



SPOTLIGHT

on your
National Theatre of Scotland

A Quarterly Update
For Donors and Supporters
November 2022



WELCOME

Hello again, dear donors and supporters, and welcome to the second edition of Spotlight, our quarterly look behind the scenes at National Theatre of Scotland, giving you some insights into the wide variety of activity your support helps us to create.

That first edition, looking forward to the Edinburgh Festivals, already feels like such a long time ago! We've been extremely busy since then, reaching audiences across the country and online with some incredible projects and productions.

And we're already looking forward to 2023...



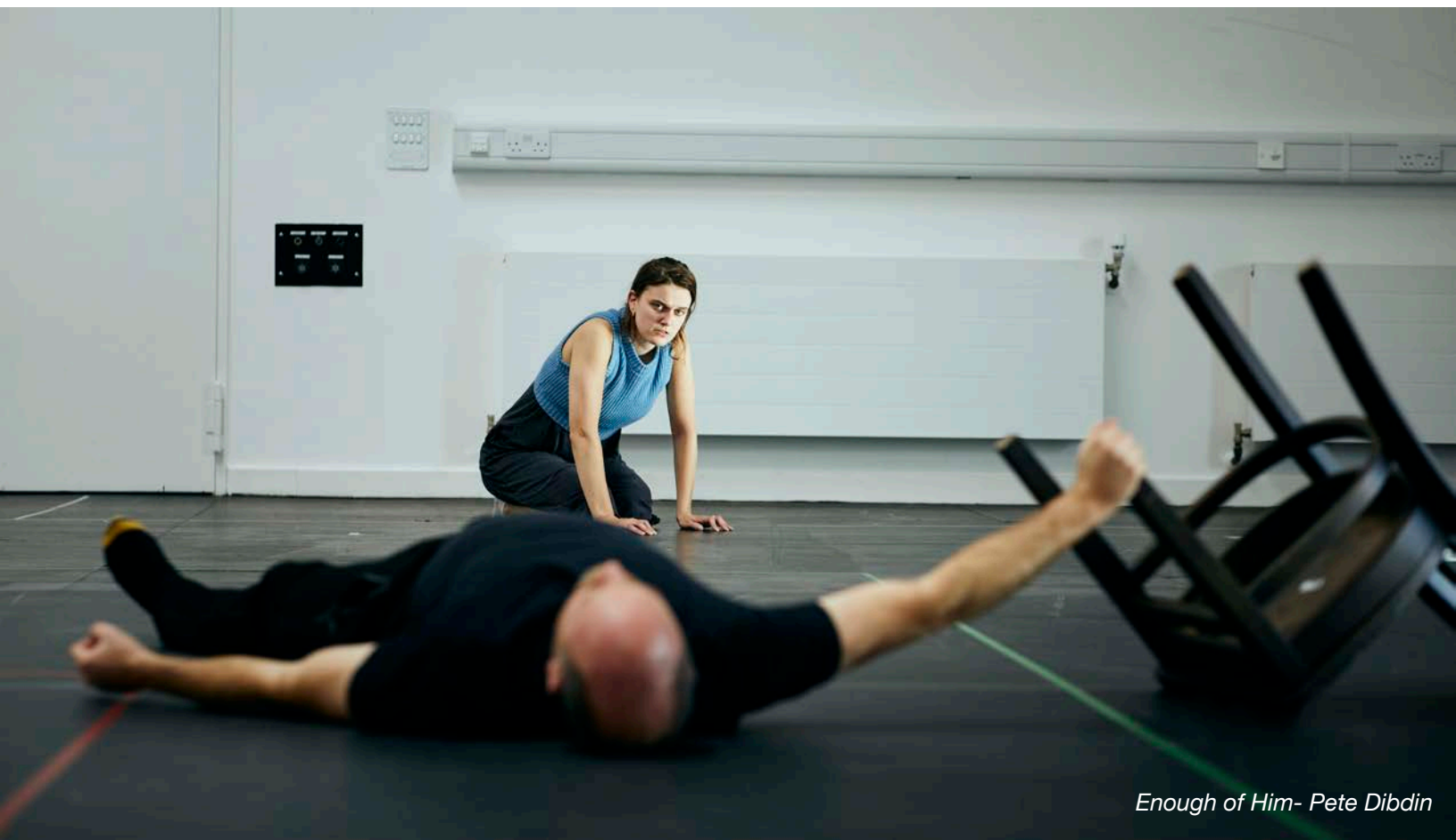
Have you managed to see *Enough of Him* yet? The show opened at the wonderful Pitlochry Festival Theatre in October and has since toured to CatStrand in New Galloway and Platform in Easterhouse. Next up is Cumbernauld Theatre at the lovely Lanternhouse performing arts centre, before visits to Brunton Theatre in Musselburgh and finally Perth Theatre.

