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The Gallery

ABSTRACT

Set in a contemporary art gallery in downtown Toronto, this one-act play follows Hannah and Madigan, two childhood friends who reunite after years apart. Tensions escalate when it is revealed that Madigan is passing off Hannah's sculpture as her own. Madigan, in turn, justifies it as a necessary evil. Accusations fly and old resentments surface as the two women battle over authorship, ownership, integrity and betrayal. Who gets to be recognized as an artist, and who is erased? With the gallery opening imminently and the truth soon to unravel, The Gallery explores the blurred lines between inspiration and theft, the weight of ambition and the consequences of rewriting history.

KEYWORDS

authorship
theft
art world hierarchy
betrayal
tragedy
contemporary art

ARTIST STATEMENT

The Gallery was originally staged as part of the Elizabeth Boardmore One Act Play Festival. It was performed for a single night in the 337-seat Boardmore Theatre in Sydney, Nova Scotia, on 13 May 2025. With a minimal set design reminiscent of a chamber play, the production stripped away excesses, focusing entirely on the actors and their storytelling abilities. The cast, composed of three young actors in their twenties, brought to life a story of ambition, betrayal and artistic integrity before an audience of about 100 people.

My play is a modern one-act tragedy that draws from the structural traditions of Greek drama, particularly the Aristotelian unities of action (*Encyclopaedia Britannica* n.d.), place and time. Inspired by the classical ideal that a tragedy should unfold as a singular, concentrated event, in a single location, this play follows that exact structure with a runtime of about twenty minutes. The Aristotelian unities, which have been long debated and reinterpreted since their earliest formulations, can be seen as rigid as they enforce a

very specific structure (Phillips-Court 2010: 47). However, I enjoyed the challenges of working within these limitations. Here, every moment, action and word carries an immense weight. The play must unfold in real time, in a single location, with no subplots or scene changes to distract or diffuse tension. Each line of dialogue must drive the action forward, and every decision a character makes has immediate consequences. With nowhere else to turn, no time jumps, no shifts in space, the characters are trapped within the frame of the play, and so is the audience. This intensifies the emotional stakes and makes each moment feel inevitable and loaded with meaning. Within this play, there is no escape or diversion for these characters, only a relentless march towards the inevitable.

I wanted to challenge myself by writing a tragedy, as I had never attempted one before. In this piece, I was able to write an ending that offers a different type of catharsis. Unlike other genres, where resolution or redemption might soften the conflict, tragedy allowed me to leave both characters in a space of discomfort. In my earlier plays, the conflicts, while serious, ultimately lead to endings with personal growth or reconciliation. Resolution is often possible, and even painful experiences are framed as steps towards a hopeful future. In *The Gallery*, however, working within the tragic form allowed me to reject the idea of redemptive closure. There is no 'victor' at the end, only the heavy consequences of actions. That unresolved weight is something I could not have explored as fully outside of this genre.

My previous plays have been about actresses, essayists, software engineers and now sculptors. I am drawn to stories about people who create, both their art and their dilemmas.

THE GALLERY

INT: A GALLERY IN SOUTHERN ONTARIO – DAY

(MADIGAN, late twenties, paces the gallery floor. She is tall and dark haired, dressed in an understated chic way. She clenches and unclenches her hands, visibly nervous. There is a small sculpture raised on a pedestal. MADIGAN retrieves a rubber glove, puts it on, and gently adjusts the sculpture; this is an object of great importance. She places a protective sheet over the sculpture, obscuring it from view.)

(Enter HANNAH, late twenties, shorter than Madigan. She is holding a letter.)

HANNAH: Look at you, hiding things.
 MADIGAN: Hannah? Oh, my gosh, Hannah!
 (HANNAH warmly embraces MADIGAN).
 HANNAH: Maddy, I'm so happy to see you!
 MADIGAN: How are you? How long has it been? Ten years?
 HANNAH: Eleven years! We graduated in 2014.
 MADIGAN: I guess that makes sense. How are you? How are you doing?
 HANNAH: I'm good! I'm doing well. I'm in the city for the weekend, and when I saw you were doing a show I just had to come!
 MADIGAN: A group show, not my show.
 HANNAH: That's not nothing. How about yourself? How are you doing?

