

A THEATRE WITHOUT WALLS

STRATEGIC PLAN

April 2018 – March 2023



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



CONTENTS

1. We are...	2
2. Strategy at a Glance	4
3. An Established Model: Theatre Without Walls	6
4. Looking to the Future: The Company's Next Phase	9
5. Vision	10
6. Mission and Values	12
7. Current Context	15
8. Strategic Priorities	16
8.1 Create meaningful and innovative theatre	19
8.2 Have a significant positive impact on society	22
8.3 Reach and engage the broadest possible audience	26
8.4 Ensure the National Theatre of Scotland is a resilient and sustainable organisation	28
9. Aims and Actions	28

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, 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.
- Collaborating with the most exciting performance companies in the world and bringing their work to Scotland.

Have a significant positive impact on society

- Creating work that enables wider participation in civil society.
- Creating participatory work with communities that is both transformative and cutting edge.

- Developing talent and contributing to the health of the Scottish theatre sector.
- Addressing under-representation within board, staff and artists.
- Leading the way in environmental sustainability.

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.
- 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 younger audiences).
- Developing a meaningful and long term relationship with our audience.



My Left Right Foot The Musical. Photography by Tommy Ga-Ken Wan.

Ensure National Theatre of Scotland is a resilient and sustainable organisation

- Diversifying the sources of income and increasing overall income and donations while maintaining Scottish Government contribution.
- Build reserves to 10% of turnover (unrestricted funds)
- 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.

KEY INDICATORS DEMONSTRATING WE ARE ACHIEVING OUR VISION INCLUDE:

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

3. AN ESTABLISHED MODEL: THEATRE WITHOUT WALLS



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. 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.
- *Let The Right One In*, adapted by Jack Thorne from John Ajvide Lindqvist's novel and screenplay, which won the 2014 South Bank Sky Arts Award for theatre.
- *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 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 *Five Minute Theatre*.

National Theatre of Scotland has entered a new chapter in its history with the appointment of Jackie Wylie, the company's third Artistic Director and Chief Executive, who took over the leadership of the company in 2017. This has coincided with the establishment of a new Executive leadership structure including the new role of Deputy Chief Executive, taken up by Brenna Hobson.



Eddie and the Slumber Sisters. Photography by Brian Hartley.



Glasgow Girls. Photography by Robert Day.

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

In this next phase of the organisation we will 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 the scale that we dare to achieve, shifting the perceptions of what is possible in Scottish theatre. It is equally about the sites and landscapes that we dare to make work in. This audacity will also manifest itself in the types of artists that we support and their abilities to break new ground in how theatre is made.

audacity

noun

1. a willingness to take bold risks.

We will break down barriers in definitions, removing the false division between the idea of traditional and experimental theatre. 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.

When the National Theatre of Scotland was founded it dared to innovate the very idea of what a national theatre could and should be. Having established itself the company is now able to approach new strategic areas. This plan acknowledges that a national theatre must be truly representative of Scottish society as a whole. We will ensure that our organisation, our programme of activity and our audiences represent the diversity and complexity of Scotland now. 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.

5. 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 the most loyal and diverse audience in Scotland and the rest of the world.
- to be a leading force for positive change in Scottish society, strengthening the theatre sector, encouraging civic engagement and leading the way in environmental sustainability.
- to be a financially and organisationally resilient company that nurtures its people.



Lament For Sheku Bayoh. Photography by Mihaela Bodlovic



BLM

MURAL TRAIL

#BlackLivesMatter



HALL

BOY

6. MISSION AND VALUES



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

MISSION

What we do

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

VALUES

They guide our work and this plan

INCLUSIVE

We will make the National Theatre of Scotland's performances and workplace welcoming to 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 scan the horizon for issues that may not yet be in the public discourse.

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 cultural community in Scotland. We will actively seek to build new partnerships within and beyond the arts sector.

THEATRE



Cyrano de Bergerac. Photography by Mihaela Bodlovic.

7. CURRENT CONTEXT



BlackWatch Piper. Photography by Paul McCarthy.

This plan is being created at a time of significant political, economic and cultural change and uncertainty. It is not yet clear what impact Brexit will have on the cultural sector, but movement of artists, access to funding for collaborations within Europe and general economic impact are all areas of concern.

There is increased competition for limited cultural funding from governments internationally. Perhaps not coincidentally philanthropic support, once primarily a North American funding pillar, is becoming a growing area of business interest in the UK and other parts of the world.

In addition, the Scottish Government is currently drawing up its own cultural strategy. One of the stated Aim is for that strategy to endure and be relevant beyond budget cycles and political tenures. It is being written in the context of an acknowledged and widening gap between relatively secure large organisations (such as the National Theatre of Scotland) and smaller organisations or individual artists who face uncertainty about their financial future (and therefore their ability to generate work).

