

**NATIONAL THEATRE OF SCOTLAND PROGRAMME UPDATE – 2020 TO 2021**

**NATIONAL THEATRE OF SCOTLAND ANNOUNCES NEW DIGITAL AND STREAMED THEATRE PROJECTS**

* **Live performances made available to online audiences with Hannah Lavery’s *Lament for Sheku Bayoh,* a new co-production with Edinburgh International Festival and Royal Lyceum Theatre Edinburgh,** **streamed from the stage of Edinburgh’s Lyceum Theatre**
* **Immersive AR experience *Ghosts*, the new project from leading theatre-maker Adura Onashile, to lead audiences on a powerful journey through the streets of Glasgow**
* **Innovative digital theatre strand will also include a new dramatic podcast, *The Portal,* a powerful new album of music from *The 306 Trilogy*, a celebration of *Scenes for Survival,* and more**
* **The Coming Back Out Ball Social Dance Clubs continue online with new monthly events, while Theatre in Schools Scotland returns with new ways of bringing the magic of live performance to school pupils**
* **Three new associates to join Company: Hannah Lavery, Johnny McKnight, and Wezi Mhura**

The National Theatre of Scotland is set to continue its new work over the coming months, with an innovative mix of streamed theatre and digital projects, including two new productions from leading Scottish creatives Hannah Lavery and Adura Onashile, both addressing urgent contemporary and historical issues around race in Scotland today.

While theatres remain closed due to the Covid-19 pandemic, the Company will continue to produce dynamic creative projects, offering entertainment and participation for audiences and ongoing employment for artists over the next six months.

Highlights from the digital strand will include a new dramatic podcast, a musical celebration of Oliver Emanuel and Gareth Williams’ powerful *The 306 Trilogy*, the return of Theatre in Schools Scotland, the announcement of three new Associate roles within the Company, and more.

The National Theatre of Scotland is re-opening its rehearsal and technical centre, Rockvilla on the Forth and Clyde Canal in North Glasgow for limited access including socially distanced rehearsals of the Company’s work from October 2020.

The National Theatre of Scotland will also offer a special festive programme in December, as part of its digital strand, with full details to be announced shortly. The Company is planning on returning to Scotland’s theatre buildings with major tours of work across Scotland from Spring 2021.

**Jackie Wylie, National Theatre of Scotland Artistic Director:**

*“The National Theatre of Scotland, as a theatre without walls, continues to adapt its model and innovate to ensure we can continue to connect with audiences across Scotland and beyond over the coming months, whilst theatre auditoriums remain closed.*

*What theatre as a medium can do best is react to the issues facing us a nation. I am pleased to announce that we will be bringing two important pieces of work to theatrical life; both speak urgently to the times we are living in by exploring current and historical issues of race, identity, and social justice, as well as blending the live experience through digital platforms.* ***Lament for Sheku Bayoh****, led by Hannah Lavery, will be streamed with partners the Lyceum Theatre and Edinburgh International Festival from the Lyceum’s stage, while Adura Onashile’s* ***Ghosts*** *will be experienced by audiences via their smartphones on a live walk through Glasgow’s Merchant City.*

*We are also offering online dance clubs for elders, digital theatre with live interaction for school children, podcasts, a profound new music album for Remembrance Day, and other exciting digital and educational partnerships.*

*It gives me great pleasure to announce the appointment of three new creative associates with the Company: Hannah Lavery, Johnny McKnight and Wezi Mhura. Creating work for freelancers and artists remains a priority in these challenging times for the theatre industry in Scotland.*

*Partnership now, more than ever, is of vital importance to us and we continue to work side by side with theatres and other like-minded organisations in Scotland to offer unity and strength in our joint creative endeavours.”*

**STREAMED THEATRE**

Hannah Lavery’s theatrical exploration of race, identity and the death of Sheku Bayoh in police custody in 2015 will be performed live on stage at Edinburgh’s Lyceum Theatre and streamed to audiences at home on 20 and 21 November 2020. A National Theatre of Scotland, Edinburgh International Festival and Royal Lyceum Theatre Edinburgh co-production,

Written and Directed by acclaimed spoken word artist and theatre-maker Hannah Lavery, ***Lament for Sheku Bayoh***was originally commissioned and presented as a rehearsed reading by the Royal Lyceum Theatre Edinburgh, supported by the Edinburgh International Festival as part of the 2019 International Festival’s You Are Here strand.

