

A THEATRE WITHOUT WALLS

STRATEGIC PLAN

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Our Ladies at the Tron. Photography by Tommy Ga-Ken Wan.

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1. WE ARE...

... SCOTLAND'S NATIONAL THEATRE.

We tell the stories that need to be told.

... A THEATRE WITHOUT WALLS.

We take our work to wherever audiences are to be found.

... A THEATRE FOR EVERYONE.

We want 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,

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

**WE SHOWCASE SCOTTISH
CULTURE AT HOME AND AROUND
THE WORLD, TELLING STORIES
IN WAYS NEVER SEEN BEFORE.**

WE ARE...

**... ON THE FERRY AND IN THE LOCAL PUB... IN
FORESTS AND TOWER BLOCKS... IN SUBMARINES
AND SWIMMING POOLS... ON THE BIGGEST STAGES
AND THE SMALLEST COMMUNITY HALLS.**



We're Here Because We're here. Photography by Paul Riddell.

2. STRATEGY AT A GLANCE

MISSION

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

VALUES

Inclusive, forward-thinking, ambitious, enquiring, generous.

VISION

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

STRATEGIC PRIORITIES:

Create meaningful and innovative theatre

- Achieving a standard of work that is notable for its ambition, excellence, and artistic quality.
- Pushing the boundaries of what theatre is and can achieve.
- Embracing new future-facing theatre forms and harnessing the artistic potential that technology offers.
- Representing the complexities of contemporary Scotland at home.
- Celebrating Scotland’s unique cultural achievements on a world stage.
- Co-creating work with communities that is both transformative and cutting edge.

Reach and engage the broadest possible audience

- Considering our audience in all the decisions we take, continuing to be a ‘theatre for everyone’, across Scotland.
- Touring as widely as possible, including reaching rural and remote audiences in Scotland and creating broadly popular work.
- Building on our digital presence and reach established during 2020.

- Diversifying our audience so it is a true representation of Scottish society, with a focus on younger audiences.
- Developing a meaningful and long-term relationship with our audience.

Have a significant positive impact on society

- Creating work that enables wider participation in civil society.
- Leading the way in our approach to Equality, Diversity and Inclusion and working to become a truly anti-racist organisation.
- Developing talent and contributing to the health of the Scottish theatre sector.
- Addressing under-representation within our board, staff and artists.
- Leading the way in environmental sustainability.

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

- Diversifying the sources of income as well as increasing overall income and donations while maintaining Scottish Government contribution.
- Maintain reserves at 10% of turnover.

KEY INDICATORS DEMONSTRATING WE ARE ACHIEVING OUR VISION INCLUDE:

- Being known as the most audacious and innovative national theatre in the world.
- Having an engaged and loyal audience that reflects the diversity of modern Scotland.
- Constantly reaching new audiences
- Becoming a leading force of positive change in Scottish society, encouraging civic engagement, strengthening the theatre sector and leading the way in environmental sustainability.
- Being a financially and organisationally resilient company that nurtures its people.

- Review our fixed cost base to ensure we are efficient, effective and able to prioritise resourcing the artistic programme and freelance workforce.
- Actively learn from our projects and activities, whether successful or not.
- Invest in personnel, equipment and technological solutions.
- Develop an organisational culture that is supportive, transparent and safe.
- Ensure that staff are properly trained and supported in career development.



Adam on Screen. Photography by Tommy Ga-Ken Wan.

PROGRAMMING FRAMEWORK:

Every year we will aim to achieve:

- A number one tour
- A midscale tour
- A presence at the Edinburgh festivals
- A rural tour
- A high impact creative engagement project
- A digital or hybrid project
- A sited/landscape work
- TISS
- Secondary schools / Education Engagement
- International touring