1. MADIGAN: I'm doing good.
2. HANNAH: (*It comes out*) You're doing *well*.
3. MADIGAN: Alright, I'm doing *well*. Well, actually, I'm not doing well.
4. How are your folks?
5. HANNAH: They still ask about you.
6. MADIGAN: Do they, now?
7. HANNAH: (*Impersonating her mother*) 'If only you'd taken art more seriously. You could've been like Madigan! Big, fancy, hipper-than-thou artist, living it up in Toronto!'
- 8.
- 9.
10. MADIGAN: Oh, my. Well. How was your flight?
11. HANNAH: I took the train. It was fine, but I have terrible luck when it comes to selecting seats. I was facing backwards the whole ride –
- 12.
- 13.
14. MADIGAN: – Oh, jeez.
15. HANNAH: So I'm a little nauseous now.
16. MADIGAN: Right, right.
17. HANNAH: But I'm glad to be living large in the big city, even for a few days.
- 18.
19. MADIGAN: So, why are you in town?
20. HANNAH: It's just a job interview. Another of my countless, fruitless job interviews. (*Suddenly*) I'm boring. This is boring. Tell me about you!
- 21.
- 22.
23. MADIGAN: Oh well, same old, same old.
24. HANNAH: Clearly not. Hey, when are they giving you your Genius Grant?
- 25.
26. MADIGAN: Well, I don't know about –
27. HANNAH: – This show is a pretty big deal! And your work is the featured piece?
- 28.
29. MADIGAN: Did I say that?
30. HANNAH: I believe you did.
31. MADIGAN: There is a piece featured in the show with my name on it.
- 32.
33. HANNAH: Madigan, you're too modest. That's the most amazing thing I've ever heard! That's incredible!
- 34.
35. MADIGAN: And by 'incredible', you mean 'impressive' and not literally 'in-credible'?
- 36.
37. HANNAH: Alright, little Miss Pdeandtic, it's 'impressive'. It's very impressive.
- 38.
39. (*HANNAH absentmindedly plays with the letter, MADIGAN notices.*)
40. MADIGAN: Whatcha got there, a cheque? Lucky you.
41. HANNAH: It's nothing. You know, it's funny that I bumped into you, because I feel like I've been running into a lot of people we went to high school with.
- 42.
- 43.
44. MADIGAN: Is that so?
45. HANNAH: You'll never guess who I ran into just, like, an hour ago at Union Station: Reed Thompson.
- 46.
47. MADIGAN: Reed! I didn't realize he was in the city. Maybe I should give him a call. You know, we went to prom together.
- 48.
49. HANNAH: Did you?
50. MADIGAN: Oh, yeah. Wow. That's so funny. That feels like yesterday.
51. HANNAH: Are you sure? Because I think I went to prom with Reed Thompson.
- 52.

MADIGAN: No, couldn't have been. Maybe you're misremembering, maybe you went to another dance together. 1.

HANNAH: Right, right. No, I just remember because my dress was red, and there was a whole thing because he couldn't find his red tie the day of, and he wanted to match with me! 2.

MADIGAN: Funny how we misremember things. You wore a red dress? 3.

HANNAH: Yeah. You know, it's funny, I'm almost thirty now, but I still slow down when I drive by the dress stores to look in the windows. 4.

MADIGAN: Ugh, they're so gaudy these days. 5.

HANNAH: I'll look in the window and I'll think, 'There's the dress I should've worn instead! If only I could go back, I'd change everything'. 6.

MADIGAN: Are you still sculpting? Or doing art? 7.

HANNAH: Now and then, not as much as I used to. I was pretty good, wasn't I? 8.

MADIGAN: You really were. Hey, there's a café downstairs, why don't we head down there and get some – 9.

(MADIGAN's phone audibly vibrates in her pocket.) 10.

MADIGAN: I'm sorry, I have to answer this. 11.