Soon after 7am, on a Sunday morning - May 3rd, 2015, Sheku Bayoh, a 31-year-old gas engineer, husband and father of two died in Police custody on the streets of his home town of Kirkcaldy, Fife.

*Lament for Sheku Bayoh* is a personal response to this tragedy, an expression of grief for the loss of the human behind the headlines and a non-apologetic reflection on identity and racism in Scotland today.

**A LIVE IMMERSIVE AUDIO-VISUAL EXPERIENCE**

***Ghosts***, a brand-new multimedia project written and directed by leading Scottish theatre-maker **Adura Onashile**, takes the form of an emotional guided tour through a bespoke augmented reality app.

Featuring work from immersive media artists Brightside Studios, audience phones will become a portal into the story of a boy who ran from captivity in 18th Century Glasgow, as he leads them on a powerful journey of over 500 years of resistance through the streets of the Merchant City down to the River Clyde.

Originally set to be part of the Company’s COVID-19 affected 2020 season, ***Ghosts*** has been reimagined and will be available for download and to experience in the streets of Glasgow from 26 February to 12 March 2021.

**DIGITAL STRAND**

The National Theatre of Scotland has adapted to the new COVID-19 landscape with the creation of an inventive, ongoing digital programme. Over the lockdown period (from May to September) this programme achieved more than 16 million audience views online. Over the next six months this online programme will take many forms and engage diverse audience groups, offering entertainment, inspiration and education.

Two music albums, a dramatic podcast**,** and a special partnership with British Council and *Scenes for Survival* will be served up to online audiences from October 2020 to March 2021.

***The Portal****, a* new dramatic podcast collaboration between **Martin Green, Wils Wilson, and David Greig**, has seen the first of 12 episodes released from 25 September. An album of original music from the project, including Martin Green’s score and contributions from a host of leading music artists, was also released on 25 September. Commissioned and presented with National Theatre of Scotland, Edinburgh International Festival, Southbank Centre, Oxford Contemporary Music, Bristol Music Trust, Shetland Arts, The North Wall, MacArts Galashiels and funded by Creative Scotland.

***Lost Light***, an album of music from Gareth Williams and Olly Emanuel’s powerful ***The 306*** trilogy of musical plays, commemorating the men executed for cowardice and treason during the First World War, will be released to mark Remembrance Day on 11 November. A National Theatre of Scotland recording co-commissioned by 14-18 NOW, WW1 Centenary Art Commissions.

National Theatre of Scotland’s innovative ***Scenes for Survival*** project will also be celebrated as part of the British Council’s 2020 UK/Italy season ‘Being Present’. In partnership with the renowned arts theatre Triennale Milano Teatro, a selection of highlights from the series will be shared online, exploring lockdown life in Scotland over the past six months. *Scenes for Survival* was created in association with BBC Scotland, Screen Scotland, BBC Arts’ Culture in Quarantine project and Scotland’s leading theatre venues and companies, with support from Hopscotch Films.

**CREATIVE ENGAGEMENT**

**Theatre in Schools Scotland** will return for the 2020/21 school term, finding imaginative new ways to bring the magic of live performance into Scotland’s primary schools this year. The Company will also contribute to two new projects aimed at school pupils over the coming months, **Arts Alive,** for the Scottish Book Trust, **Digital Direction** in partnership with the Edinburgh International Festivalas well the ongoing **Social Dance Clubs** for the LGBTI+ community, in partnership with All the Queens Men.