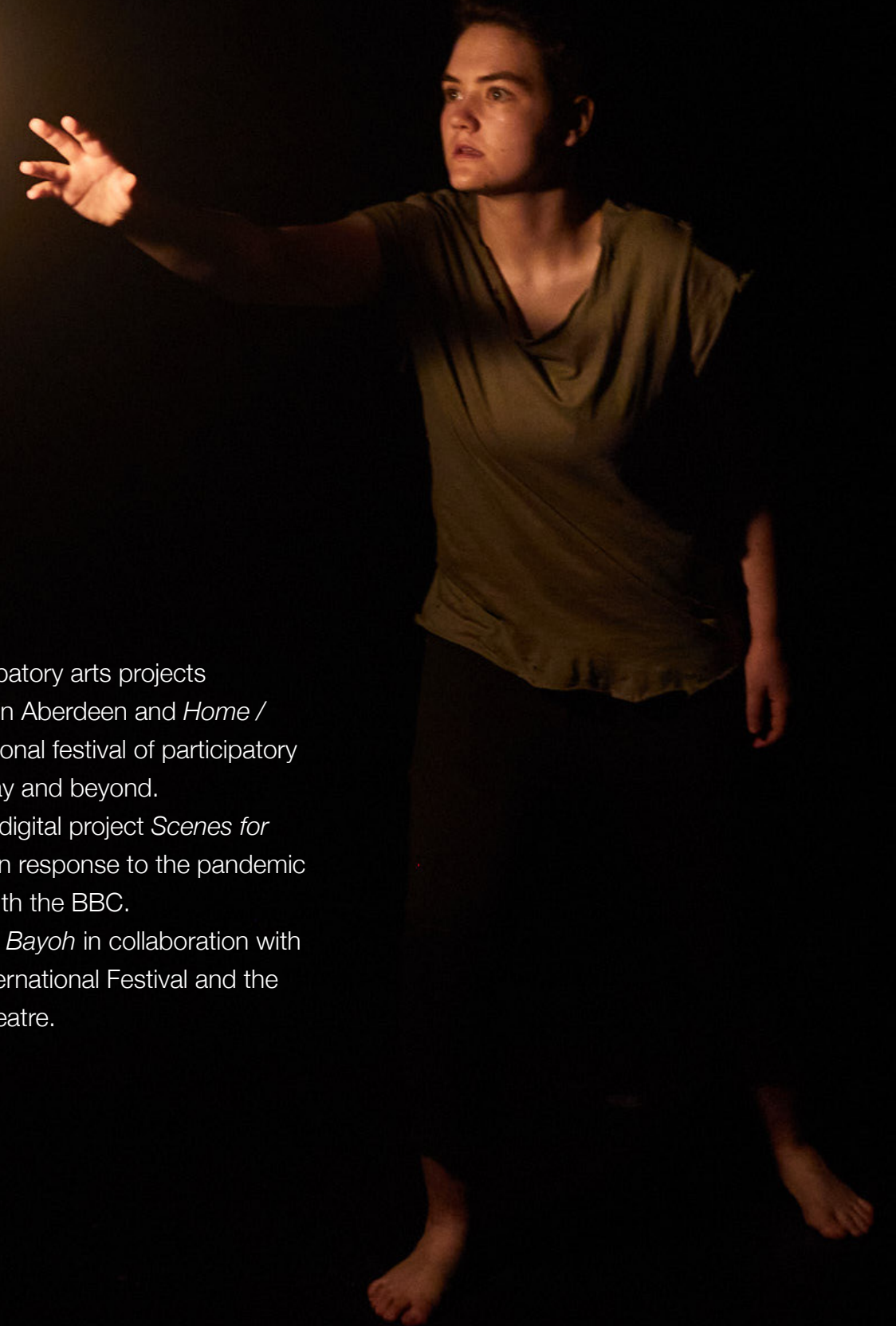
3. THEATRE WITHOUT WALLS



Jackie Wylie. Photography by Julie Howden.

Established in 2006 the National Theatre of Scotland has pioneered the 'Theatre Without Walls' model, demonstrating a commitment to have a presence in every part of Scotland, to perform at all scales and reach all its people. During the pandemic of 2020/21 we were proud to lead the way on digital innovation and expanding freelance employment with acclaimed works such as *Scenes for Survival*, *Ghost Light* and *Lament for Sheku Bayoh*. The National Theatre of Scotland creates much of its work in partnership. Notable productions to date include:

- *Black Watch* by Gregory Burke which won a multitude of awards including four Olivier Awards.
- Rona Munro's award-winning historical trilogy *The James Plays*, a landmark in ambition and scale for touring Scottish theatre.
- A radical reimagining of *Macbeth* starring Alan Cumming, presented in Glasgow and the New York Lincoln Center Festival and subsequently, Broadway.
- *Ghost Light* by Hope Dickson Leach, a filmed homage to theatre created during the lockdown of 2020 for the Edinburgh International Festival.
- *The Strange Undoing of Prudencia Hart* by David Greig and Wils Wilson, which has become one of the Company's most adaptable, beloved, and widely toured productions.
- *Adam*, the emotive true story of a young trans man's journey from Egypt to Glasgow, which won multiple awards on its debut at the Edinburgh Festival Fringe before touring widely.
- Pioneering participatory arts projects including *Granite* in Aberdeen and *Home / Away*, an international festival of participatory theatre at Tramway and beyond.
- Ground-breaking digital project *Scenes for Survival*, created in response to the pandemic in collaboration with the BBC.
- *Lament for Sheku Bayoh* in collaboration with the Edinburgh International Festival and the Royal Lyceum Theatre.



Ghost Light. Photography by Peter Dibdin.

THEATRE



Cyrano de Bergerac. Photography by Mihaela Bodlovic.

4. CURRENT CONTEXT



BlackWatch Piper. Photography by Paul McCarthy.

When this plan was first written it was in a context of significant political, economic and cultural change and uncertainty. As we re-examine it in mid 2021 that is even more true. Since the plan was first written Brexit has gone from being anticipated to a reality, although its ultimate impact may currently be masked by the enormous and still unfolding impact of the COVID -19 pandemic.

