

The Royal
Lyceum
Edinburgh

60
YEARS

EDUCATION PACK



Cinderella: A Fairytale

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ABOUT THIS RESOURCE

Welcome to The Royal Lyceum Theatre Edinburgh's Education Pack to accompany the production of 'Cinderella: A Fairytale'. Working with the cast and creatives involved in the production, we have created a variety of visual and written material which we hope will inspire and engage learners to keep exploring the production.

The Curriculum of Education Experiences and Outcomes are noted next to some of the Drama Activities later in the pack in the hopes that it will support teaching and learning in this area. These are intended as a helpful guide and all of the tasks should be considered open to interpretation as best suits the young people in your classes.

We have also included information on our Season 25/26 Schools Workshop programme which details further ways in which our Creative Learning Department can enrich student experiences and support teaching and learning across the Expressive Arts and Drama curriculum.



Director's Note



tens of thousands of young people and their families. Sally and Adam have been nothing but open and generous in inviting us to create our own production here at the Lyceum, for which I am grateful. The joy of Christmas shows for me lies in the opportunity to create something inventive and fantastical for the moment we're in.

There are so many reasons to celebrate this version. It lives in the traditional and the modern worlds. There are pumpkins, sparkly shoes and watchful spirits that keep an eye on our protagonist – but none of them are you might expect. It celebrates mother nature, and how the spirit, symbolism and freedom that the birds bring, draws us to appreciate the natural world; serving as a reminder to get outside and take the time to look around you.

**This is a story about
the power of love in all
its guises**

Inevitably though, it is a story about the power of love, in all its guises, be that familial, friendship, romantic and, how love endures beyond death, even when it feels like your world has gone to black and white.

To top it all off, we're making the show in this beautiful theatre. I 'grew up' here at the Lyceum, as an assistant and latterly, as a freelance director. I find it hard to believe but it's been 20 years since the first production I directed at the Lyceum – Karen Louise Hebden's version of *A Christmas Carol* in 2005. And here I am many years, many productions and a lot of life later. It's a thrill to be back here at Christmas time, working again with this exceptional company and the brilliant Lyceum team. And at an exciting moment in James' new tenure. What a treat.

Hello, and welcome to our production of *Cinderella: A Fairytale*. I'm very pleased you've joined us for a performance of this funny, warm and irreverent version of one of the world's most enduring fairytales.

The original Cinderella story has its roots in many cultures and countries, starting out in Ancient Greece with an Egyptian princess – Rhodopis, and latterly in versions from China, Italy, and eventually, in the more familiar version known to modern audiences (thanks to Disney) by Charles Perrault, first published in 1697. The version you'll see today is more heavily influenced by the 1812 Brother's Grimm folk tale, who introduced birds, left behind a shoe

and, well, you'll see... Of all the different re-tellings there are many constants and many variations along the way, but ultimately, what endures is a story of overcoming oppression and rising above wickedness with kindness. A timely reminder for the world just now you might say.

**Cinderella is about
overcoming oppression,
rising above wickedness**

The first production of Sally Cookson and Adam Peck's version was at Bristol's Tobacco Factory in 2011. Since then, it has been reimaged in numerous productions and played in venues all over the UK, watched by

CAST



Olivia Hemmati
Ella



Sam Stopford
Prince



Nicole Cooper
Mother



Christina Gordon
Sister



Matthew Forbes
Brother



Richard Conlon
Father



Carly Anderson
Queen



Stephanie Cremona
Ensemble



Leo Shak
Ensemble

CREATIVE TEAM

Director - Jemima Levick

Set & Costume Designer - Francis O'Connor

Lighting Designer - Emma Jones

Composer & Musical Director - Jon Beales

Sound Designer - Parasol Wu

Choreographer - Emily Jane Boyle

Puppet Director - Matthew Forbes

Associate Director - Niloo-Far Khan

Associate Choreographer - Jamie Keen

Company Stage Manager and Assistant Stage Manager - Dan Dixon

Stage Manager - Mickey Graham

Deputy Stage Manager - Katy Steele

Running Assistant Stage Manager - Claire Williamson

Cinderella: A Story Told and Retold



There are versions of the story of Cinderella which have been traced back over two thousand years. So how did it end up on our stage?

