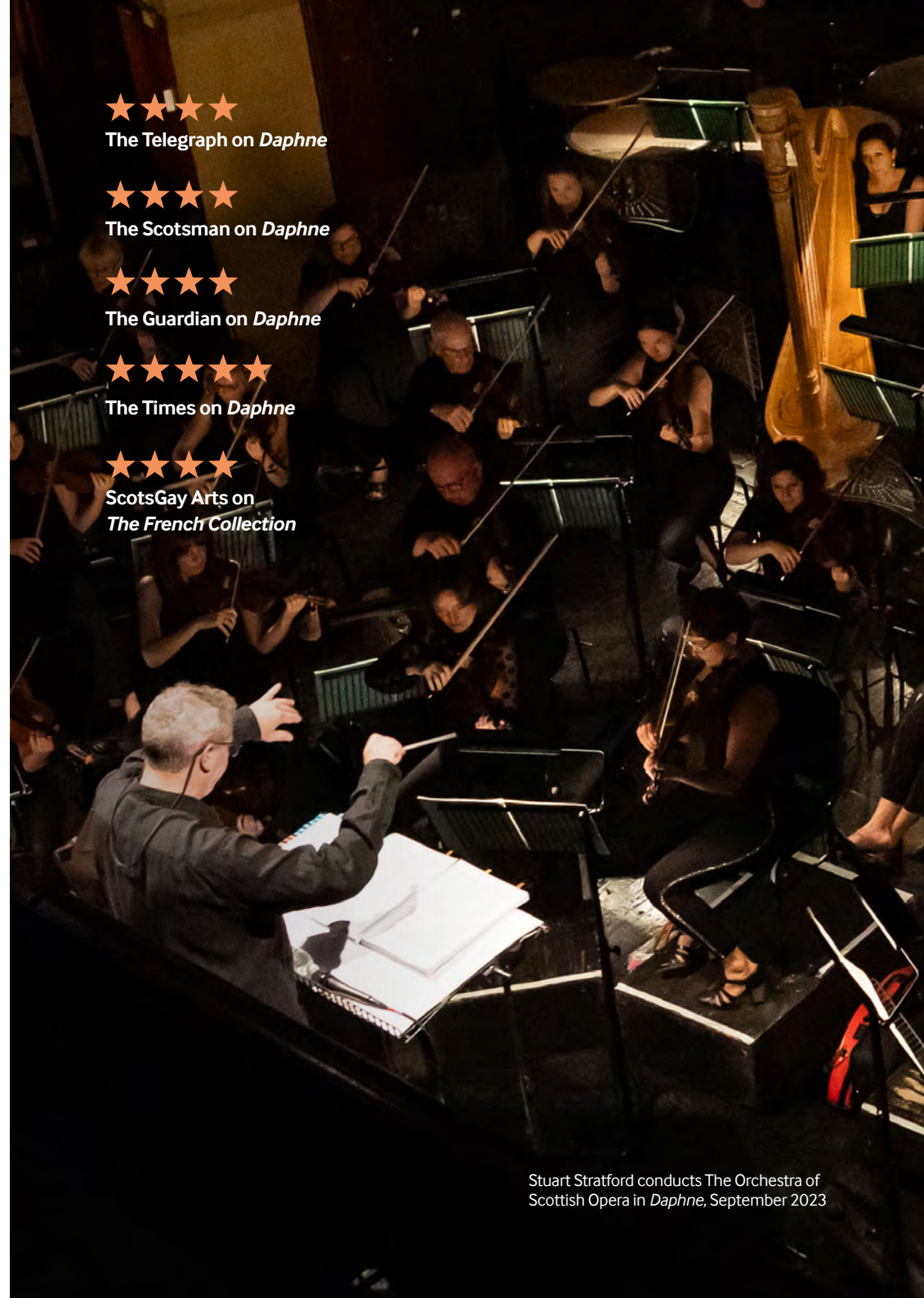
*The Guardian on Daphne*



*The Times on Daphne*



*ScotsGay Arts on The French Collection*



Stuart Stratford conducts The Orchestra of Scottish Opera in *Daphne*, September 2023



## Supporters and Donors

Scottish Opera income generated through fundraising for the 2023/24 financial year totalled £867,990. An additional £664,117 was gifted in legacies. Sincere thanks to all donors, both long-standing and new, who helped bring opera to stages, classrooms, halls, and homes across Scotland.