At the time of writing the impact of the pandemic on all aspects of life, particularly those that require the gathering of people, is profound and has no guaranteed end date. The effects of having theatres closed and the majority of our workforce with drastically reduced incomes for a minimum of 18 months are yet to be quantified.

We are heartened by the growing calls for a more equitable and transparent arts and cultural sector and are taking active steps to contribute to this.

The continued and marked rise of the social justice movements, Black Lives Matter and #MeToo, during this period has led us to examine our structures and practices. In many cases we have found changes that need to be made.

We are committed to becoming an anti-racist organisation rather than a passive non-racist one and understand this has to be an ongoing journey. The commitment of the entire staff group of the organisation is what will make this possible.

While the pandemic has created existential challenges for the cultural sector it has also simultaneously highlighted its enduring power and importance. We will learn from our recent experiences and continue to celebrate the way that theatre's liveness, and the excitement this brings, allows it to deliver powerful messages and transformative communal experiences.

All of this means we will need to create an organisation that is

- nimble, open and adaptable to change,
- that is 'future literate' – with the foresight to anticipate issues and lead on them,
- that works to put culture and creativity at the centre of Scottish life

... and in doing so is an essential ingredient in the national and international conversation about the types of society we wish to build.



Glasgow Girls. Photography by Robert Day.

5. LOOKING TO THE FUTURE: THE COMPANY'S NEXT PHASE

As the culture sector recovers, we will stay true to our belief in the need to make daring artistic choices, so that Scotland continues to be globally renowned for the boldness of its national theatre. This principle can be summed up through the word audacity. This is about demonstrating confidence through the scale and reach that we dare to achieve. It is equally about all of the ways that we will continue to redefine theatre through new partnerships and new hybridised forms that embrace digital, film and broadcast opportunities. This spirit will also manifest itself in the types of artists that we support and their abilities to break new ground in how theatre is made.

In this next phase of the Company, we will renew our commitment to reaching audiences all across Scotland, bringing theatre and creative experiences to all corners of the country and ensuring that our work is accessible to everyone.

audacity

noun

1. a willingness to take bold risks.

Scotland is renowned for its historical and contemporary innovation and invention. Our risk-taking and experimentation will contribute to the wider reputation of Scotland as a modern nation defined by its future-facing, intrepid character.

We recognise that audacity is also about our willingness to lead the way in driving change across Scotland's culture sector. We will ensure that our organisation, our board, our programme of activity and our audiences represent the diversity and complexity of Scotland today. Furthermore, we will prioritise bringing in future generations of artists and audiences in order to futureproof the role of theatre in the cultural life of Scotland.

6. VISION

**TO BE A 21ST CENTURY THEATRE
WITHOUT WALLS FOR EVERYONE,
THAT PUTS SCOTLAND ON THE
WORLD STAGE AND PLACES
CULTURE AT THE HEART OF SOCIETY.**

In 10 years, we want:

- to be known as the most audacious and innovative national theatre in the world.
- to have an engaged and loyal audience that reflects the diversity of modern Scotland.
- to be constantly reaching new audiences
- to be a leading force for positive change in Scottish society, encouraging civic engagement and leading the way in environmental sustainability and Equality, Diversity and Inclusion.
- to have contributed to the recovery and strengthening of the theatre sector.
- to be a financially and organisationally resilient company that nurtures its people.



Lament For Sheku Bayoh. Photography by Mihaela Bodlovic

7. MISSION AND VALUES



Ma Pa and the Little Mouths. Photography by John Johnston.

MISSION

What we do

TO MAKE EXCEPTIONAL, AUDACIOUS, INCLUSIVE, COLLABORATIVE THEATRE THAT REPRESENTS THE COMPLEXITY OF MODERN SCOTLAND, AND TO TAKE THAT THEATRE TO OUR COMMUNITIES AND TO THE WORLD.

VALUES

They guide our work and this plan

INCLUSIVE

We will make the National Theatre of Scotland's performances and workplace welcoming to and supportive of all. We will work with and for the full breadth of Scottish society with a focus on those who are underrepresented.

FORWARD-THINKING

We will be daring in all our work and in the artistic choices that we make. We will respond to the specificity of now and scan the horizon for what comes next.

AMBITIOUS

We will create exceptional work and showcase it all over the world. We will strive to be an exceptional company, demonstrating best practice in all areas of our work.

ENQUIRING

We will seek out the stories that need to be told. We will be a questioning organisation and build self-reflection into all of our work. We will continue to explore new forms and expressions of theatre, ensuring this art form remains relevant and exciting.

GENEROUS

We will share our resources and use our position as a national company to serve and nurture our artists, staff and the wider freelance and cultural community Scotland. We will actively seek to build new partnerships within and beyond the arts sector.

8. STRATEGIC PRIORITIES

To achieve our vision, we will focus on four strategic priorities during the 2018 – 23 period.