We must also be aware that technological change will alter the way we live and work in the foreseeable future. The National Theatre of Scotland will need to rise to the challenge of striving to maintain its relevance in the context of competition with other mass forms of cultural engagement.

Over the period of this plan we will explore the ways theatre's liveness, and the excitement this brings, allows it to deliver powerful messages and communal experiences in a way no other art form can.

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.

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





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 because we will have made classical and traditional theatre forms more exciting. We will embrace cross-artform projects, including work with choreography, film, music, visual arts and technology.



Granite. Photography by Michal Wachuick.

We will also create a new focus on work in 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 also 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 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 will increase 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

tolerance 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 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. Over the course of this plan we will also move beyond export. By bringing in the leading artistic voices from across the world we will position National Theatre of Scotland at the cutting edge of international innovation in theatre. We will set up co-productions with Scottish and international artistic teams, as well as exploring partnerships that will allow us to bring particularly exciting and relevant work from other companies to Scottish audiences. 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 national boundaries; Without walls must also mean beyond borders.

Over the course of the five years of this plan the National Theatre of Scotland will continuously interrogate what it means to be a 'theatre without walls' in the 21st century.



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 a world stage
- Collaborating with the most exciting performance companies in the world and bringing their work to Scotland.

Macbeth. Photography by Eoin Carey.

8.2 HAVE A SIGNIFICANT POSITIVE IMPACT ON SOCIETY



The Reason I Jump. Photography by Peter Dibdin.

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 to 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 to 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 long standing impact beyond our physical presence. To facilitate this we will ensure that there is legacy and evaluation built into our projects.

Participatory work will become an increasingly vital part of our programme. We believe in engaging communities on issues that are relevant to their lives and co-creating this work is central to the activity of the company. This activity will be viewed with the same status as what we might traditionally call 'mainstage' work, and we will seek out artists that are at the leading edge of this form. We will review the work of the Learn department towards a model of co-creation that is embedded across everything that we do.

Our participatory work, the wider learning activity and the artistic development activity are the frontline of addressing underrepresentation in our priority areas. We will develop the opportunities for a ladder of development through the company, from participant to professionalising artist to programming opportunities at scale and with status and profile.

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 with regard to identified priority

groups. We will seek advice from leaders within these groups to guide our actions.

Priority Groups

- People from minority ethnic cultural backgrounds
- People with a disability
- People from socio-economically disadvantaged backgrounds
- People from rural and remote areas
- Gender and sexually diverse people
- People using Gaelic, Scots languages and BSL

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.

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.



Futureproof: Hacks for the Future. Photography by James Lyndsey.

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 areas of 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 environmental policy. The National Theatre of Scotland will take its place at the forefront of the industry, leading the way in sustainability and being an innovator in environmental awareness and carbon reduction. 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 WILL HAVE A SIGNIFICANT POSITIVE IMPACT ON SOCIETY BY:

- Creating work that enables wider participation in civil society.
- Creating participatory work with communities that is both transformative and cutting edge.
- Developing talent and contributing to the health of the whole Scottish theatre sector
- Addressing under-representation within the board, staff and artists.
- Leading the way in environmental sustainability.





8.3 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 will consider our audience needs in all our activities. At programming stage, we will consider a broad range of audience tastes 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, including 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.

We will use digital technology to help us reach new audiences, in Scotland and abroad, and engage more deeply with our current audience. We will explore how our work can be created, captured or distributed digitally, how we can populate the extending 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 will provide and promote programmes that facilitate access for audience members who have a disability. We will continue programmes that subsidise tickets for people who cannot afford to pay to go to the theatre.

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 from diverse ethnic groups and young disabled people. Through programming and branding, 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 lives as other forms of entertainment.

We want to have a meaningful and long term relationship with our various audiences. We are committed to develop our understanding of our



The Strange Undoing of Prudencia Hart. Photography by Judy Sirota Rosenthal.

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, provide content that will inspire and enable them to connect with the theatre art form, give routes into the subjects our writers and directors are exploring, 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.

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 and children).
- Developing a meaningful and long term relationship with our audience.

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



The National Theatre of Scotland Aim 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. We will be innovative and entrepreneurial in the ways we generate income while also ensuring that we are achieving the best results in our established income sources including our much needed government investment.

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.

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 expectations. The National Theatre of Scotland's ability to be successful depends on understanding and learning from these failures.



Première Neige/First Snow. Photography by Sally Jubb.

Part of 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
- Build reserves to 10% of turnover.
- 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.
- 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 minimum one new digital work each year.
- Collaborate with partners on new technology including VR and AR.