One of the oldest and most enduring folk stories in the world, Cinderella's roots stretch back over two thousand years. The earliest known written version of the story was in the 9th century Chinese collection of folklore tales called *Yu Yang Ts Tdu*. This follows a girl who is brought up by her stepmother, who kills the fish who have befriended her. Helpfully, the bones of these dead fish then take the reins in conspiring to make her dreams come true, giving her a beautiful golden dress.

Perrault's Cinderella (1697) introduced many of the features now considered staples of the story, such as the Fairy Godmother, a pumpkin transforming into a carriage, and the glass slipper.

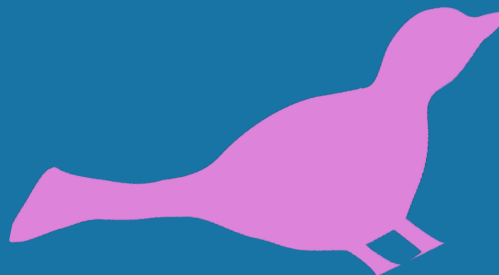
With a flock of birds and a tree-climbing Cinderella wearing sparkly boots to the ball... it just goes to show that there are so many things that we can change within the story and still have it be a recognisable version of Cinderella. The story of a brave, kind girl who loves animals and tries to do what's right means that she is rewarded at the end of the show and we can celebrate as the snow falls!

Cinderella's lasting power lies in its adaptability. With every generation and culture, the story has shifted and reshaped to reflect the values, dreams and idiosyncrasies of its time.

Sometimes it is a tale of social mobility, sometimes a romantic fantasy, and often a fable of justice and transformation. It's a fairytale passed down from hearth to stage, from page to screen, always carrying the same flicker of hope at its heart.

This festive season, that flicker returns to the Royal Lyceum Theatre in a new production of *Cinderella: A Fairytale*, adapted by Sally Cookson, Adam Peck, and the Original Company. With music and puppetry, this playful retelling takes inspiration from the wilder roots of the tale.

It reminds us that happily ever after isn't necessarily about ballgowns or princes but finding your voice and choosing your path. For Ella, whose closest companions are woodland birds, the journey is one of transformation not just in appearance, but in spirit.



TALKING ABOUT THEATRE

Building pupils' expectations of a theatre performance and gaining an insight into their reactions to the show is a really valuable opportunity to engage their imagination as well as building their understanding and enjoyment of what they have seen.

We have offered some prompts for pre-show discussion in your classrooms.

I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 2-15a / 1-15a / EXA 2-15a

PRE-SHOW QUESTIONS:

- Has anyone been to a theatre before?
- You could discuss whether you're sitting in the Stalls, Grand Circle or Upper Circle
- Using photos of the Lyceum's auditorium you could identify the different areas of the theatre and what people you might see (Box Office/Front of House staff, lighting technicians, etc.)
- What are you most looking forward to seeing?
- What is the story of Cinderella?
- Have you read/heard the story, watched a film, or seen the story of Cinderella on stage before? What might be different about this version you're going to see?
- (Looking at the show er) What clues does this give us about the show?
- The performance has two acts and an interval – why do you think lots of theatre shows are like this?
- Why do we applaud at the end of a theatre performance?

Immediately -show (any prompt to get pupils discussing the show and the experience of seeing it on stage):

- Who was your favourite character?
- How did you feel when Mother/Sister/Brother/Cinderella/Prince was on stage?
- The birds in the story were brought to life through puppetry – what did you think of the birds?
- Was the story of Cinderella the one you expected? Were there any surprises or parts that confused you?