**CREATE MEANINGFUL
AND INNOVATIVE
THEATRE**

**HAVE A SIGNIFICANT
POSITIVE IMPACT ON
SOCIETY**

**TO BE A 21ST CENTURY THEATRE WITHOUT WALLS FOR
EVERYONE, THAT PUTS SCOTLAND ON THE WORLD STAGE AND
PLACES CULTURE AT THE HEART OF SOCIETY.**

**REACH AND ENGAGE
THE BROADEST
POSSIBLE AUDIENCE**

**ENSURE THE
NATIONAL THEATRE
OF SCOTLAND IS
A RESILIENT AND
SUSTAINABLE
ORGANISATION**



Exchange, 2018. Photography by Jassy Earl.



Glasgow Girls, 2012. Photography by Drew Farrell.

8.1 CREATE MEANINGFUL AND INNOVATIVE THEATRE

The National Theatre of Scotland has a firmly established and well understood model: the first national theatre without walls. This founding principle sets out our overarching aim to be ‘a theatre for everyone’. Without a presenting venue of our own we strive for the widest possible reach in all that we do.

At the core of the National Theatre of Scotland’s programming ethos must be the achievement of balance. A particular strength of the Company, which is enabled by the freedom of being a theatre without walls, is the diverse nature of our output. We are able to produce and present the widest possible mix of definitions of theatre to a whole range of audiences, and our ability to contain this diversity of output is something to celebrate.

Within this balance we will always seek to make work that draws on the particular character of Scotland, work that is uniquely relevant to and inspired by the place in which it is made.

Being without walls allows us to define theatre in the broadest and most exciting terms. We have a responsibility to ensure our national theatre finds its relevance to younger audiences, not just for work made with these audiences in mind but also because we will have made classical and traditional theatre forms more exciting. We embrace cross-artform projects, including work with choreography, film, music, visual arts and technology.



Granite. Photography by Michal Wachuck.

We celebrate the nation's incredible theatre buildings as well as creating work in our landscape, in recognition that Scotland's wildernesses and remote places help define who we are. Sited work is at the core of what we are capable of – we will push this further in scale and reach.

As part of this reflection on the future of theatre, we will continue to consider creative digital content in all that we do. We believe that our 'theatre without walls' model is the perfect expression of the urgent need to support the free movement of artistic ideas, and by continuing to explore the boundary-free digital space we have the potential to become truly globally present.

In order to go into this new territory and achieve these new levels of ambition we will continue to be defined by our collaborative approach, co-producing and partnering in order to support the wider theatre sector. We will also continue to seek out new partners beyond the arts sector.

We will use our ability to create events that happen across the nation in multiple locations simultaneously to truly reach out to our audiences. Nationwide events create mass participation and have increased the impact of what we do, in turn ensuring theatre and culture is at the heart of the national conversation. Being a theatre without walls means breaking down barriers, and we will give voice to those who would otherwise be marginalised. We will support artists to be provocative, to ask challenging questions for challenging times. As a national company we mustn't ever take one political position, but we have a responsibility to instigate debate and we can ignite civic discussion through the artistic voices that we encourage and enable.

There is no doubt that this is a moment where we are all contemplating what it means to show leadership in promoting the principles of inclusion and equality. We are responsible for promoting the idea that we are a diverse nation, that there is not one fixed Scottish identity but rather multiple identities, plural. Theatre is a place where we can come together in times of uncertainty and we will make a difference because of who we all are – inclusive, outward looking, progressive and modern.

We will develop new ways of co-creating with communities to put artists at the heart of the work, creating bold and relevant productions that have the needs and experiences of communities as their starting point. We will put the conditions in place where artists can develop creative processes with communities and make ground-breaking theatre of international significance.

We will continue to send our work around the world in order to showcase the unique success of Scottish culture and to maintain our position as a company on the world stage. We do this both in physically touring work, in our collaborations and, as will be increasingly important to our environmental commitments, also in achieving international reach through our digital work. In doing so we raise the outlook and expectations of what is possible here in Scotland. In the current political context, we must look outwards. We need to foster new ties and connections beyond Scotland and our national boundaries; Without walls must also mean beyond borders.

Over the course of the first part of this plan the National Theatre of Scotland has continuously interrogated what it means to be a 'theatre without walls' the 21st century; this work continues.

WE WILL CREATE MEANINGFUL AND INNOVATIVE THEATRE BY:

- Achieving aspirational standards of ambition, excellence and artistic quality.
- Pushing the boundaries of what theatre is and can achieve.
- Embracing new future-facing theatre forms and harnessing the artistic potential that technology offers.
- Representing the complexities of contemporary Scotland at home.
- Celebrating our unique cultural achievements on the world stage both in-person and online.
- Co-creating new work with communities that is both transformative and cutting edge.
- Providing space for otherwise marginalised artists to achieve the prominence they deserve.



