

A THEATRE WITHOUT WALLS

BUSINESS PLAN

April 2023 – March 2026

April 2023



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1. EXECUTIVE SUMMARY

This Business Plan was written to support the delivery of the Strategic Framework created by National Theatre of Scotland over the course of 2022. It is aligned with the five principles of the Strategic Framework and seeks to demonstrate how those principles will be represented across National Theatre of Scotland and what supporting structures are needed to ensure their success.

The Organisational Programme unapologetically combines the aspirations of our Strategic Framework with the practical actions that will be required to support that framework and its expression through the Artistic Programme. It is a practical document with our values at its core.

This plan is being released at a time of turmoil in society as a whole and whilst the theatre sector in Scotland faces genuine challenges. Both of these factors will impact on National Theatre of Scotland and what we are able to achieve in the life of this plan.

It builds on a strong history of delivery and vision and seeks to ensure that National Theatre of Scotland continues to be inventive, collaborative and ambitious in all that we do.





2. ABOUT THE COMPANY

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.
- 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.
- Rona Munro's award-winning historical works *The James Plays*, a landmark production in ambition and scale for touring Scottish theatre
- *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 *Futureproof*, an international festival of co-created theatre across Scotland.
- Ground-breaking digital project *Scenes for Survival*, created in response to the pandemic in collaboration with BBC Scotland.
- Hannah Lavery's *Lament for Sheku Bayoh*, searing exploration of racism in Scottish society, in collaboration with the Edinburgh International Festival and the Royal Lyceum Theatre.
- *Orphans*, a new Scottish musical based on the Peter Mullan film.
- *The Strange Case of Dr Jekyll and Mr Hyde* a thrilling new hybrid version of Robert Louis Stevenson's classic story, conceived and directed by Hope Dickson Leach, relocated from London to Edinburgh, resulting in the first livestream film, created and set in Scotland, to be seen by audiences in Scottish cinemas. Premiered as a live filmic experience in the historic surrounds of Leith Theatre, audiences at home will now be able to enjoy the final film on Sky Arts in Autumn 2023. National Theatre of Scotland and Selkie Productions in association with Screen Scotland and Sky Arts.

3. CURRENT CONTEXT

This is a very specific moment for the National Theatre of Scotland. We emerge from the pandemic having developed an invigorated approach to digital content enabling us to continue our engagement with our audiences even while we were not able to gather together in person. At the same time, we have used the period of closed theatres to renew our commitment to live performance, continue to develop work and now have a larger pipeline of work available to programme than we have had for some time.

We have taken the enforced changes brought about by the pandemic to work on our organisation including developing sustainability, anti-racism and anti-oppression initiatives, these aspects of our organisational culture and practice require ongoing work, but we are in a better place in these areas than ever before.

These positive aspects, reflecting a maturing of our own organisation, are set against a very difficult cultural landscape. This plan and the strategic framework that informs it have been created in the context of ongoing societal and economic disruption.

Any plans being undertaken by an individual arts organisation are inextricably linked to a broader context that sees government investment under serious strain in the short to medium term with fundraising income, particularly from trust and foundations, likely similarly impacted.

The theatre sector, including freelancers and building-based organisations have not yet recovered from the pandemic and are having to deal with a cost of living crisis and poor economic outlook, currently estimated to be the worst since the 1950s. In this context, the National Theatre of Scotland's long-standing agility and ability to work in partnerships will be incredibly important.

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 type of society we wish to build.



4. VISION, MISSION AND VALUES

Throughout 2022 NTS engaged in a process of consultation and discussion with a broad range of stakeholders including board and staff, independent artists, companies, venues, and community groups. This programme has resulted in a new articulation of the organisation's core purpose – our Vision, Mission and Values – and sets out a Strategic Framework to guide future decision-making.

VISION

A theatre without walls, for everyone, that sparks connection between people, between communities, and between Scotland and the world.

MISSION

To make extraordinary, relevant theatre by, with and for contemporary Scotland.

VALUES

Inventive – we want to innovate around how theatre is made, by whom, and who gets to experience it.