As you know, we love collaborating with like-minded organisations so we're delighted to be working with Pitlochry Festival Theatre as co-producers on *Enough of Him*. There's a real sense of drive and ambition there at the moment, with Elizabeth, Kris and their team pushing things forward in new directions with such positive energy.

Both organisations are proud to be presenting a story of such critical importance and to be working with such incredible artists as writer May Sumbwanyambe and director Orla O'Loughlin.

A couple of years ago, we asked May if he had to choose one black Scottish history to write a play about, what it would be. He decided on the story of Joseph Knight, an enslaved African man, purchased in Jamaica by Scottish plantation owner Sir John Wedderburn and brought to Perthshire as a "favoured" slave to serve in Wedderburn's mansion. Knight is aware of his status yet harbours a deep yearning for freedom. After falling in love with a young Scottish servant, Joseph decides he will endure bondage no longer. May, Orla and the company have created an incredibly compelling and intimate domestic drama that picks at the power dynamics of the enslaved and the free, master and servant, husband and wife.

Enough of Him is touring until 19 November. If time allows, I urge you to see it!



Enough of Him- Pete Dibdin



Enough of Him- Sally Jubb

READ SOME OF THE FABULOUS REVIEWS HERE:

[The Daily Telegraph](#) ★★★★★

"Enough of Him is a work of searing theatrical imagination and undeniable humanism. It marks a high point in Scottish historical playwriting."

Mark Brown

[Corr Blimey](#) ★★★★★

"A champion production with sterling performance and nuanced, intelligent construction."

Dominic Corr

[Braw Theatre](#) ★★★★★

"It's testament to the work of the National Theatre of Scotland that these stories are staged... Few mediums are as engaging – or as impactful – as this vital production."

Fraser MacDonald

[Broadway World](#) ★★★★★

"Sumbwanyambe's writing is crucial and uncomfortable. The four actors give an incredible performance, making Enough of Him a must-see."

Natalie O'Donoghue



James IV- Mihaela Bodlovic

We're thrilled to have been part of another production putting untold black Scottish history on stage. Presented by Raw Material and Capital Theatres in association with National Theatre of Scotland, *James IV: Queen of the Fight* has been touring some of the biggest venues across the country, finishing at the Macrobert Arts Centre in Stirling on 12 November.

As the name suggests, this is the latest instalment in Rona Munro's incredible cycle of Scottish history plays, following on from the epic trilogy of *James Plays* first produced in 2014. Some of you might have signed up for the marathon "box-set" trilogy-in-a-day experience at the Festival Theatre back then? Director Laurie Sansom and a good number of previous cast members are back for *James IV*, telling the story of Scotland's Royal Court in 1504, seen fresh through the eyes of two Moorish attendants from southern Spain attempting to navigate the complex relationships and politics at play in a strange new country they must call home.

Like *Enough of Him*, *James IV* presents a story from the past but speaks to the present, asking thorny questions about Scotland's past and future, and how we imagine our country then and now.