8.2 REACH AND ENGAGE THE BROADEST POSSIBLE AUDIENCE

The National Theatre of Scotland has a duty to serve Scottish audiences and to represent Scotland on the world's stage. We want to provide meaningful and enjoyable theatre for those who are currently engaged with us as audience members as well as those who do not currently see theatre as being for them. We have been energised by the fact that we have reached many millions of people more than we normally would due to our digital output during the pandemic, and we intend to build on this.

We will consider our audience needs in all our activities. At programming stage, we will consider a broad range of audience tastes and lived experiences to ensure we create a diverse repertoire that will be relevant to all strands of Scottish society. In all our planning we will make sure that we are serving the whole of Scotland.

We want to be a 'theatre for everyone' and we will tour as widely as possible. We will make popular work for large scale theatres with potential for West End and other commercial transfers. We will continue to serve the Scottish people, bringing our work to all communities, with a renewed emphasis on rural and remote locations. We will connect with local groups to engage theatre non-attenders and offer "ways in" to our work and the stories we tell.

Our move to digital during the COVID-19 crisis has enabled us to connect with millions of people online, both in Scotland and further afield. Our work has reached homes, schools, hospitals and care homes, and there is a desire from our audience to continue to connect artistically

with us in this way. We will continue to explore how our work can be created, captured and distributed digitally in the most accessible way, how we can populate the expanding digital world with meaningful theatrical experiences, and how we can create theatre in a way that fits the changing social landscape.

We will identify the barriers people face that prevent them from attending theatre, whether social, physical or economic, and find ways to overcome them. We will actively consult with people from groups we are not currently reaching, collaborate with non-arts partners to reach more audience members and work with venue partners to make theatres safe, welcoming spaces for all attendees.

We are proud of the access provisions that we have provided to disabled audience members both in person and online and commit to continuing and expanding this work.

In particular, we acknowledge that the disabled community is at risk of being excluded as theatres reopen and we will actively work to ensure that this does not happen. We will continue programmes that subsidise tickets for people who cannot afford to pay to go to the theatre and seek further ways to engage them through our programming and digital access.

It is also essential that the National Theatre of Scotland takes a leading role in developing a theatre audience for the future. We believe that a love of theatre can be fostered in childhood and that our youngest audiences have the right to the highest quality artistic experiences, and



we will create initiatives and campaigns designed specifically for this demographic. We will devise particular schemes to increase the diversity of our young audiences, including young people from economically disadvantaged backgrounds, young people of colour and young disabled people. Through programming and communications, we will target young people that currently enjoy live music performances and other popular cultural activities but that do not attend theatre. We want to profoundly change the characteristics of the "typical" theatre audience for future generations, making theatre as much a part in everyone's lives as other forms of entertainment.

WE WILL REACH AND ENGAGE THE BROADEST POSSIBLE AUDIENCE BY:

- Considering our audience in all the decisions we take, continuing to be a 'theatre for everyone' across Scotland.
- Touring as widely as possible including reaching rural and remote audiences in Scotland and create broadly popular work.
- Significantly growing our digital presence and reach.
- Diversifying our audience so it is a true representation of society as a whole with a particular focus on young audiences.
- Developing a meaningful and long-term relationship with our audience.

We want to have a meaningful and long-term relationship with our various audiences. We are committed to develop our understanding of our audiences, the diversity of their backgrounds, life experiences and ages, and will use the information at our disposal to meet their needs.

We would like to be partners in their discovery of theatre, providing content that will inspire and enable them to connect with the theatre art form. We will aim to give routes into the subjects our writers and directors are exploring, and offer platforms to debrief, share and exchange.

We will continue to develop the National Theatre of Scotland brand to make sure it connects with our audiences, it reflects the organisation's vision and values, and it is consistent across all our different projects.

We will develop ways to build a long-term and fruitful relationship with our audience.



8.3 HAVE A SIGNIFICANT POSITIVE IMPACT ON SOCIETY



The National Theatre of Scotland believes that one of the key roles of theatre is to explore big ideas and increase the knowledge of and participation in citizenship. We are all citizens, regardless of where we come from, our level of ability, gender identity or ethnicity.

We will create work that invites engagement with ideas and promotes future literacy. This future literacy, or asking the right questions of the future, will allow our audiences to link the stories we tell with wider participation in civil society. We will tell stories that address inequality of opportunity and place people dealing with inequality at the centre of the work and the process. We will forge partnerships with non-arts organisations to maximise the impact of this work, linking the stories we tell with wider society. Our work and the activity linked to it will promote empathy between citizens by telling varied stories from across history and into the future, for all sectors of society.

Part of the National Theatre of Scotland's remit is to be for all of Scotland, geographically as well as philosophically. Additionally, we want our work to have a long-standing impact beyond our physical presence.

To facilitate this, we will ensure that there is legacy and evaluation built into our projects.

We want to discover how theatre can join forces with other sectors and explore the intersection of art, health, science, heritage, education and the creative industries to make a valuable contribution to COVID recovery. We will explore what participation can mean across culture and sectors and develop authentic and rich processes which lead to ground-breaking work.