Collaborative – we recognise our roles as both collaborators and leaders in the culture sector, the richness of collaborative working, and our responsibilities to individuals and companies working across Scotland and around the world.

Ambitious - we want to make a positive difference with everything we do, setting high standards for the work we create. We will make bold choices and seek constantly to evolve and adapt our working practices to meet the needs of artists, audiences and communities.



WHY WE DO IT?

We have a renewed and urgent understanding that the live and communal nature of theatre has a particular power to spark joy, make our hearts race and connect us directly with those around us. We believe in the power of stories to bring people together in uncertain times. We want:

- To create a greater sense of connectedness throughout Scotland.
- To catalyse connections between people from across the country and around the world.
- To make an impact for more people - as communities, audiences and artists – through relevant and representative theatre making.
- To expand those who feel National Theatre Scotland is for them, through the opening-up of safe and welcoming spaces for dialogue.

HOW WE DO IT?

- We will take a leadership role in changing the way theatre is made – who makes it, who it is for and how it is defined.
- We will make extraordinary theatre, governed by bold artistic choices, to expand beyond our current audience.
- We aim to become an exemplary cultural institution for current times, growing our international reputation for excellent work and working practices.
- We will represent Scotland on the world stage, forging new international partnerships and ways of working.



A person is shown from the waist up, holding a glowing lantern in their right hand. They are looking upwards and to the right with a focused expression. The background is dark and indistinct, with some light filtering through a window on the left. The person is wearing a dark, textured jacket over a lighter shirt.

5. STRATEGIC FRAMEWORK

Our work over the period of this Strategic Framework will be guided by five principles:

5.1 CULTURAL DEMOCRACY

We understand that if we are to be truly national then we need to involve more people across the nation.

- We will seek **a broader range of views** as we develop our programmes and the working practices that underpin them.
- We will **expand who influences our artistic decision-making**, our knowledge, and our sources of inspiration by building new dialogues and taking action.
- We will involve **more diverse** voices to influence what we programme, by whom, and where it plays.

5.2 EQUITY, IDENTITY AND ACCESS

We celebrate the many identities of Scotland and commit to widen out who and what is part of the stories we tell – people and communities, geography and place. We understand how vitally important it is for audiences, artists and communities to recognise themselves in the stories that we tell.

Our work will always express a relevance to Scotland and take the cultural pulse of Scotland. We have a role in shaping the narrative of the nation and leading the debate, whilst making a vital creative contribution to Scottish society.

- We will work with others to make lasting commitments to positive change around **equity** and continue our own **anti-oppression** journey.
- We will offer leadership and **amplify best practice** for the sector.
- We will work with experts to create **safe and welcoming spaces** that enable us to work in new ways to include everyone.
- We seek to forge a working culture that thrives on **every individual bringing their best selves** to their roles.
- We will uphold a commitment to **fair work and the welfare of our workforce including our freelance workforce**.
- We will elevate the **stories that feel relevant to Scotland** now so that our audiences feel seen and included in our work.
- We will endeavour to make our work and working practices **as accessible as possible to audiences, participants and artists**, and by ensuring our hybrid and digital offer extends the reach of our work.

5.3 CLIMATE EMERGENCY

NTS recognises that we are living in a climate emergency. To tackle this:

- We seek to take an active leadership role in sustainable theatre practice and will **use the power of storytelling to help imagine a positive future** for the people of Scotland
- We will **mitigate our climate impacts** through every decision and action we take including in the way we make work and by our adherence to the principles of the Theatre Green Book.
- We will **adapt our work** to negate and prepare for the impacts of a changing climate.
- We will work towards a **zero waste and zero carbon future**.
- We will consider the intersectionality of issues around the climate emergency and climate justice, and we will learn from the knowledge and experiences of those who are already at the forefront of these crises.

5.4 PARTNERSHIPS AND COLLABORATION

Our partners and collaborators are venues, communities, freelancers, artists and companies. We recognise the challenging economic climate facing our entire sector. Strategic partnerships are more important than ever, and we will seek to work beyond our own sector including in the spheres of health, wellbeing, education and science.

- We will **forge partnerships** that amplify and support our aim of expanding

who feels that theatre practice in Scotland is relevant to them.