(MADIGAN retrieves her phone, she types a quick message.) 12.

MADIGAN: It's the movers, they want to know when I'll be around. You go on ahead, I'll meet you downstairs. 13.

HANNAH: Movers, like the people who move the art? 14.

MADIGAN: No, like moving movers. I have to move some things out of the house. 15.

HANNAH: You and your partner are looking to get a new place? 16.

MADIGAN: (Clarifying) I'm looking for a new place. My partner ... former partner and I ... (Trailing off, uneasy) 17.

HANNAH: I'm so sorry. 18.

MADIGAN: Yeah, it's tough. It happens. We had a nice house too. We lived in The Annex. Where are you, these days? 19.

HANNAH: I'm in Oshawa. 20.

MADIGAN: (It comes out) Oh, gross. (Realizing her rudeness) I'm sorry. 21.

HANNAH: Yeah, well, y'know. I'm sorry to hear about your ... y'know. You have your career! 22.

MADIGAN: I do, I do. 23.

HANNAH: And what a great career you have. Any kids? 24.

MADIGAN: No. 25.

HANNAH: Well, that's one thing you won't have to worry about. 26.

MADIGAN: We don't know who's going to get the cat. It's technically his cat, Matthew. But he likes me better. The problem is I'm allergic. 27.

HANNAH: So, it's his cat, but you made it your cat. 28.

MADIGAN: I guess so. 29.

HANNAH: You stole his cat. 30.

MADIGAN: Excuse me? 31.

HANNAH: Don't mind me, I get out of sorts after travelling. 32.

MADIGAN: I think the separation is getting to Matthew. He's stressed. He doesn't eat as much. He paces around. He's been knocking over things lately. 33.

HANNAH: That's terrible. 34.

1. MADIGAN: He knocked over my favourite vase the other day. He didn't
 2. mean to, obviously. But I nearly sliced my hand open clean-
 3. ing it up.
4. HANNAH: I'm so sorry he's lashing out. I get it though, you spend
 5. years married to someone –
6. MADIGAN: – No, sorry. Matthew is the cat. My husband's name is
 7. Lucas.
8. HANNAH: Oh, I see. Matthew is the cat. Cat-thew. That's how I'll
 9. remember.
10. MADIGAN: Matthew is the cat that knocks things over, Lucas is the
 11. husband that compulsively flips the light switch. It's all the
 12. more uncomfortable because Lucas is the curator of this
 13. gallery.
14. HANNAH: Oh, that's rough. It's hard to separate your personal and
 15. professional life like that. It was nice of him to include your
 16. piece in the show.
17. MADIGAN: A few people aren't happy about that. Why don't we head
 18. downstairs, talk more about what's up with you? What's
 19. that job interview that you have? What are you interview-
 20. ing for?
21. HANNAH: (*Thinking on the fly*) It's a position at a bank. I don't know
 22. why it had to be done in person.
23. MADIGAN: A bank? What are you applying for?
24. HANNAH: It's a bank position dealing with transactions? I suppose I
 25. didn't read the job listing closely enough.
26. MADIGAN: A banker. I thought you went to art school?
27. HANNAH: No, it didn't work out, remember? That was so long ago, I
 28. wouldn't expect you to remember. Which piece is yours?
29. MADIGAN: I don't ... I don't think it's on display yet.
30. HANNAH: I certainly hope it is, the show starts in, what, an hour?
 31. Which one is yours?
32. MADIGAN: (*Gesturing elsewhere*) Probably tucked away in a corner,
 33. somewhere.
34. (*HANNAH notices the covered sculpture, points, and walks towards it.*)
35. HANNAH: (*Re: the covered sculpture*) Is it this one?
36. MADIGAN: No, no! I don't even think that's a ... that must be an exhibit
 37. they're moving out of here. Best not to touch anything. It's
 38. covered for a reason!
39. (*HANNAH takes the sheet off of the pedestal, revealing the sculpture.*)
40. HANNAH: That's mine.
41. MADIGAN: What are you talking about?
42. (*HANNAH picks up the sculpture, examining it in her hands.*)
43. MADIGAN: Put that down!
44. HANNAH: Can I not look at my own work? Can I not admire my
 45. own sculpture? I'm glad my art is getting the recognition it
 46. deserves, I wish it were under different circumstances!
47. MADIGAN: Hannah, are you okay? You said it yourself, you get out of
 48. sorts after travelling.
49. HANNAH: You stop that! That's not going to work on me. We both
 50. know damn well that this is my piece, the sculpture I used
 51. to apply to OCAD!
52. MADIGAN: Maybe there are some superficial similarities, but –