**NEW ASSOCIATES**

**Johnny McKnight** (writer, director and performer) and **Hannah Lavery** (spoken word artist and playwright) have been appointed Associate Artists with the Company, and **Wezi Mhura** has recently joined the Company in the role of Creative Associate.

Wezi Mhura is working on a research and development project with the Company, commissioning artists to exploring the creation of socially distanced theatre.

They join artists and theatre-makers Cora Bissett and Stewart Laing as Associate Artists with the Company. Cora Bissett’s productions for the National Theatre of Scotland include *Adam, Interference*, *Glasgow Girls* and *Rites* and most recently Stewart Laing created the multimedia performance, art and installation project *Them!* at Tramway, Glasgow.

**FULL PROGRAMME INFORMATION**

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The National Theatre of Scotland presents

***GHOSTS***

Written and directed by **Adura Onashile**

With **Niroshini Thambar** (Sound Design), **Adebusola Ramsay** (Researcher), **Bright Side Studios** (Immersive Media Artists), **Zoë Charlery** (Creative Researcher), **Claricia Parinussa** (Creative Producer).

**Available for download from 26 February 2021 to 12 March 2021**

A young boy in 18th Century Glasgow, leads us on a powerful journey of over 500 years of resistance through the streets of the Merchant City down to the River Clyde.

Audiences are invited to download a bespoke app, to plug in their headphones, and immerse themselves in this AR experience exploring the myth of the collective amnesia of slavery and racialised wealth, of empire and identity, and of being lost and found in space and time.

Using extraordinary visuals and music, ***Ghosts*** will take audiences on a physical and emotional journey, walking through the heart of modern Glasgow. A lament to lives lost and an impassioned call to action in the present day.

Lead artist Adura Onashile has worked with researcher Adebusola Ramsay, composer Niroshini Thambar, historian Dr Peggy Brunache and developers at immersive design outfit Brightside Studios to explore the legacies of Glasgow’s past through augmented reality combined with stunning projection mapping to tell an urgent and essential digital story about the city.

The story at the heart of ***Ghosts*** was inspired by adverts placed in newspapers for the capture of escaped enslaved people in Glasgow and the rest of Scotland in the 17th and 18th centuries. These adverts have been collated in the “Runaway” Slavery project, which has seen the creation of a searchable archive of hundreds of real newspaper advertisements that were published by the city’s slave-owners seeking, and often rewarding, the capture and return of the enslaved people who had escaped their service.

Glasgow has begun to acknowledge its former ties to the slave trade. Last year the University of Glasgow became one of the first educational institutions in the United Kingdom to attempt to openly atone for its historical links to the slave trade, announcing that it would pay £20 million as part of a restorative justice scheme.

Adura Onashile has been developing the idea for ***Ghosts*** for about seven years. She had always envisioned it as an intimate project that would involve walking through Glasgow’s built heritage.

More recently the use of phones in ***Ghosts***, through which audiences will experience the work, has become more prescient, with smartphones having become instrumental both as tools of protest and in galvanising of social justice movements across the world.

**Lead Artist Adura Onashile:**

*“The boy that audiences will follow is our attempt to make real, over 500 years of history, rebellion, resistance and protest. When he ran away from his master on that day in the 17th century, he started a process that continues today.*

*We don't know what happened to him, whether he was captured, and history hasn't afforded him a name or presence. But this is our attempt at saying that he existed, and though we can’t be sure whether he ever found the refuge he was seeking, this is my way of putting his ghost to rest."*

Adura is an award-winning Glasgow based writer, actor and director whose work is known to Scottish audiences, and has toured to India, Brazil, Trinidad, Jamaica, South Africa, Zimbabwe and New Zealand. Her debut as a film maker, *Expensive Shit* will premiere as part of the BFI London Film Festival from 07 to 18 October 2020.

***Ghosts*** is also creatively supported by Alberta Whittle as Research Artist Consultant, Zoë Charlery as Creative Researcher and Claricia Parinussa as Creative Producer.