- We will work **collaboratively with agencies, organisations and communities to develop diverse talent** in Scotland across all aspects of theatre-making, supporting and developing pathways from participant to early career to established artist, and providing employment opportunities to support artists to sustain their careers.

5.5 SCOPE AND SCALE

We will use our resources to amplify what Scotland can achieve in its theatre culture: the scale of productions, the scope and reach of tours, and the number of freelance artists, creatives and workers employed. We seek to reach more people – through our live, digital and pioneering hybrid work – and aim to maximise our impact through considered use of our resources.

- We believe in the **leadership role of artists** both within our own company and in wider society.
- We will support the extraordinary theatre talent in Scotland to make **their most exciting, most daring work**.
- We will seek new answers to the question of **what international now means** – moving beyond the Covid pandemic, post Brexit and within the context of the climate emergency.
- We will forge a **resilient, sustainable and flexible** organisational base from which to create our work.



6. ARTISTIC PROGRAMME

6.1 PRIORITIES

The programme reflects the following priorities. In most instances each production featured in the programme will represent more than one programming priority. All of our work is available for international touring and the Edinburgh festivals season provides a particularly beneficial platform for international working. All productions will be produced at Green Book intermediate level speaking to our Climate Emergency commitment. The priorities also span the entire five- year strategic framework. All will appear within the five years but not all will recur each year.

- 1.** Large scale, popular programming, unmissable cultural events.
- 2.** Work by, with and for those that are not regularly served by the current theatre infrastructure, including rural touring across the nation.
- 3.** Pioneering site-specific and landscape work.
- 4.** Co-created socially engaged practice.
- 5.** Screen work, hybrid work and digital.
- 6.** Work by, with and for historically and currently excluded groups.
- 7.** Work by, with and for schools and within education contexts.
- 8.** Work for younger people (18-35) who attend other forms of entertainment and not theatre.
- 9.** Work that celebrates all Scottish languages and those spoken in contemporary Scotland, including (but not limited to) Gaelic, Scots and British Sign Language (BSL).
- 10.** International touring and partnerships.





6.2 PROGRAMME FOR 2023/24 (AND HOW IT RELATES TO EACH OF THE PRINCIPLES)

- **Kidnapped** (1,8)
- **Let The Right One In** (10) – Partnerships, Scope and Scale
- **Dear Billy** (6) – Scope and Scale (rural reach)
- **Protest** (6) – Partnerships, Equity Identity Access
- **Thrown** (2,6) – Equity Identity Access
- **Dracula** (1) – Partnerships, Scope and Scale
- **Moorcroft** (2,6) – Partnerships
- **TISS** (2,7) – Partnerships, Equity Identity Access
- **Digital** (5) – Equity Identity Access





7. ORGANISATIONAL PROGRAMME

The Organisational Programme focusses on the work of the Company that supports and enhances the Artistic Programme. While it aligns with the Strategic Priorities this section is tactical and operational by its nature. This means that Strategic Priorities such as Scope and Scale and Partnerships find their practical iteration in Organisational Sustainability and Audiences.

The information in this section is expanded on in aims and actions table in the following section.

7.1 ORGANISATIONAL SUSTAINABILITY

Our ability to achieve the goals set out in our Strategic Framework is inextricably linked to the need for organisational sustainability. In a financial sense the next period is likely to be challenging with the cost of living crisis affecting audiences, the culture sector as well as the National Theatre of Scotland itself.

We also expect both government and fundraising income, particularly trust and foundation support to come under pressure given the current economic landscape. In this context we will look for commercial opportunities where available, ensure that our activities are within our means and seek cost savings where possible. Organisational sustainability also incorporates our systems and our people and for this reason both will receive attention in the coming period.

7.2 PEOPLE

At the National Theatre of Scotland, we fundamentally believe that our strength and success lies in our people. Our communities of freelancers, artists, contractors, staff members, board members and trainees come together to form our company as a whole.

Our people plan sets out our company culture and how we attract, engage, train and retain our workforce. We are committed to the fair work principles of effective voice, opportunity, fulfillment, security and respect.