TASK: CREATING A TIMELINE OF CINDERELLA

You could cut these up and ask pupils to arrange them in the correct order, or they could be used as captions for the storyboard task.



Ella's father teaches Ella all about the birds

Ella's father remarries and Ella gets a new Brother and Sister

Mother takes charge of the house and makes Ella act like a servant

Ella tricks Brother and Sister into cleaning the floors

Ella and the Prince meet

Ella tells Mother, Sister and Brother about the invitation to the ball

Mother tricks Ella and tries to keep her busy so that she can't go to the ball

Mother gets Brother and Sister to practice walking to impress the Prince

The birds help Ella so that she can go to the ball

The Prince meets Brother at the ball when he is disguised as a dog

Sister dances with Prince at the ball

Ella and the Prince meet in the gardens at the ball

The guests all search the palace for the mystery girl at the ball

The Prince visits everyone in the kingdom, to see if the boot will fit their foot

Mother has a wicked plan to get Sister's foot to fit in the boot

The birds warn the Prince that he's being tricked by Sister and Mother

The boot fits on Ella's foot

Everyone celebrates Ella and the Prince's wedding

Mother is the cleaner at the palace!

TASK: CREATING A STORYBOARD FOR CINDERELLA

Using the captions from the previous page, ask pupils to draw an image for each of the scenes they think are the most important/memorable from the show.

Drawing one image may result in more details or they may wish to show the order of events of the show and choose 6-8.





Cinderella: A Fairytale

TASK: DESIGN AND THEATRE REVIEW

Look at the Lyceum er for Cinderella – do you think you could design your own er for the show? What would you include? What colours or images would most want other people to see the show?

Critics publish their reviews of theatre shows to tell other people what to expect and so that they think about booking tickets to see it to. There is a template below to structure the writing of the review:

Show title:

Venue:

Performance date: (matinee / evening)

Summary of events: In 'Cinderella: A Fairytale' Ella is a young girl who loves birds. When her father remarries Ella meets Mother, Sister and Brother. At first they are but when Ella's father dies

One day, Ella meets and

At the ball

The Prince takes the shoe and tries to find the girl it fits. At first it doesn't work because but when he finds Ella

My favourite part of the show:

The character with the best costume was:

The part I was most surprised / excited / scared / of was:

I do / do not think people should go and watch this show because:

Overall, I would give 'Cinderella: A Fairytale'

★★★★★ stars



Q&A WITH FRANCIS O'CONNOR – DESIGNER OF CINDERELLA: A FAIRYTALE

What were your sources of inspiration when designing the show?

This time, I didn't look for the usual visual or location references. I was more interested in how to create a world – a kind of forest landscape – because so much of the story is about birds who inhabit that world and touch both Cinderella's and the Prince's hearts. I realised that with the everyday tools of Cinderella's world – buckets, mops, brushes – we could actually build a forest. So rather than researching, it became about imagination and transformation, using the materials of her life to create magic.

What do you think good design adds to storytelling?

Good design can liberate a story. When it's playful, beautiful and vivid, it releases the world of the text.

And of course, The Lyceum itself does half the work; you walk into that glorious auditorium and your spirits are already lifted. Hopefully what's on stage adds to that joy.

HOW COSTUME AND SETS ARE BROUGHT TO LIFE IN THE THEATRE.

This is an example of a set model box which will be created before the theatre set is built. Can you fill in the labels describing what you can see?