HANNAH:	– Madigan, this is mine.	1.
MADIGAN:	<i>(Beat)</i> There’s no way you can prove that.	2.
HANNAH:	You little ...	3.
MADIGAN:	You gave up ownership of that piece years ago when you gave it to me! You have no claim to it! <i>(Beat)</i> I was in a bad place. The well dried up, I don’t know. I hated everything I made. My career wasn’t going where I wanted it to, I was stuck in place. I was in a rut, and I couldn’t think of anything new, so I just took what I already had –	4. 5. 6. 7. 8.
HANNAH:	– What <i>you</i> already had?	9.
MADIGAN:	I misspoke, I misspoke. <i>(Flattering)</i> This piece – <i>your</i> piece – meant so much to me. You know, I think of you as the Braque to my Picasso.	10. 11. 12. 13.
HANNAH:	<i>(Flat)</i> I think you’re scum, and I’m glad you’re getting divorced.	14. 15.
MADIGAN:	What do you want? Money?	16.
HANNAH:	No.	17.
MADIGAN:	Don’t be coy, don’t screw me over like this. Just tell me what you want.	18. 19.
HANNAH:	You think you’re the one being screwed over in this? How did this get accepted into the show? The initials on the base of the piece are mine.	20. 21. 22.
	<i>(HANNAH examines the base of the sculpture.)</i>	23.
HANNAH:	You buffed out my initials! And you did a terrible job of it! You’ve completely ruined the integrity of the sculpture –	24. 25.
MADIGAN:	– Okay, stop worrying about the minor details. How did you know? Have you been stalking me, or something? There aren’t any photos or descriptions of the piece anywhere. It’s being unveiled today.	26. 27. 28. 29.
	<i>(HANNAH produces the letter from her pocket.)</i>	30.
HANNAH:	<i>(Reading)</i> ‘Hannah, I understand that years ago you were good friends with a certain Madigan Burke’.	31. 32.
MADIGAN:	What is this?	33.
HANNAH:	<i>(Continuing, quoting)</i> ‘You may recall that following your rejection from the Ontario College of Art & Design, you gifted Madigan a clay sculpture you submitted in your portfolio. I find it is my duty to protect your, Madigan’s, and the gallery’s public image’. <i>(Looks to Madigan)</i> How considerate! <i>(Continues)</i> ‘I feel it is my obligation to inform you that Madigan has taken your sculpture, originally titled <i>Give</i> , and has been so aptly renamed <i>Take</i> , and is passing it off as her own’.	34. 35. 36. 37. 38. 39. 40. 41. 42.
MADIGAN:	Let me see this, who wrote this?	43.
HANNAH:	I don’t know. It came in the mail yesterday without a return address. There’s some nonsense at the end about how you’re intending to sell it, too!	44. 45. 46.
MADIGAN:	This is the gallery’s letterhead. Lucas wrote this. He’s the only person who could’ve known.	47. 48.
HANNAH:	How much, Madigan? How much were you going to sell my work for?	49. 50.
MADIGAN:	Why would he do this? Why would he embarrass me like this? Why not confront me directly? He’s already	51. 52.