We aim to provide both a physical and psychologically safe and anti-oppressive working environment for all. We are a people focused organisation, committed to attracting and retaining the very best talent. Training and development are essential to enable all of us to develop as individuals and in so doing contribute to the success and development of the Company and the wider sector. We recognise the importance of helping our employees balance their work and home lives by offering flexible and hybrid working arrangements.

7.3 ENVIRONMENTAL SUSTAINABILITY

As the “theatre without walls” with a commitment to bringing theatre to audiences all over Scotland, we are acutely aware of the effect our core mission has in terms of carbon and other greenhouse gas emissions. We are committed to ensuring that sustainability and protection of the environment sits at the heart of our company, our work and our ethos. We will deliver this ambition through six key strategic areas of work: people, production, programme, place, partnership and procurement. We are signed up to the Theatre Green Book 1, (Sustainable Productions) aiming to reach advanced status by 2025 and we will ensure our buildings and operations run in line with Book 2 (Sustainable Buildings) and Book 3 (Sustainable Operations) by 2025.

7.4 EQUITY, IDENTITY AND ACCESS

The National Theatre of Scotland strives to provide an anti-oppressive working environment for people from all backgrounds. We celebrate the many identities that make up contemporary Scotland and aim to see those identities reflected in our work and our people.

As part of this we will offer ongoing training to staff and freelancers, sharing this with the broader arts sector where we can. We will back up this commitment with a robust human resources offer and a people plan that both supports staff in this area and ensures accountability.



7.5 CULTURAL DEMOCRACY

The concept of cultural democracy comprises a set of related commitments:

- Protecting and promoting cultural diversity, and the right to culture for everyone in our society and around the world.
- Encouraging active participation in community cultural life.
- Enabling people to participate in policy decisions to positively affect the quality of our cultural lives.
- Assuring fair and equitable access to cultural resources and support.

Cultural Democracy is about including a wider range of people in our decision making, widening the reach of who participates in our work and collaborating with communities to make work that is relevant. NTS’s “theatre without walls” and “theatre for everyone” already both speak to the principles of cultural democracy.

Cultural democracy is part of everything we do, it is a culture shift. In every action we take we begin to ask: “who else can be included?” Cultural Democracy is an iterative process, we meet communities and discover new perspectives, we get to know each other, we try something, we learn, we discuss, and we experiment again.

7.6 AUDIENCES

National Theatre of Scotland strives to be an artist-led, audience-focussed organisation, recognising that there are no hard barriers between these two groups. We have a twofold duty to audiences, to make our work available to as many people as possible and to ensure that as many people as possible are able to see their lived experience represented onstage. Our audience development plan sets out to build new theatre audiences that are representative of a modern Scotland, ensure that the theatre sector has a thriving audience for years to come, deepen our relationship with audiences and break down barriers that prevent people engaging with our work, whether economic, physical or perceptual.

7.7 SECTOR

As Scotland's national theatre company we have a responsibility to the theatre sector as a whole as well as our own goals. National Theatre of Scotland is committed to touring throughout the country to venues large and small, supporting the programming of a wide variety of organisations. We work in collaboration with producing venues and independent theatre companies to co-produce work, enabling that work to have a longer life and enabling more works to be created. We use our physical resources to benefit the sector as a whole, lending a significant amount of technical equipment and rehearsal space each year, as well as engaging in knowledge sharing. Finally and vitally, we are a significant employer in the sector.



8. AIMS AND ACTIONS



AREA	AIM	KPIs 23	24	25	OUTCOMES
Organisational Sustainability	Systems support team.	<ul style="list-style-type: none">Move to SharePointImplement HR systemImplement or upgrade long term Finance system			NTS is a strong and resilient organisation.
	Commercial income supports core.	<ul style="list-style-type: none">Modelling and relationship building.	1 in production	1 in production	
	Development income supports core.	<ul style="list-style-type: none">10% of SG income	<ul style="list-style-type: none">15% of SG income	<ul style="list-style-type: none">15% of SG income	
	Partnership income raises number of productions that can be undertaken.	<ul style="list-style-type: none">Partnership income raises underlying subsidy by 20%.	<ul style="list-style-type: none">Partnership income raises underlying subsidy by 30%.	<ul style="list-style-type: none">Partnership income raises underlying subsidy by 35%.	