Our co-created and socially-engaged work, our relationships with schools and educators and relationships with communities alongside our artistic development activity are key to addressing underrepresentation in our priority areas. We will develop the opportunities for a ladder of development throughout the company, from participant to professional artist to programming opportunities at scale and with status and profile.

The National Theatre of Scotland believes that in order to make the best possible theatre it is vital to work with the broadest and most representative range of artists and arts workers, and to play to a diverse cross-section of Scottish society, whether that be live or via digital platforms.

In addressing under-representation, we will look to our performance regarding identified priority groups. We will seek advice from leaders within these groups to guide our actions.

Priority Groups

- People of Colour
- Disabled people
- People from socio-economically disadvantaged backgrounds
- People from rural and remote areas
- Gender and sexually diverse people
- Neuro-diverse people
- People using Gaelic, Scots languages and BSL
- Young People (Under 26)

We commit to greater representation of the priority groups in our staff and board, particularly in leadership positions. We will examine the ways we work that currently exclude these groups and address them. We will be led by the needs of these groups rather than imposing our views on them. We will proactively seek to develop emerging talent from within the priority groups both as artists and arts workers, working with other members of their community as mentors at every opportunity.

We will continue to collaborate with the cultural sector in Scotland, providing support to other organisations, independent artists and the wider infrastructure. We will adapt to the shifting needs of the organisation and the sector, and are committed to regular broad consultation with a particular focus on the freelance community.

The National Theatre of Scotland has a role to contribute to talent development that benefits the whole sector due to its position as a national company. We do this by working with and developing emerging artists, particularly those from under-represented groups. Our Engine Room programme is a critical area of our work, providing talent development opportunities for artists at all career levels across the nation.

Furthermore, Rockvilla is a tremendous resource in itself; one which allows us to be generous in our support for independent artists and companies at a time of increasing difficulty and struggles across the industry.



The National Theatre of Scotland has always been a risk-taking organisation, and we will continue to find new ways to take chances on new talent.

Our development opportunities must also be targeted towards our own programme – providing a pool of artists able to meet the ambitions of our plans and vision; particularly where there are identified skills gaps, for example in areas of landscape and sited work, directors of large-scale work and the use of new technology.

We must enable our boldest theatre makers to create the work that will ultimately place Scottish theatre-making at the heart of international innovation in theatre practice.

We strive to be audacious in everything we do, and this includes our Green Plan. Our vision is a healthy and sustainable environment that supports adaptation, regeneration and a better, caring and more collaborative world. To do this the National Theatre of Scotland will take its place at the forefront of the industry to be an innovator in the fight against climate change and in promoting carbon reduction.

We will do this alongside our colleagues and stakeholders, and be a centre for the exchange of skills, ideas and knowledge. Over the next two years we will be rolling out carbon literacy training for our staff, freelancers, and board, creating attitudinal change.

We commit to trialling the Theatre Green Book to help set a common standard for a sustainable production process. We will be working with creative teams at the very start of the process, embedding our values in contracts and ensuring everyone works towards our policy of reuse, local and sustainable suppliers, and the sharing of resources.

We will use our expertise in storytelling and partnership working to create innovative projects that promote environmental sustainability and give communities the power to engage in this area.

We are acutely aware of the urgency of equality, diversity and inclusion. As part of this urgency, we acknowledge that it is not sufficient to be an non-racist organisation, we must take active steps to be an anti-racist organisation. This plan is accompanied by an anti-racism action plan.

We commit ourselves to both achieving its targets and to providing an inclusive and supportive environment where people of colour can feel they belong. In creating this environment, we believe we contribute to our overarching Equality, Diversity and Opportunity goals.

WE WILL HAVE A SIGNIFICANT POSITIVE IMPACT ON SOCIETY BY:

- Creating work that enables wider participation in civil society.
- Developing meaningful relationships with schools and educators.
- Developing talent and contributing to the health of the whole Scottish theatre sector.
- Addressing under-representation within our board, staff and artists across our priority groups and continuing the journey to become an anti-racist organisation.
- Leading the way in environmental sustainability.



8.4 ENSURE THE NATIONAL THEATRE OF SCOTLAND IS A RESILIENT AND SUSTAINABLE ORGANISATION



The National Theatre of Scotland aims to be a resilient and sustainable organisation so that it can create great theatrical work and serve the people of Scotland for many years to come.

We recognise that the National Theatre of Scotland’s ability to live up to its values and create opportunities for artists and audiences is directly (but not solely) linked to the financial resources at its disposal. For this reason, we will work to maximise income in line with our values. This will include embracing popular and commercial productions, growing our production income, developing new commercial initiatives and increasing our fundraising income.

The pandemic has highlighted the fragility of a system that has increasingly been required to rely on commercial income. For this reason, we are more grateful than ever for the Scottish Government’s commitment to culture and the right of its citizens to access that culture.

Nevertheless, we are aware that the more commercial income we are able to garner the more freelance employment we can provide,

and we are therefore committed to seeking out opportunities wherever we can find them.