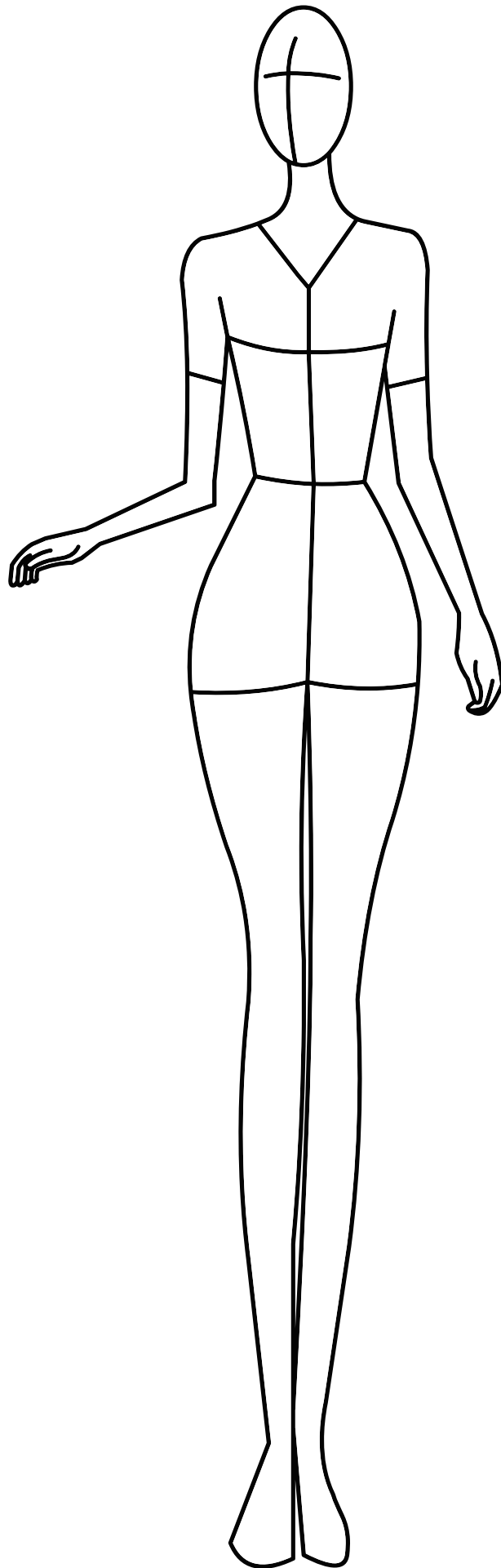


COSTUME DESIGN:

Seeing the original designs for the performance of 'Cinderella: A Fairytale' can you now design a costume for one of the characters in the show?



Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 0-13a





WARM-UP ACTIVITIES FOR CINDERELLA DRAMA LESSONS

Character stretches – this is a nice energiser to begin drama activities with and encourages pupils to explore the shapes they can make with their bodies from the beginning of the session.

Standing on our spots let's stretch up tall, curl down small, spread out wide, and give ourselves a big tight squeeze! After a couple of rounds, let's match these shapes to characters from Cinderella:

Stretch up tall – like the trees Ella climbs

Curl down small – like Mother is coming and you want to hide

Spread out wide – like you could get your hands around the whole palace

A tight squeeze – like you're hiding in a cupboard!



Clock strikes 12 – this can be a good way to establish a calm, neutral listening place throughout the lesson. Build a sound or a signal so that your pupils know it's time to get back onto the carpet/a piece of fabric/any space you've chosen.

Play some music and ask the pupils to pretend that they are dancing at the Prince's ball. The music will stop and the clock will strike 12. When that happens they have to make sure that they are back onto the carpet!



Magic eggs – in this version of 'Cinderella' the birds help Cinderella, rather than a Fairy Godmother.

An adult has a magic wand and they cast a spell over all of the pupils to turn them into magic eggs!

To become magic eggs, the pupils need to curl up really small and still on the ground.

(You might want to have a sound effect to use in this game for the magic) - each time the adult uses their magic wand, the children are transformed into different objects or animals (a teapot, a shoe, a broom, a frog, a mouse, a horse, etc.) but in between the children are 'sleeping magic eggs' - they need the magic to be woken up again.

This game can be played for as long/short a time as required – it tends to be that after a few rounds the pupils will really start to use their imagination, and then you may wish to count them down with 'last one...' and finish with them as magic eggs so that they have a moment of calm before moving on to the next task!