AREA	AIM	KPIs 23	24	25	OUTCOMES
People	Team is well structured and supported.	<ul style="list-style-type: none">Ongoing training linked to PDRs, implementation of pay policy, people policy developed.	Reassess as required.	Reassess as required.	NTS has the right organisational shape and a supported team.
	Our workforce is more skilled at identifying and breaking down barriers to engagement and providing a safe space.	<ul style="list-style-type: none">Anti-racism training provided for staff, board and production teams. Core staff trained in an introduction to neurodiversity. LGBT Champions Group continues.	<ul style="list-style-type: none">Managers offered training in the management of neurodiverse colleagues.Anti-racism training provided for staff, board and production teams.	<ul style="list-style-type: none">Anti-racism training provided for staff, board and production teams.	
	Freelancers are supported.	<ul style="list-style-type: none">Freelance staff are given anti-racism training as part of induction.	<ul style="list-style-type: none">Freelance staff are given anti-oppression training as part of induction.	Reassess as required.	

AREA	AIM	KPIs 23	24	25	OUTCOMES
Environment	Best practise adopted.	<ul style="list-style-type: none">All productions intermediate Green Book level.	<ul style="list-style-type: none">All productions intermediate Green Book level.	<ul style="list-style-type: none">All productions advanced Green Book level, adoption of Building and Operations Green Books.	NTS contributes to environmental sustainability.
	Green technology utilised.	<ul style="list-style-type: none">EV charging point installed at Rockvilla.	<ul style="list-style-type: none">Additional solar panels installed at Rockvilla.	<ul style="list-style-type: none">Rockvilla generates all of its own electricity.	

AREA	AIM	KPIs 23	24	25	OUTCOMES
Equity Identity and Access	Programme and workforce are more diverse and people are supported in their work.	<ul style="list-style-type: none">Equity and access targets are achieved. Staff, board and freelancers supported by training and codes of conduct.	<ul style="list-style-type: none">Equity and access targets are achieved. Staff, board and freelancers supported by training and codes of conduct.	<ul style="list-style-type: none">Equity and access targets are achieved. Staff, board and freelancers supported by training and codes of conduct.	NTS reflects the nation and is a safe space for all.
	We commission and develop ideas by artists who have been historically excluded.	<ul style="list-style-type: none">25% of R&D resource spent on projects led by artists of colour, minimum 2 projects in development.	<ul style="list-style-type: none">30% of R&D resource spent on projects led by artists from historically excluded group.	<ul style="list-style-type: none">Progress assessed and targets reviewed.	
	We are able to welcome a more diverse audience to our work.	<ul style="list-style-type: none">Ongoing partnerships with NAS and PIPA sustained. Access provision targets on productions achieved.	<ul style="list-style-type: none">Dementia friendly performances explored. Access provision targets on productions achieved.	<ul style="list-style-type: none">Progress reviewed and new goals set. Access provision targets on productions achieved.	



AREA	AIM	KPIs 23	24	25	OUTCOMES
Cultural Democracy	A more diverse range of people are involved in decision making at NTS.	<ul style="list-style-type: none"> Existing external artistic selection panel model for talent development initiatives refined. Associate Artist programme reviewed for open call potential. Model for young people's influence developed across these and other platforms 	Iterative process, to be updated.	Iterative process, to be updated.	NTS becomes a more culturally democratic organisation.
	NTS creates deeper relationships with communities.	<ul style="list-style-type: none"> Reflect on and review South Asian steering group. Residency partnerships programme created. 			
	Our approach to sector and new work development is through a cultural democracy lens.	<ul style="list-style-type: none"> Employability and talent development initiatives consolidated. New partners sought. 			