Our hard-working Creative Engagement department have been delivering a huge amount of work since the last Spotlight, and the past few months have seen us working closely with schools across a number of initiatives. It energises and inspires us to know that, like us, drama teachers across the country believe in the power and the positive impact of theatre for young people.

Like us, they're working hard to ensure that theatre remains relevant to the next generation of artists and audiences. We were lucky enough to welcome 75 superhero drama teachers to Rockvilla for the first ever NTS Drama Teachers Conference back in September.



Two pioneering projects are still available for digital streaming at home. If you haven't done so already, make sure you see [The Strange Case of Dr Jekyll and Mr Hyde](#), filmed live at Leith Theatre in January this year, and featuring an extraordinary ensemble of Scottish stage and screen talent. (available to stream until Monday 7 November)

Also available to stream(until Friday 4 November) at home - marking National Care Leavers' Week UK 2022 and Care Experienced Week 2022 in Scotland – is [Holding/Holding On](#), a filmed reading of Nicola McCartney's script and panel discussion exploring Scotland's care system. This piece, performed at the Scottish Parliament back in August, represents an essential strand of our remit as an active participant in and instigator of national conversations around the critical issues facing our society.

October also saw us welcome new National Theatre of Scotland Chair of the Board, the hugely experienced Jane Spiers. I had the chance to sit down for a chat with Jane the day after her first Board meeting – you can see the video of that conversation later in this edition.

Right now we're putting the finishing touches to our 2023 programme, which we'll be announcing in full later this month – you'll be hearing from us in due course with all the news but suffice to say it's shaping up to be a cracker. Already announced as part of that programme is *Kidnapped*, a riotous, musical rom-com retelling of Robert Louis Stevenson's swashbuckling adventure novella, adapted for the stage by the brilliant Isobel McArthur and Michael John McCarthy. Isobel sent us a suitably seasidey video intro to the show a few weeks ago in her own inimitable style – check it out below.

We hope you enjoy this second issue of Spotlight. If there's anything you'd like to hear about in future, drop us a line and let us know what might be of interest. As a charity and fundraising organisation we are hugely grateful for your support.

Thank you for sharing this exciting journey as we move forward – we love having you with us.

With warmest wishes,

Jackie

Artistic Director and Chief Executive

INTRODUCTION TO KIDNAPPED: [CLICK HERE](#)



Isobel McArthur and MJ McCarthy – James Chapelard



Enough of Him - Sally Jubb



Enough of Him - Sally Jubb

CREATIVE INSIGHTS

A day for drama teachers.

Collaboration with Scotland's education sector will always be a strategic priority for NTS. We engage with universities, schools, teachers, young people and children in a wide range of ways.

In September we hosted the first ever National Theatre of Scotland Drama Teachers Conference at our Rockvilla headquarters in Glasgow. 75 teachers from 17 different local authorities across Scotland gathered for a day-long programme of learning, workshops, discussion and networking, hosted by our Creative Engagement team and spread across all four rehearsal rooms and technical stores.

There were creative and technical sessions, a panel Q&A, and, because it was a Friday and they'd all been very good, and they are teachers after all, there was a glass of wine to round off the day.

Workshop leaders and panel speakers included:

- Barrowland Ballet
- Hannah Lavery (playwright, director, poet, Edinburgh Makar and Associate Artist at National Theatre of Scotland)
- Kieran Hurley (playwright – *The Enemy*, *Beats*, *Mouthpiece*)
- Finn Den Hertog (director – *The Enemy* and Associate Director at National Theatre of Scotland)
- Jemima Levick (Artistic Director of Play, Pie and a Pint)
- Industry experts in technical production
- Uma Nada-Rajah (playwright – *Exodus*)
- Debbie Hannan (director – *Exodus* and Associate Director at National Theatre of Scotland)



The professional artists loved being part of the day, many of them sharing the names of inspirational Drama and English teachers who'd been part of their decision to pursue a life in theatre. And the feedback from the teachers wasn't bad either:

Absolutely amazing! Completely inspired, engaged, excited by the ideas brewing from all the stimulation. Real practical advice and practices that can be used instantly and developed in a creative and exciting way.