Master, servant – an ice-breaker of a warm-up as it requires eye contact, and the fast reactions required means that energy is built quickly in the room.

Split your group into two – there should be slightly more Masters than Servants (it helps if adults play Masters) - the servants sit on a chair in front of the masters. The masters have their hands behind their backs.

The objective of the game is for a Master to have a servant in the chair in front of them. To begin with, some masters are servant-less. In order to poach a servant they will wink at a servant. The servant tries to move from their seat to the one in front of their new master. They will only escape if this is done subtly! The current master can keep their servant if they manage to tap the servant on the shoulder before they get too far away.



Snowball scene – when a snowball runs down a hill collecting more snow it gets bigger and bigger – that's what we're trying to achieve with this scene created by the whole class. This is a mimed task so encourages pupils to look for clues that their peers are giving them and to work cooperatively.

One volunteer has an idea for a location (e.g. the library, supermarket, Santa's workshop, the palace!) and moves into the middle of the space to start miming some actions to suggest where they are (e.g. lifting weights at the gym or filling a trolley at the supermarket). As they feel ready to, other pupils join in – they can add to the scene by doing something different, or they may choose to start interacting with the people in the scene (e.g. a supermarket till).

At the end, choose a few people at random and ask 'Where are we?' - the hope is that we all have been acting out the same location! If not, ask the pupils to think about where the miscommunication came from.



Card status – you can use a deck of playing cards, or just pieces of paper with numbers on them – just adjust the instructions you give at the beginning of the task!

Ask your class to explain what is meant by status? What gives us status in the world (money, age, job, etc.) and what does that look like?

The Kings, Queens and Jacks are going to be the highest status group, then working your way down through the numbers down to 2 and Ace. Hand each pupil a secret card – ask them to look at it but not share it with anyone else.

Ask them to start moving around the room (silently to begin with) in a way that reflects their card. They can react to one another as they pass by.

Stop them moving. Explain that this time, when they start walking around, they are going to try and find similar statuses to themselves (this may have already been naturally happening) and that they should sit down in a space in the room when they think they have found all the people in their status group.

When everyone has done so, ask them to reveal their cards to see how close they are to being right.

When we think about Cinderella, what status level would we give these characters:

DAD
ELLA
MOTHER
BIRDS
SISTER
BROTHER
PRINCE
QUEEN

This would be a good time to briefly discuss what that status looks like for each of these characters when it comes to their voice and movement.





DRAMA ACTIVITIES

TASK 1

Read an extract from the script as a class.

I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a

SISTER	We can't wait for you to meet mother.
BROTHER	She always has the finest clothes.
SISTER	The best cuts of cloth.
BROTHER	The length just right.
SISTER	Everything's always -
SISTER &	
BROTHER	Just right.
BROTHER	We always walk.
SISTER	Never run.
BROTHER	We're always clean.
SISTER	Neat.
BROTHER	Tidy.
SISTER &	
BROTHER	And never out of place.
ELLA	What about when you play outside?
SISTER &	
BROTHER	We don't play outside.
BROTHER	We're only seen -
SISTER	And never heard.
BROTHER	We always speak properly.
SISTER	And practice our poems.
SISTER &	
BROTHER	'Four and twenty blackbirds'.
ELLA	I love the birds.
SISTER	'Baked'.
BROTHER	'In a pie'.
ELLA	Urgh...
SISTER	We always look our best.
BROTHER	Prim.
SISTER	Proper.
BROTHER &	
SISTER	And never out of place.
BROTHER	Prepped.
SISTER	Primed.
BROTHER &	
SISTER	And never out of place.
BROTHER	Pristine.
SISTER	Pretty.



How can we use **VOICE**, **FACIAL EXPRESSIONS**, and **MOVEMENT** to bring this scene to life? After you have read it through as a whole class, ask the pupils to read it through in groups of 3 (if numbers don't allow there can be a 'director' in the group, or rearrange the siblings characters as required).