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**WORLD PREMIERE**

A National Theatre of Scotland, Edinburgh International Festival and Royal Lyceum Theatre Edinburgh co-production

***Lament for Sheku Bayoh***

Written and Directed by **Hannah Lavery**

Associate Director **Caitlin Skinner** andDesigner **Kirsty Currie**

A young black man lost his life. In Scotland. Five years ago. Soon after 7am, on a Sunday morning - May 3rd, 2015, Sheku Bayoh, a 31 year-old gas engineer, husband and father of two died in Police custody on the streets of his hometown, Kirkcaldy in Fife.

***Lament for Sheku Bayoh*** is a personal response to this tragedy, an expression of grief for the loss of the human behind the headlines and a non-apologetic reflection on identity and racism in Scotland today.

Performed on the Lyceum theatre’s stage and streamed to audiences at home, ***Lament for Sheku Bayoh*** urgently questions, is Scotland really a safe place?

Three performances of ***Lament for Sheku Bayoh*** will be streamed on 20 and 21 November 2020 and made available to a paying audience. Viewers will be able to buy tickets to watch performances from either the National Theatre of Scotland or the Lyceum Theatre’s website.

After Sheku Bayoh lost his life in 2015, his family launched a campaign seeking justice and answers about the manner of his death. In 2019 it was announced that a judge-led inquiry into the case would be held, with a view to establishing the circumstances behind the case. Earlier this year it was announced that the remit for the inquiry would include examining whether Mr Bayoh's "actual or perceived race" had played any part in his death.

Written and Directed by acclaimed spoken word artist and theatre-maker Hannah Lavery, ***Lament for Sheku Bayoh****was* originally commissioned and presented as a rehearsed reading by the Lyceum Theatre, supported by the Edinburgh International Festival as part of the 2019 International Festival’s You Are Here strand.

**Writer & Director Hannah Lavery**

*"I hope that Lament for Sheku Bayoh will be the beginning of a journey for audiences; that it will leave them with questions that they want answered and that it will give them an energy to pursue a better Scotland. And for some of us it will be an opportunity to be seen and heard and to have an experience and a knowledge of this country shared.*

*I think it's important for us to be able to talk about Scotland in an honest way, and to not turn our head away from the things that might feel uncomfortable or challenge the idea we have of ourselves. It's important for us all to see Sheku Bayou as a human being-hugely loved, full of promise and with dreams for his future- to take a moment to really mourn his loss."*

Hannah Lavery is an acclaimed spoken word artist and playwright. Most recently she created *Disco with Mum f*or the Company’s ***Scenes for Survival*** series and her acclaimed autobiographical solo show, T*he Drift* about identity, belonging and grief produced by the National Theatre of Scotland toured Scotland in 2019 and was featured as part of *Ghost Light,* for the Edinburgh International Festivals’ *My Light Shines On* programme in 2020.

*This is lovely, resonating writing, performed with an enthralling, warm confidence. Moving, charming, chastening, it is precisely the kind of work for which our National Theatre of Scotland was created.”* [Sunday Herald](https://www.heraldscotland.com/arts_ents/17949807.mark-browns-theatre-scraping-bottom-beer-barrel/) on ***The Drift***

Available to view on 20 November (8pm) and 21 November (1pm & 8pm) nationaltheatrescotland.com and lyceum.org.uk

Tickets are available on a Pay What You Can scale from £5 to £25 -**Booking:** [nationaltheatrescotland.com/lamentforshekubayoh](http://nationaltheatrescotland.com/lamentforshekubayoh)

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Commissioned and presented with National Theatre of Scotland, Edinburgh International Festival, Southbank Centre, Oxford Contemporary Music, Bristol Music Trust, Shetland Arts, The North Wall, MacArts Galashiels and funded by Creative Scotland.

***The Portal***

A 12-episode fictional podcast - available on Apple Music/Podcasts, Spotify, Google Podcasts and all good podcast platforms free of charge from 25 September.