All sessions were so different and really interesting. Loved being able to go outside comfort zone. All of it was relevant. I just wanted more time – maybe we need to have whole faculties in order to take everything

I will be using this in my classes. I learned about an approach to directing I never thought about before. Such a brilliant day! Please do again!!

*Practical movement was fantastic.
Facilities very impressive.
Opportunity to meet other teachers was really useful.
Really inspired by the whole day.*

Watch this space for Teachers Conference 2023...



JOURNEY TO A DREAM JOB

Also welcomed into Rockvillage for a day of inspiration over the past month or so have been 120 S3-S6 pupils from 7 different high schools across Scotland, for our Journey to a Dream Job programme, designed to encourage and inform young people about the career opportunities that exist within the creative industries, and the many different routes into those jobs. Their visit to National Theatre of Scotland includes a guided tour of the different departments of Rockvillage, a practical workshop and a series of presentations given by NTS staff telling their story - including the many ups and downs - of their journey to a dream job.

National Theatre of Scotland Education and Communities Manager Gillian Gourlay:

"This kind of programme is even more important than it was pre pandemic, as we are receiving alarming evidence of young people, especially young females aged 12-15, with severe lack of self-confidence, self-worth, and ability to not only communicate with their peers but with teachers, parents and adults in general. Many arts organisations have seen a drop in young people attending their activities and these are young people who pre-pandemic were more than happy to be part of such activity, so imagine the impact on those who already suffered with low self-esteem and low confidence esteem before the last two years."



Journey to a Dream Career - Gillian Gourlay



Teachers Day - Julie Howden

THE PORTAL

So far, 357 Drama and English teachers across Scotland have signed up for The Portal, the National Theatre of Scotland's free online resource for the education and youth theatre sector, offering high quality video recordings of National Theatre of Scotland productions and a range of accompanying support materials. Titles currently available include *Lament for Sheku Bayoh*, *The Enemy*, *Exodus*, *Medea* and *James IV: Queen of the Fight*. Your support means we can keep building this incredible bank of resources and continue to make them available free of charge.



LIKE FLYING RETURNS

Bellahouston Academy and Ardrossan Academy were the latest two schools to take part in *Like Flying*, an uplifting (!) three-week project, teaching secondary school pupils to fly, through a programme of aerial arts, drama and technical workshops, before they create and perform their own production across the school building for an audience of peers, teachers, family and general public.

The next instalment of *Like Flying* will take place in early 2023, when we visit two more schools...



Like Flying - Tim Morozzo

MEET SOME OF THE PARTICIPANTS FROM LIKE FLYING [HERE](#)



Like Flying - Tim Morozzo



Like Flying - Tim Morozzo



Like Flying - Tim Morozzo

NIC GREEN AWARDED PHD OPPORTUNITY!

Like Flying lead artist Nic Green has been awarded the Arts & Humanities Research Council (AHRC) Collaborative Doctoral Award studentship researching 'Theatre Without Walls: Rethinking Engagement, Participation and Social Impact in (Post) Pandemic Scottish Theatre'.

This doctoral project aims to assess the National Theatre of Scotland's commitment to dismantling barriers to creative participation, equity and justice – to being a 'theatre without walls' – during and for (post)pandemic times. Seeking to enhance engagement processes and practices, the project asks: 'How can artist-led co-creation, participation and social impact be theorised anew within the remit of a national organisation after the pandemic?'

The project is hosted by the National Theatre of Scotland's Creative Engagement department who lead on the co-creation of socially engaged projects with schools and communities.



Dr Cristina Delgado-Garcia, a Lecturer in Theatre and Performance, at the University of Glasgow, said:

“We are delighted to be working in partnership with the National Theatre of Scotland through this PhD funded by the Scottish Graduate School for Arts and Humanities. Nic Green is one of Scotland’s leading artists, and she brings to the project a depth of experience in leading innovative participatory work.