They should pick a spot in the room where they imagine their audience to be, and should add some movement so that they can really bring the scene to life. Spotlight and praise good examples of pupils' experimenting with any element of the characters as the focus of this task is to bring the script to life in their own way! Celebrate the differences between the groups.



TASK 2

At the beginning of the play we see Ella's dad comforting Baby Ella, then playing with Toddler Ella, and looking for Ella after his wedding when she hides in the tree. The birds are also present in each of these scenes.

- Create a freeze frame for the beginning of the scene – when you share with the rest of the class can they work out what is happening and which characters are there?
- What is the most exciting or interesting part of the scene? Create a freeze frame for that as well. Then one to finish.
- Can you add some movement to connect your three freeze frames?



TASK 3

Have the character names printed on pieces of paper and put them in different corners of the room (CINDERELLA, MOTHER, SISTER/BROTHER and PRINCE)

I enjoy creating, choosing and accepting roles, using movement, expression and voice. EXA 1-12a

- To explore all of the characters as a whole class first, ask the pupils to move around the space as themselves. Then, listening out for the characters show how they would walk as C, M, S/B and P. Allow 20 seconds for them to experiment with how they move
- Sit pupils down in four groups and give each group a character (you could add in the birds, or Queen, or Dad if further characters are needed for numbers)
- Play some background music to help set the scene and ask each group to move around the room in character
- After each group has done so, ask the audience if they can guess which character that group had? (or wait until the end and ask for all four groups at once)
- Next: put pupils in groups of 4 and ask them to choose a character (maybe a different one that they haven't practiced) and to create a mime scene from Cinderella. Spotlight some examples of good work to share with the class



TASK 4

Props required: envelope, shoe, magic wand, clock and a box to keep them in.

I use drama to explore real and imaginary situations, helping me to understand my world. EXA 0-14a

Gather the pupils in front of you and explain that a mysterious parcel has arrived in the classroom. Take the items out one by one, asking pupils what they might be and think about who has sent the parcel.

TASK 5

Creating your own scenario for Cinderella – recreate the scene below but change the way that Sister and Brother are ordering Cinderella around, and change the way that Cinderella teases them back.

I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a

SCRUBBING THE FLOORS

(ELL4 wakes up and scrubs the floor with a brush. SISTER and BROTHER indicate which parts of the floor ELL4 hasn't scrubbed.

ELLA moves and scrubs accordingly.)

SISTER	Cinderella! Ah, ah, ah, you missed a bit. (Pointing.) There.
BROTHER	(Pointing.) Ah, ah, ah, you missed a bit.
SISTER	(Pointing.) Ah, ah, ah, you missed a bit.
BROTHER	(Pointing.) Ah, ah, ah -
ELLA	Let me guess - I missed a bit...?
BROTHER	Yes. (Pointing.) There.
SISTER	No, not there. (Pointing.) There.

(ELLA begins to pretend to enjoy scrubbing the floor, smiling, then laughing. SISTER and BROTHER notice.)

What?

ELLA	Nothing.
BROTHER	What is it?
ELLA	It's nothing.
SISTER	Tell us!

(ELLA stops scrubbing and turns to SISTER and BROTHER.)

ELLA	Didn't your mother tell you about the gold?
SISTER	Gold?!
BROTHER	What gold?!
ELLA (Whispering.)	Under the floorboards.
SISTER & BROTHER	Under the floorboards?!
ELLA	Shhhh. When I was young a group of travellers came by the house and asked my father to look after some gold for them. To keep it safe he buried it under the floorboards. And to make sure that only he could open it, he put a scrubbing code on the floor.
SISTER & BROTHER	A scrubbing code?
ELLA	Yes, a secret code for scrubbing. If the floor is scrubbed in the right places at the right time then the gold will be uncovered.

SISTER Where do we scrub?!

ELLA Oh no - you don't have to do it!

SISTER We want to.

ELLA Really?

SISTER Really.

& BROTHER I suppose if you help we can find it faster. Come on then, get your brushes.