1. screwing me over, taking half my assets, half my belongings,
 2. half of my life! I'm giving him the house, for
 3. Christ's sake! In this economy, I am a saint for that!
 4. And, and now... oh that little rat! He wrote this to get
 5. a rise out of you, because he knew you'd storm in here
 6. and cause a big fuss –
 7. HANNAH: – I think I've been mostly level-headed ...
 8. MADIGAN: – Because he wanted to embarrass me! And he wanted
 9. someone else to do it, so it wouldn't reflect badly on him or
 10. the gallery!
 11. HANNAH: You really think you're the victim in this?
 12. MADIGAN: (*Somewhere else*) He's not well. He's in a bad way. He has
 13. been for the past year. He doesn't ... he hasn't left the
 14. house in months. And he draws all the blinds because he's
 15. convinced the sun is going to blind him! He can't work
 16. asynchronously, they won't let him work from home. He's
 17. an art curator, of course they won't let him work from
 18. home! He's not well. He's just not well. He promised me he
 19. would look after me, look after my career, and he can't even
 20. leave the house! (*Beat*) What do you want? I can give you
 21. money.
 22. HANNAH: I don't want your money.
 23. MADIGAN: I can give you partial credit.
 24. HANNAH: Partial credit?
 25. MADIGAN: I can thank you by name during my opening remarks. We'll
 26. display the piece for a few months, and then I promise you
 27. it will be tucked away in an archive where it will never be
 28. seen again if that is what you want.
 29. HANNAH: It won't because you won't turn a profit if you tuck it away.
 30. (*HANNAH inspects the description plaque next to the pedestal.*)
 31. HANNAH: (*Reading*) 'Madigan Burke, born Mississauga, Ontario, 1996'.
 32. We're from Ajax.
 33. MADIGAN: It sounds better if I say I'm from Mississauga. That doesn't
 34. matter.
 35. HANNAH: (*Continuing*) 'Take, 2025. Artist Madigan Burke explores
 36. the complexities of identity, friendship, and the pursuit of
 37. authenticity. Drawing from her juvenilia, its hand-molded
 38. surface reflects the raw and imperfect nature of selfhood
 39. and our relationships with others. The odd shape of the
 40. body, combined with the jagged edges and smooth contours
 41. make the sculpture unsettling but perfectly balanced'. No,
 42. no, no! That's not what this is about at all, it was supposed
 43. to be about heartbreak and betrayal and the fear of rejection –
 44. MADIGAN: – It's what the piece meant to me. I thought it was about
 45. us, I thought that's why you gave it to me. Why are you so
 46. upset, anyway? This is our work on display for thousands to
 47. see! Our work is going to get so much exposure, countless
 48. eyes admiring our art, inspiring thousands, and you're huffy
 49. because your name isn't on it? You know what that hunk of
 50. clay was before it was here? It was a paperweight sitting on
 51. my desk for the past ten years!
 52.

HANNAH: You know, when I was rejected from OCAD, I wasn't given 1.
a formal rejection letter, or email, or phone call. Just radio 2.
silence from the school. I sat beside the phone for the entire 3.
summer, waiting for the school to call and say, 'We made 4.
a mistake! A terrible mistake! You actually got in!' And I 5.
waited. Weeks and weeks of silence until it finally hit me: 6.
No one was coming for me. And then you got in. And I was 7.
so happy for you. I was never jealous. I just wanted to go 8.
with you. 9.

MADIGAN: You were never jealous of me? Really? Not even a little bit? 10.
You storm in here like you own the place, then insist that 11.
you're actually very cool about the whole situation? What 12.
do you even want? 13.

HANNAH: (*Unsure*) I want ... I want – 14.

MADIGAN: –You want pity! That's what it is! Instead of picking up the 15.
phone and calling the school, you intentionally made your- 16.
self small so everyone would feel bad for you, because pity 17.
is the only currency you really care about. 18.

HANNAH: Did I make myself small when I came here today? 19.

VALERIE: (*From offstage*) Madigan? Madigan? 20.
(*Enter VALERIE, mid-thirties, another artist. She is tall, dark haired, and*
looks superficially similar to Madigan.) 21.
22.

VALERIE: There you are. (*To HANNAH, condescending*) Hi there, 23.
how are you? Visiting from out of town? That's wonderful. 24.
(*To MADIGAN, regular*) Do you know if Lucas will be join- 25.
ing us today? 26.