The project is timely and highly significant. The National Theatre of Scotland is committed to championing theatre that supports social change and engages with communities, locally and nationally. COVID-19 has required that artists and institutions rethink their understanding of equity, social justice and participation. The project will investigate existing and possible models for community-engaged practices following the pandemic, supporting the National Theatre of Scotland’s mission to be a theatre for everyone.

This research strongly resonates with existing expertise and professional practice of colleagues in Theatre Studies at the University of Glasgow in the areas of theatre and participation, collaboration and social engagement.”



JANE SPIERS APPOINTED NEW CHAIR

In September we said farewell to Dame Seona Reid, who stepped down from the role of NTS Chair after nine years of exceptional service.

A hard act to follow, for sure, but we are delighted to welcome Jane Spiers into the organisation as our new chair. A hugely experienced and highly respected arts leader, Jane has previously been Chief Executive of Aberdeen Performing Arts since 2012, running three venues; His Majesty's Theatre, the Music Hall and the Lemon Tree and three city festivals, having previously been the inaugural Chief Executive of Horsecross Arts; Perth Theatre and Perth Concert Hall from 2003 – 2012.

Currently Jane is a Trustee of the Theatres Trust, appointed by the Department for Digital, Culture, Media and Sport; a Trustee of Sage Gateshead; a Trustee of Edinburgh UNESCO City of Literature Trust; a Trustee of sound Scotland; a Non-Executive Director of the UK Touring Partnership; a Non-Executive Director of the Scottish Theatre Producing Consortium and a member of Aberdeen City Council Adoption and Permanence Panel. In recent years she has been a Trustee of the Beacon Arts Centre, Greenock and she has served on the Executive of Culture Aberdeen.



Jane Spiers

She was made an Honorary Fellow of the Royal Incorporation of Architects in Scotland in 2016 for her contribution to the cultural environment in Scotland as project lead/champion for four capital projects; the Stirling Tolbooth, Perth Concert Hall, Perth Theatre and Aberdeen Music Hall. She was awarded an Honorary Doctor of Letters (D.Litt) in 2021 by Robert Gordon University for contribution to the arts. She is a Fellow of the Royal Society of Arts.

She joined us the morning after her first NTS Board meeting for a cup of tea and a chat with Jackie, to tell us a bit more about her incredible career in the arts, why culture in times of great social instability is a “must-have and not a nice-to-have” and why she’s looking forward to being part of our Theatre Without Walls.

IN CONVERSATION WITH JANE SPIERS AND JACKIE WYLIE: [CLICK HERE](#)



National Theatre of Scotland Board, Rockvilla, October 2022

YOUR SUSTAINABLE NATIONAL THEATRE OF SCOTLAND

Since we published our first Green Plan in 2021, we've been working hard to integrate sustainability into everything we do, from our headquarters at Rockvilla, to the way we produce new shows, tour our shows, transport our staff and companies, host events and talk to our fellow cultural organisations. We have a long way to go on our journey to reaching net zero across our operations but we're making good progress and keen to share our learning with anyone who is interested.

We're part of the Scottish National Culture for Climate (SNACC) group, which brings together organisations from Scotland's performing arts, museums, galleries, libraries, archives, architecture and design and tourism sectors to examine ways in which we can collectively strengthen culture's role in climate action. As part of Scottish Climate Week, we shared the story of our journey so far at the SNACC conference at the V&A Dundee.

On the same day, our Technical Director Gemma Swallow and production manager Elle Taylor were presenting at a Theatre Green Book conference in Plymouth, where Elle was telling the story of *Exodus*, our Fringe production chosen as a case study for sustainable production and touring – if you missed them first time round, we explained some of the sustainable design solutions our teams delivered in the last issue of Spotlight.

We'll be sharing the findings of that case study with you soon.