Ensuring that the National Theatre of Scotland is appropriately resourced, both in terms of personnel and equipment, will enable the company to fulfil its potential. The National Theatre of Scotland is only as strong and successful as the people who comprise it. We have a commitment to nurturing and developing our team so that they can perform at their best while they are with the company and contribute to the industry when they move on.

As part of our commitment to support and development we will provide training and coaching for all staff. We will review the organisational structure, making sure it is fit for purpose and futureproof. We will identify potential opportunities for training and development and invest in technology when needed. As we do this, we acknowledge that our freelance workforce is critical.

We have a responsibility to share development opportunities with them just as we do



with our permanent staff and our renewed focus on people, including dedicating resource to them will reflect this.

The National Theatre of Scotland is an inherently innovative organisation. This began with the organisation’s original conception as a theatre without walls, at the time unique for a national company. The company is constantly experimenting with how and where work is made and developed. This means that individual productions and initiatives will sometimes fail to live up to ambition and expectations. The National Theatre of Scotland’s ability to be successful depends on understanding and learning from these failures.

Part of the National Theatre of Scotland’s remit is to be for all of Scotland, geographically as well as philosophically. Additionally, we want our work to have long standing impact beyond our physical presence.

It is our leadership responsibility as a national company to be connected across the wider arts infrastructure. More theatre workers and practitioners pass through our organisation than any other in Scotland. We have a responsibility to set an aspirational model in all areas of practice, foremost of which is our company culture.

We are committed to creating and preserving a company culture that is supportive, questioning, safe and actively seeks to develop our people. This commitment applies to full time staff members as well as visiting artists and arts-workers, and the broader sector we engage with.

We will ensure that staff are involved in decision making and that our workplace is flexible and responsive to staff needs.

Clarity of communication and transparency are vital to a positive company culture. The National Theatre of Scotland will promote transparency both within the organisation and to audiences and stakeholders.

Above all we will provide an environment that is supportive and free from harassment and abuse of power.

WE WILL ENSURE NATIONAL THEATRE OF SCOTLAND IS A RESILIENT AND SUSTAINABLE ORGANISATION BY:

- Diversify the sources of income and increasing overall income and donations while maintaining Scottish Government contribution
- Actively learn from our projects and activities, whether successful or not.
- Invest in personnel, equipment and technological solutions.
- Ensuring our structures are as lean and efficient to enable prioritising the artistic programme.
- Develop an organisational culture that is supportive, transparent and safe, a culture that promotes belonging.
- Ensuring staff are properly trained and supported in career development.

9. AIMS AND ACTIONS

CREATE MEANINGFUL AND INNOVATIVE THEATRE

Aim: Achieving aspirational standards of ambition, excellence and artistic quality.

Actions:

- Produce extraordinary work at a range of scale with a range of artists.
- Ensure our Research and Development pipeline effectively delivers ambitious and excellent work.
- Ensure our talent development pipeline effectively delivers ambitious and excellent work.
- Develop relationships with world-class theatre makers.
- Continue a programme planning and pipeline focus on the levels of ambition only possible at the National Theatre of Scotland.
- Collaborate with other companies to enable large-scale work to be made.

Aim: Pushing the boundaries of what theatre is and can achieve.

Actions:

- Produce work that increases the scale that we are accustomed to from Scotland's experimental artists.
- A range of forms and cross artform work is developed.
- Develop a new focus on landscape and site.

Aim: Embracing new future-facing theatre forms and harnessing the artistic potential that technology offers.

Actions:

- Produce at least one new digital work each year and make live work available online.

- Collaborate with partners on new theatre forms including theatre/film hybrids.

Aim: Representing the complexities of contemporary Scotland at home.

Actions:

- Tour rurally each year.
- Produce nationwide events every year whether in-person or online.
- Instigate projects that tackle the issues that are important to society and drive the national conversation.
- Produce work that tells a genuinely diverse range of stories, led by genuinely diverse artists.

Aim: Celebrating our unique cultural achievements on a world stage.

Actions:

- Secure UK and international tours both in person and online.

Aim: Co-create new work with communities that is both transformative and cutting edge.

Actions:

- Embed Creative Engagement work across the programme.

Aim: Provide space for otherwise marginalised artists to achieve the prominence they deserve.

Action:

- Establish and meet targets to promote lead artists from marginalised groups



Home Away, 2016. Photography by Beth Chalmers.

REACH AND ENGAGE THE BROADEST POSSIBLE AUDIENCE

Aim: Consider our audiences in all the decisions we take, continuing to be a 'theatre for everyone' across Scotland.

Actions:

- Consider impact on audiences during programming and tour planning.
- Marketing, promotional materials and content regularly tested.
- Research and segmentation programme implemented in order to better understand our audience.
- Improve customer service at all stages of interaction with us.

Aim: Touring as widely as possible including reaching rural and remote audiences in Scotland, and creating broadly popular work.