AREA	AIM	KPIs 23	24	25	OUTCOMES
Audiences	Audiences grow.	<ul style="list-style-type: none"> We will seek to increase the number of those attending by 12% 	<ul style="list-style-type: none"> We will seek to increase the number of those attending by a further 14% 	<ul style="list-style-type: none"> We will seek to increase the number of those attending by a further 15% 	NTS serves a larger and more diverse audience.
	Audiences diversify.	<ul style="list-style-type: none"> In line with access and equity targets 	<ul style="list-style-type: none"> In line with access and equity targets 	<ul style="list-style-type: none"> In line with access and equity targets 	
	Ticket income increases each year.	<ul style="list-style-type: none"> Ticket income increases by 12% 	<ul style="list-style-type: none"> Ticket income increases by 14% 	<ul style="list-style-type: none"> Ticket income increases by 15% 	Level of subsidy is reduced, Company maximises potential income.



AREA	AIM	KPIs 23	24	25	OUTCOMES
Sector	Significant employment opportunities offered.	<ul style="list-style-type: none"> 300+ freelance artists and theatre workers employed. 	<ul style="list-style-type: none"> 300+ freelance artists and theatre workers employed. 	<ul style="list-style-type: none"> 300+ freelance artists and theatre workers employed. 	NTS contributes positively to the culture sector.
	NTS' physical resources support the sector.	<ul style="list-style-type: none"> 50 productions or developments supported by free rehearsal space or equipment hire, £100k value. 	<ul style="list-style-type: none"> 50 orgs, £100k value. 	<ul style="list-style-type: none"> 50 orgs, £100k value. 	
	A wide variety of venues are supported.	<ul style="list-style-type: none"> Minimum 20 venues visited. 	<ul style="list-style-type: none"> Minimum 20 venues visited, 5 repeated from previous year. 	<ul style="list-style-type: none"> Minimum 20 venues visited, 5 repeated from previous year. 	
	Producing theatres are supported.	<ul style="list-style-type: none"> Minimum 1 co-production on tour and 2 in development. 	<ul style="list-style-type: none"> 1 on tour, 2 in development. 	<ul style="list-style-type: none"> 1 on tour, 2 in development. 	
	NTS work raises the profile of Scottish culture beyond Scotland	<ul style="list-style-type: none"> Minimum 2 venues in wider UK, 2 international touring dates. 	<ul style="list-style-type: none"> Minimum 2 venues in wider UK, 2 international touring dates. 	<ul style="list-style-type: none"> Minimum 2 venues in wider UK, 2 international touring dates. 	



Photography Credits

Cover image: Inside Rockvilla. Photography by Julie Howden

Contents: *Orphans* featuring Louise McCarthy, Daniella Faakor Dampitey, Paul McCole, Martin Quinn and Harry Ward. Photography by Mihaela Bodlovic

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Page 7: *Medea*. Featuring Adura Onashile. Photography by Mihaela Bodlovic.

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Page 12: *Kidnapped*. Featuring Ryan J Mackay. Photography by Mihaela Bodlovic

Page 15: *Little Amal* at COP Summit Glasgow. Photography by Colin Hattersley.

Page 16-17: *The Coming Back Out Ball*. Featuring Jamie Rae. Photography Tiu Makkonen.

Page 18: *Maya and The Whale*. Featuring: Hazel Darwin-Clements. Photography by Andrew Perry.

Page 19: *Protest*. Photography by Ali Wright.

Page 20: *Enough of Him*. Featuring Omar Austin. Photography by Sally Jubb.

Page 22: *Burn*. Featuring Alan Cumming. Photography by Tommy Ga-Ken Wan.

Page 24-25: *Exodus*. Featuring: Habiba Saleh. Anna Russell-Martin and Sophie Steer. Photography by Tim Morozzo.

Page 26-27: *Burn*. Featuring Alan Cumming. Photography by Tommy Ga-Ken Wan.

Page 28-29: *Ghost Light*. Photography by Pete Dibdin.

Page 30-31: *Orphans*. Featuring: Reuben Joseph. Photography by Mihaela Bodlovic.

Page 32-33: *The Panopticon*. Featuring Anna Russell-Martin. Photography by Mihaela Bodlovic.

Page 34-35: *Like Flying*. Photography by Tim Morozzo.

Page 36-37: *How The Earth Must See Itself*. Featuring: Petra Söör, Keren Smail, Jo Hellier, Caroline Reagh and Claricia Parinussa. Photography by Beth Chalmers.



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