Scottish National Climate for Culture conference, Dundee



Theatre Green Book conference, Plymouth

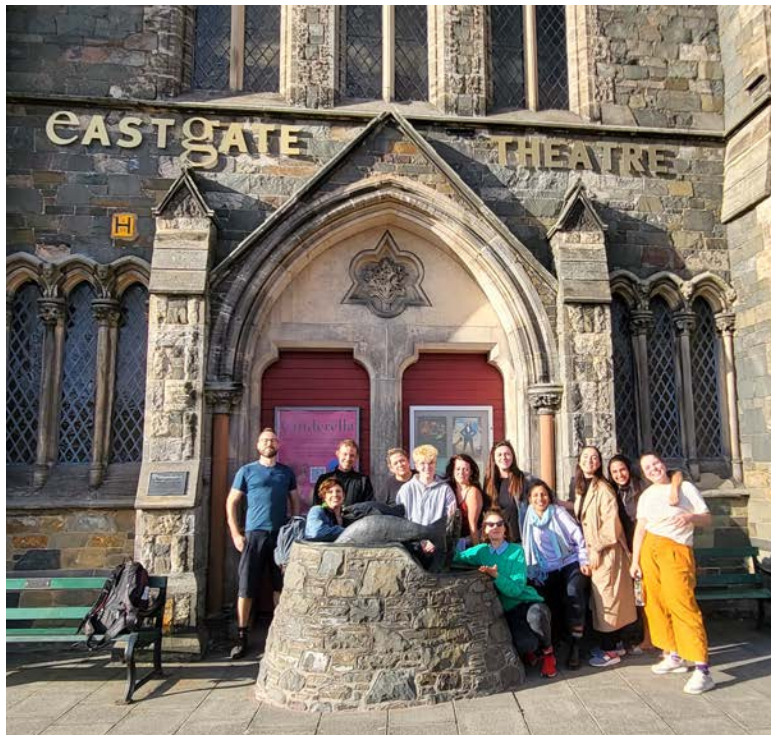
EXODUS ON TOUR

Following their month-long stint at the Traverse during the Fringe, the *Exodus* company set off around Scotland (in a sustainable manner), visiting Peebles, Stornoway, Kilmarnock, Aberdeen, Glasgow and Mull along the way. Producer Ailie Crerar shared these shots of life on the road.



OPENING NIGHT

The *Exodus* team meeting Fringe President Phoebe Waller-Bridge on opening night.



FIRST STOP PEEBLES

Some of the team outside the first tour venue Eastgate Theatre.



HALO STEORNABHAGH

From the south-east to the north-west *Exodus* went all over the country



A DAY OFF DIP

Come on in, the water's definitely not Baltic!



SUNNY DAYS IN LEWIS

Golden sands on a day off in Lewis

A FINAL BOW

A final bow in Mull rounding off the tour.



WHAT DO YOU WANT TO KNOW?

Let us know if there's part of our busy programme that you'd like to hear more about.
Drop us a line: development@nationaltheatrescotland.com

Coming up next time:

- 2023 Programme!
- 12 new artist residencies
- Theatre in Schools Scotland returns

And much more...

Thank you, as ever, for your kind support, helping to make dreams and ambitions a reality.

With love from your Development Team,
Stella, Adam, Ruth and Anne-Marie.

We are very grateful for support of the following projects:

Holding / Holding On

The ScottishPower Foundation, The Rayne Foundation, The Hugh Fraser Foundation, The John Mather Trust, and The Scottish Children's Lottery Change to Connect

Like Flying

Savendie, The Rayne Foundation, William Grant Foundation, Binks Trust, McGlashan Charitable Trust, Ettrick Charitable Trust, The Murdoch Forrest Charitable Trust, The W M Mann Foundation, Trades Widows' Fund Charity, Aberdeen Endowments Trust, Verden Sykes Trust, and Educational Institute of Scotland

The Strange Case of Dr. Jekyll & Mr Hyde

The Garfield Weston Foundation, Sir Ewan and Lady Brown, The Foyle Foundation, The Britford Bridge Trust, The William Syson Foundation and The Woolbeding Charity