MADIGAN: Sorry, Val, he's feeling under the weather. 27.

VALERIE: 'Valerie' when we're in public, please. And I'm so sorry to 28.
hear that. It's a shame that he's cooped up inside on such 29.
a nice, sunny day. So, the receptionist informed me the 30.
caterers are running a bit late, is this going to affect our 31.
opening? 32.

MADIGAN: I can't imagine it will, it's just champagne and finger food. If 33.
there's a bit of a delay, it's not the end of the world. 34.

VALERIE: So, as for the actual space, it's a bit ... it could be more 35.
organized. 36.

MADIGAN: Yeah, I don't know what to tell you. Did you talk to ... I 37.
guess Lucas isn't here, so we can't talk to him. Maybe check 38.
in with Jeff at the front desk, ask if he knows anything? 39.

VALERIE: I'm just very particular about where my paintings are going 40.
to be displayed. I want the lighting to be just right. 41.

MADIGAN: Of course, but the show starts in 30 minutes. The painting 42.
is where it is, it's too late to change anything. 43.

VALERIE: Oh dear. Well, I hope the rest of the show is running 44.
smoothly. I know these things can get a little chaotic. 45.

MADIGAN: Yeah, these things can get a little messy. 46.

VALERIE: Lucas is just, you know. I'm just saying, if I were in charge, 47.
things would be run differently. 48.

MADIGAN: You should think about that. Why not take the next step 49.
up? I mean, you're practically running the place already. 50.

VALERIE: Really? I mean, I've thought about it but – 51.
52.

1. MADIGAN: – I don't think Lucas is someone you have to worry about.
 2. VALERIE: Well, there's an idea. You have a piece in this show, don't
 3. you?
 4. (*Suddenly, HANNAH pushes the sculpture off of its pedestal, causing it to*
 5. *break with a loud crash. VALERIE screams.*)
 6. MADIGAN: No, unfortunately, I don't have a piece for this show.
 7. VALERIE: Oh my God! That sculpture was going to sell for fifty thou-
 8. sand dollars! We need to ... what is wrong with ... we need
 9. to call security!
 10. MADIGAN: (*To HANNAH*) What are you thinking?
 11. (*HANNAH bends down and starts retrieving the broken shards off of the*
 12. *floor, shoving them into her pockets.*)
 13. MADIGAN: Put it down, put those down!
 14. (*MADIGAN goes to grab the shards, cutting her hand in the process. She*
 15. *clenches and unclenches her hand as she did before.*)
 16. HANNAH: It's a paperweight, Madigan! Nothing more!
 17. VALERIE: Do you know this woman?
 18. MADIGAN: She's just some crazy woman off the street. Valerie, call
 19. security.
 20. (*VALERIE takes out her phone and calls security.*)
 21. MADIGAN: (*Scolding a child*) Put the pieces down. Hannah, put the
 22. pieces down. I'm going to tell you what's going to happen.
 23. Valerie, that nice lady Valerie, is going to walk you down-
 24. stairs to security. You're going to wait for the police to show
 25. up, and they're going to arrest you, okay? And if they find
 26. those shards on your person when they arrest you, they'll
 27. think it's a weapon. And that won't be good for you. Do
 28. you understand?
 29. (*HANNAH rises slowly. She puts the shards on the floor.*)
 30. MADIGAN: Valerie, can you walk her to security? She's in distress, she's
 31. not well.
 32. (*VALERIE escorts HANNAH offstage. Exit HANNAH and VALERIE.*)
 33. (*MADIGAN, now alone, hands still bleeding, takes the broken shards from*
 34. *the floor and places them back on the pedestal. It looks nothing like it did*
 35. *before. The sculpture is ruined. She gently adjusts the broken shards, still*
 36. *cutting herself on the sharp edges.*)
 37. (*LIGHTS OUT*)
 38. (*END*)

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This article was researched and written to the standards of Intellect's Ethical Guidelines: <https://www.intellectbooks.com/ethical-guidelines>. No approvals or subject consent were required.

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