ELLA

(SISTER and BROTHER retrieve their own scrubbing brushes and follow ELLA 's instructions.)

Right brother. (Pointing.) You there.

(BROTHER gets into position.)

Sister. (Pointing.) You there.

(SISTER gets into position.)

Brushes ready. Heads down. Arms out front. And, three, two, one. Scrub.

(ELLA, SISTER and BROTHER begin scrubbing.)

ELLA, SISTER
& BROTHER Brush, brush, brush We gotta uncover the code
Scrub scrub scrub
To get our hands on that gold



YOUR VERSION:

(ELLA wakes up and BROTHER and SISTER
.....)

SISTER: Cinderella!

BROTHER:

ELLA:

(ELLA begins to pretend to enjoy smiling, then laughing. SISTER
and BROTHER notice)

SISTER: What?

ELLA: Nothing

BROTHER: What is it?

ELLA: It's nothing.

SISTER: Tell us!

(ELLA stops and turns to face SISTER and BROTHER)

ELLA: Didn't you mother tell you about

(Now you finish the scene however you like!)



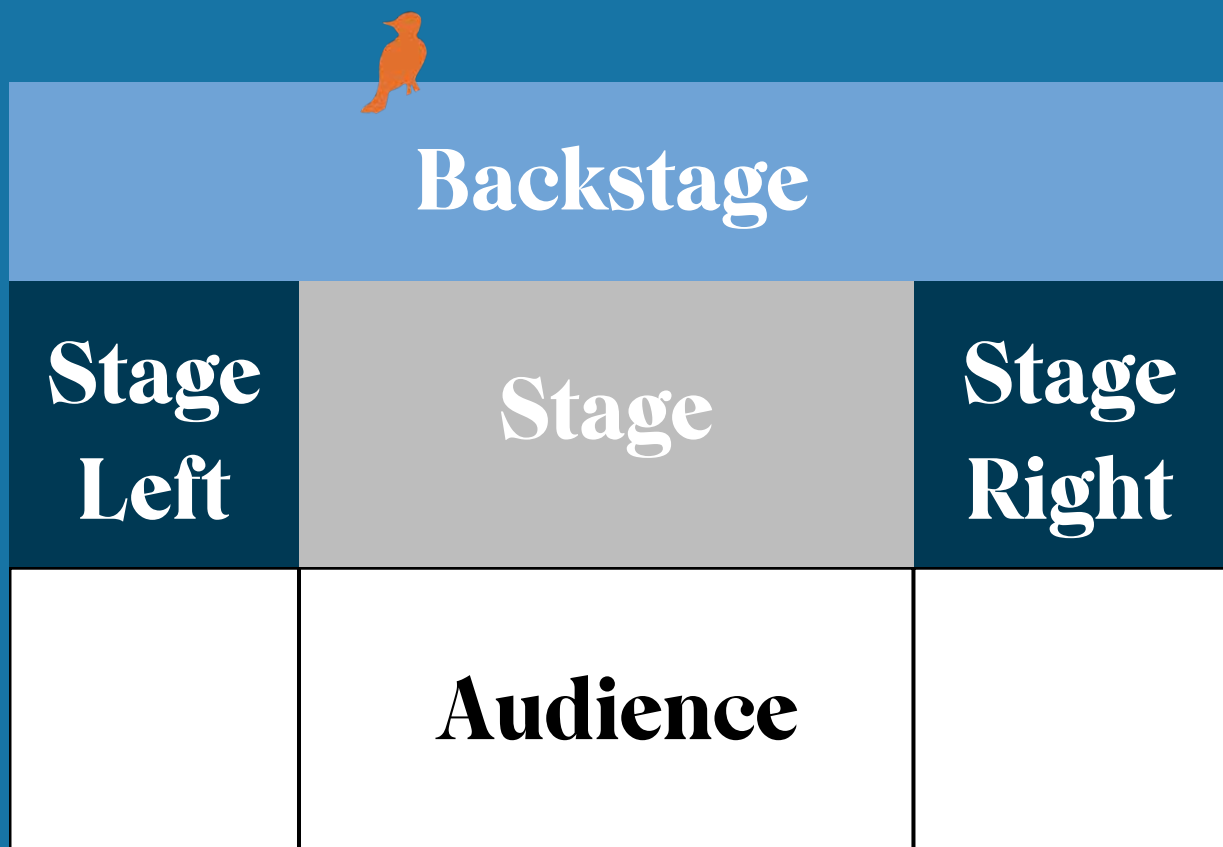
TASK 6

Playing with costume – this does require some resources to be gathered ahead of time such as fabric materials, dressing up items and perhaps paper and pens.

Gather your learners into small groups. Ask them to decide who is going to become a character – the rest of the group are going to be the 'Wardrobe' team. Explain that in the theatre the Wardrobe department are responsible for bringing the costume designs to life as well as maintaining, fixing or altering costumes to fit different actors or different performances.

Put a time limit up on the board and ask your Wardrobe team to transform the actor into a character from 'Cinderella: A Fairytale'.

When they're all finished, this is a great opportunity to use some theatre vocabulary. Ask the Wardrobe team to be **backstage**, the actors to wait in the **wings** before entering from either **Stage Right** or **Stage Left**.



TASK 7

Create a bird mask

Resources: a paper plate, string or elastic to go round your head, glue or tape, feathers and coloured paper to create the bird face. You can also use a paper cup to create a beak shape. Felt, paint, glitter and sequins all good options too!

Create a bird you already know or create an entirely new bird from your imagination.



Extension task: create a character profile for your bird

BIRD CHARACTER PROFILE
(Drawing of your bird:)
Name:
Species:
Characteristics:
Likes to eat:
Where does it build its nest?



LYCEUM EDUCATION PROGRAMME 2025/26