The Company is very fortunate to have 404 annual supporters giving through The Alexander Gibson Circle, Emerging Artists programme, Education Angels scheme, Music Director's Circle, and New Commissions Circle, as well as 1,115 Friends of Scottish Opera. The grants received from 22 Charitable Trusts and Foundations were important in helping realise the Company's artistic ambitions, supporting vital outreach work, and developing the early careers of Emerging Artists. Thank you to each of them.

Thanks are also due to businesses including Capital Documents Solutions, NVT, and Miller Samuel Hill Brown for their sustained sponsorship and goodwill. Special thanks go to Baillie Gifford, with whom Scottish Opera has a long-standing partnership and whose philanthropy, as with many other arts organisations, has been deeply significant in The Company's ability to keep opera available and affordable.

Scottish Opera aims to undertake fundraising in a manner that combines respect for our donors, potential donors, and non-donors with passion for the operatic art form. The Company's Gift Acceptance Policy, which outlines criteria for assessing gifts offered or solicited, was reviewed and ratified by the Board during the year. In summary, the Board intends to accept gifts where the source is known and can be assessed as likely to bring benefits that outweigh associated negative impact, whether in terms of resourcing, reputation, or other factors.

The Scottish Opera Endowment Trust, funded through gifts in the Wills of supporters over many years, continues to play a key role in supporting work as it receives legacies. It remains the Company's intention that legacy gifts are transferred to the Trust for investment, where careful stewardship ensures the gifts will continue to help Scottish Opera for generations to come. Scottish Opera is honoured to receive the pledges and legacies of supporters and opera lovers, who join The Dame Janet Baker Circle with these very special gifts, and takes pride in dedicating performances through the year to the memory of those who have so generously given.

## Financials and Fundraising

The Company received a 3% uplift in funding in the 2024/25 budget announced by the Scottish Government in December 2023. Scottish Opera is grateful for this continued support and remains a strong coherent organisation. 2023/24 was a good year for hiring operas to other companies worldwide – notably in Europe and North America – and building sets, props, and costumes for other companies. This has strengthened financial stability as well as provided products and services to the global opera community and the UK arts and culture sector.

Despite continued pressure on availability of materials as well as costs of materials, goods and energy, cash flow remains well understood and managed. There is still some pressure on staffing with salaries increasing elsewhere, although an inflationary pay award was made to employees in April. As such, the UK Theatre Tax Relief remains incredibly important to overall financial stability, with the Company's 2023/24 reclaim being £2.1m, around 16% of total income.

Little by little, the more disruptive impacts of the cost crisis are diminishing – for example on carpentry and costume material supply chains. However, while the inflation rate may be reducing, prices remain significantly higher than they were before the cost crisis began.

The ongoing high costs of materials and touring particularly continue to test ingenuity in making high quality opera and bringing it to audiences across Scotland. However, confidence is high in Scottish Opera's people to rise to this challenge.

Ticket sales, frequently exceeding targets, contributed to increased revenue, although the environment for philanthropic giving remained challenging.

### Income (in £'000)

Donations	8,536
Charitable Activities	1,751
Other Trading Activities	761
Theatre Tax Relief	2,309
<b>Total income</b>	<b>13,357</b>

### Expenditure (in £'000)

Mainscale and Concerts	8,726
Support Costs	2,570
Education	728
Fundraising	334
Small Scale Touring	328
<b>Total</b>	<b>12,686</b>



# Thank you

On behalf of Scottish Opera, I would like to thank all those who have made Scottish Opera's financial year a resounding 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 have attended our performances, engaged with our digital programmes, and participated in our outreach. A final, crucial, thanks is due for all the donations and sponsors – regular ones as well as one-offs.

**Alex Reedijk OBE FRC**  
General Director



Carmen  
2023

Photography:  
Kirsty Anderson  
Fraser Band  
Julie Broadfoot  
James Glossop  
Sally Jubb  
Duncan McGlynn







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