Aim: Representing the complexities of contemporary Scotland at home.

Actions:

- Produce nationwide events every year.
- Instigate projects that tackle the issues that are important to society and drive the national conversation.
- Produce work that tells a range of diverse stories.

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

Actions:

- Secure UK and international tours.
- Attend international events to sustain our international profile and build opportunities.

Aim: Collaborating with the most exciting companies in the world and bringing their work to Scotland.

Actions:

- Present or co-produce work with ground-breaking international companies.



Home Away, 2016. Photography by Beth Chalmers.

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: Creating participatory work with communities that is both transformative and cutting edge.

Actions:

- Create a strategy that places us ahead of the curve in co-created participatory arts practice.
- Legacy is built into the planning phase of projects.
- Review the work of the Learn department towards a model of co-created work being embedded within the overall programme.

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

Actions:

- Develop a new Talent Development Strategy that reaches across Artistic Development and Learn.
- Programmes targeted at emerging artists are invested in.
- Emerging artists are given the opportunity to show their work in a supportive context.
- Share our resource with the wider sector including Rockvilla.

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.
- Measurement of each production's carbon energy consumption and offsetting any carbon footprint that has not been possible to reduce.

Aim: Address underrepresentation within Staff, Board and artists.

Actions:

- Active steps are taken to hire people from our priority groups in our staff and board.
- NTS maintains its commitment to a minimum of 50% female and female identified people on the board and as lead artists on productions.
- Existing decision makers are given the support needed to make change (including unconscious bias training).
- Open consultations with the sector and representatives from the priority groups are organised to find industrywide solutions.
- Assessment of ALW Internship programme and design of new programmes.



Futureproof. Photography by Beth Chalmers.

PRIORITY GROUPS:

People from minority ethnic cultural backgrounds

Disabled people

People from low socio-economic backgrounds

People from rural and remote areas

Gender and sexually diverse people

People using gaelic, scots languages and BSL

Young people (under 26)

REACH AND ENGAGE THE BROADEST POSSIBLE AUDIENCE

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

Actions:

- Impact on audiences considered during programming and touring 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 create broadly popular work.

Actions:

- Develop touring strategy that creates a logical flow of work around Scotland and includes one rural tour per year.
- Produce popular work.

Aim: Significantly growing our digital presence and reach.

Actions:

- High quality digital content offered online and through broadcast and live streaming.
- Develop media partnerships to secure captures or high profile distribution channels broadcast projects.
- Ensure full exploitation of our distribution channels.
- 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).

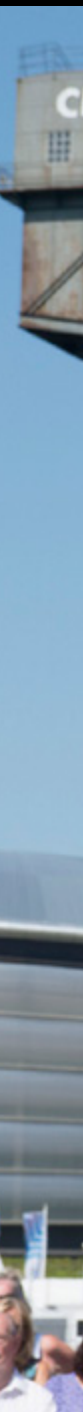
Actions:

- Communication plan targeting non arts media and outlets.
- Devise and implement an audience development plan for people from our priority group.
- Devise and implement an audience development plan for non-attenders.
- Devise and implement an audience development plan for under 26.

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

Actions:

- Develop a brand that is clear, recognisable and engaging.
- Develop direct online ticketing operations to "own" the whole customer journey.
- Devise a targeted CRM strategy, personalising content.



The Tin Forest Clydeside. Photography by Tim Morozzo.





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

ENSURE NATIONAL THEATRE OF SCOTLAND IS A RESILIENT AND SUSTAINABLE ORGANISATION

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

Actions:

- Develop a specific US fundraising strategy, including a fundraising event.
- Grow Scottish and UK donor pool.
- Balanced marketing investment across projects and analyse each plan for increased ROI.
- Test and develop different merchandising products.
- Source deals outwith Scotland that are more financially advantageous to National Theatre of Scotland.
- Earned and fundraised income increases by +5%.
- Productions that have the potential to produce a financial return are identified and exploited.

Aim: Build reserves to 10% of turnover.

Actions:

- Planned annual surpluses achieved through retention of contingency.

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

Actions:

- Debrief sessions are held for each production that are documented and acted upon.
- Develop new approach to programme planning in artistic Strategy Meetings.

Aim: Invest in personnel, equipment and technological solutions.

Actions:

- Invest in a ticketing, CRM and fundraising software.
- Undertake a staffing structure benchmarking exercise with other national organisations.

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

Actions:

- Active steps to address potential abuse of power.
- Unconscious bias training for staff and other initiatives that promote the acceptance of difference.
- Staff and freelancer wellbeing is prioritised
- Transparency is promoted.

Aim: Staff are properly trained and supported in career development.

Actions:

- PDR process informs training.
- Skills training, developmental training and coaching offered.