As part of our Creative Learning programme, we offer a range of opportunities for schools and teachers to engage with our work and season shows. Designed for Primary, Secondary and Higher levels, our workshops, tours and education packs support the Curriculum for Excellence and offer creative ways to support and enhance your existing curriculum.

A brief summary of our key offers are below, or you can find out more at <https://lyceum.org.uk/take-part/young-people/schools>

Workshops

Specifically designed to support Higher and Advanced Higher Drama studies, these workshops will give your pupils the opportunity to delve deeper into our productions. All workshops are delivered by one of our experienced facilitators and come with a Lyceum production resource pack.

- Development of Characters
- Design Concepts
- Collaboration and Dramatic Impact

We also offer custom-designed workshops for both Primary and Secondary classes on request. These aim to support studies across the curriculum and can cover anything from general performance skills to a more in-depth topic or subject you are studying. They can be designed on a one-off basis, or as a programme across several weeks.

Visit [our website](https://lyceum.org.uk/take-part/young-people/schools) to find out more.

Backstage tours

So much happens behind the scenes at the Lyceum and we'd love to give you special access! Our tours allow you to get up close to our work by exploring spaces not usually open to members of the public. Tours of the Theatre or our Production workshop at Roseburn can be arranged.

CLPL

Our CLPL sessions aim to support teachers and educators in using drama in the classroom by developing confidence and equipping them with a range of drama techniques so that this form of teaching and learning can be embedded within their day-to-day practice. CLPL sessions can be tailored to any learning area.



GET IN TOUCH

If you have questions about the production or how to use this pack, or would like to make an enquiry about booking a workshop or tour, get in touch with our Creative Learning Department at

learning@lyceum.org.uk

Lyceum Creative Learning Team

Creative Learning Officers: Katie Fraser & Jo Rush

Interim Director Creative Learning: Zinnie Harris

Producer: Connel Burnett

Senior Creative Learning Officer: Leila Price

Resource Written by Katie Fraser
Resource Designed by: Alice Pelan
Photography by: Mihaela Bodlovic & Stuart Armitt