Actions:

- Develop touring strategy that creates a logical flow of work around Scotland and includes one rural tour per year with an emphasis on reach and duration.
- Produce popular work.

Aim: Significantly growing our digital presence and reach.

Actions:

- High quality digital content offered online as well as through broadcast and live streaming.
- Develop media partnerships to secure high reach and innovative projects.
- Ensure growth and full exploitation of our distribution platforms.
- Create new partnerships with distribution channels.

Aim: Diversify our audience so it is a true representation of society as a whole (with a particular focus on younger audiences).

Actions:

- Research the needs and aspirations of communities of colour as audience members.
- Devise and implement an audience development plan for people from our priority groups.
- Develop partnerships with groups representing our priority groups.
- Devise and implement an audience development plan for non-attenders.

Aim: Developing a meaningful and long-term relationship with our audience.

Actions:

- Maintain a brand that is clear, recognisable and engaging.
- Constantly improve on our direct online ticketing operations to offer a better customer journey.
- Constantly improve on our targeted CRM strategy, personalising content accordingly.

The Tin Forest Clydeside. Photography by Tim Morozzo.



HAVE A SIGNIFICANT POSITIVE IMPACT ON SOCIETY

Aim: Creating work that enables wider participation in civil society.

Actions:

- Create work that promotes empathy and understanding between people and communities.
- Seek out new collaborative models with diverse communities and beyond the arts sector.
- Engage in events of national, political and historical significance.

Aim: Develop meaningful relationships with schools and educators.

Actions:

- Consult with schools on their needs and constraints.
- Provide access to the company's work in a digital format for schools who cannot attend physically.

Aim: Developing talent and contributing to the health of the Scottish theatre sector.

Actions:

- Create a new Talent Development Strategy that reaches across Artistic Development and Creative Engagement.
- Grow our investment in programmes targeted at emerging artists.
- Emerging artists are given the opportunity to show their work in a supportive context.
- Share our resource with the wider sector including Rockvilla.

Aim: Address underrepresentation within staff, board and artists building towards a truly inclusive, equitable and anti-racist organisation.

Actions:

- Ensure we are hiring people from our priority groups in our staff and board.
- Implement our anti-racism action plan as a living document.
- Maintain our commitment to a minimum of 50% female and female identified people on the board and as lead artists on productions.
- Equality, Diversity and Inclusion embedded in the organisation including by staff-led groups.
- Open consultations with the sector and representatives from the priority groups are organised to find industrywide solutions.

Aim: Leading the way in environmental sustainability.

Actions:

- Embed an environmental conscience throughout the organisation and develop a vibrant culture for sustainability.
- Bring environmental sustainability into the design and planning for all our events and productions.
- Develop new models that enhance environmental sustainability for the sector.
- Piloting carbon neutral productions, including recycling old sets, reducing energy use, and creating green riders.
- Reduce our carbon footprint by 15% year on year.
- Enact our Green plan, meeting or exceeding its targets.
- Work with the Theatres Trust to be a pilot organisation for the Theatre Green Book.



Futureproof. Photography by Beth Chalmers.

PRIORITY GROUPS:

- People of Colour
- Disabled people
- People from low socio economic backgrounds and people from rural and remote areas
- Gender and sexually diverse people
- Neurodiverse people
- People using Gaelic, Scots languages and BSL
- Young people (under 26)



The Cheviot, The Stag, and The Black Black Oil. Photography by Tommy Ga-Ken Wan.

ENSURE THE NATIONAL THEATRE OF SCOTLAND IS A RESILIENT AND SUSTAINABLE ORGANISATION

Aim: Diversify the sources of income and increase overall income and donations while maintaining Scottish government contribution.

Actions:

- Grow earned and fundraised income.
- Maximise international support potential.
- Retain and grow Scottish and UK donor pool.
- Maximise income for work in large venues.
- Invest in opportunities that expand the capacity of the Scottish theatre sector.
- Source deals outwith Scotland that are more financially advantageous to the National Theatre of Scotland.
- Identify and exploit productions that have the potential to produce a financial return.

Aim: Actively learn from our projects and activities, whether successful or not.

Actions:

- Hold and act upon debrief sessions are held for each production.
- Develop longer term approach to programme planning.

Aim: Invest in personnel, equipment and technological solutions.

Actions:

- Develop an IT investment plan supported by an audit.
- Ensure the needs of our digital programme are adequately supported.

Aim: Ensure our structures are as lean and efficient as possible to enable prioritising the artistic programme.

Actions:

- Undertake a benchmark against similar organisations and departmental functions in order to inform optimum structure for the current circumstances.

Aim: Develop an organisational culture that is supportive, transparent and safe, a culture that promotes belonging.

Actions:

- Take active steps to prevent abuses of power.
- Develop and implement an anti-racism action Plan.
- Prioritise staff and freelancer well-being.

Aim: Ensure staff are properly trained and supported in career development.

Actions:

- Ensure Professional Development Review process informs training.
- Create a company-wide training plan for staff and freelancers.