With original score and story by **Martin Green**; Directed by **Wils Wilson,** Sound Design by **Eloise Whitmore** and Dramaturgy by **David Greig**

Cast includes **Dylan Read,** **Anna Russell Martin** & **Alison Peebles**

With contributions from **James Holden,** **Radie Peat**, **Brìghde Chaimbeul** and **Kate Young**

Lose yourself in a story of obsession, 40 years of nightlife and 4,000 years of human connection. In ***The Portal,* Martin Green, Wils Wilson, and David Greig** have woven together a tale of love, music, drugs and deceit over **12 episodes**, being released on Apple Music/Podcasts, Spotify, Google Podcasts and all good podcast platforms free of charge from **25 September 2020**, with twoepisodes be released every Friday until 30th October.

A story where two obsessive sound-recordists, and lovers torn apart by circumstance; Etteridge and Angela left us the most incredible collection of 20th century documentation ever made.

From 1947 to 1988 they never met. They recorded any and every aspect of London nightlife, from war-time dance-halls to the legendary M25 raves. But these recordings never saw the light of day until they were discovered in 2016.

Why did they keep these tapes secret? Because for 40 years these parted lovers had been leaving messages for each other in these recordings, a dark, dark story left for us to piece together.

***The Portal*** has been created by **Martin Green**, winner of the Ivor Novello Award for composing in 2019 for ***Aeons***, a sound installation that was part of the Great Exhibition of the North, in collaboration with **Opera North**. Martin is best known as one third of the folk trio, **Lau**. This dark tale is not a true story, but a fictional podcast inspired by moments in Martin’s childhood.

The cast includes **Dylan Read** as Etteridge, **Anna Russell Martin** & **Alison Peebles** as Angela.

***The Portal*** has been created by **Martin Green** working in collaboration with a fantastic creative team. The podcast is directed by **Wils Wilson**, who has created performances for The National Theatre, National Theatre of Scotland, The National Theatre of Wales, Bristol Old Vic and the Royal Lyceum in Edinburgh amongst many other critically acclaimed productions. Dramaturgy is by **David Greig**, the multi award winning writer and Artistic Director of The Royal Lyceum in Edinburgh who has written work for Royal Shakespeare Company, Paines Plough, Edinburgh International Festival, National Theatre of Scotland, The Barbican and adapted *Charlie and the Chocolate Factory* for Drury Lane Theatre, London. Sound design is by **Eloise Whitmore**, Radio Sound Designer and Producer of Year, who has won numerous awards and worked on productions including BBC’s *Tunnel 29*, Maxine Peake’s *Beryl: A Love Story on Two Wheels* and created work with the Royal Shakespeare Company.

A soundtrack album was also released on 25 September made up of the music which makes ***The Portal***. Composed by Martin Green, it also features the contributions of **James Holden**, the electronic artist signed to Warp Records who would have been on tour with Thom Yorke. **Radie Peat**, RTE Folk Singer of the Year, **Brìghde Chaimbeul**, Radio 2 Young Folk Musician award winner 2016 and Horizon Award 2019 winner, and **Kate Young** winner of the Paul Hamlyn Award for Composers 2018 and album of the year at the BBC Radio 2 Folk Awards in 2017.

***The Portal*** is co-commissioned by Edinburgh International Festival, Southbank Centre, Bristol Music Trust, Oxford Contemporary Music, National Theatre of Scotland, Shetland Arts, The North Wall, MacArts Galashiels and funded by Creative Scotland.

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**A National Theatre of Scotland recording, co-commissioned by 14-18 NOW, the UK’s arts programme for the First World War centenary**

***LOST LIGHT: THE 306***

Composed by **Gareth Williams** with lyrics by **Oliver Emanuel**

Performed by **Emma Connell Smith, Stewart Webster, Sonia Cromarty, Steve Cooper, Aisling O'Dea, Elias Rooney, Wendy Somerville, Kirsty Findlay, Paige Peddie, Connie MacFarlane, Bethany Tennick, Amanda Wilkin and Peter Hannah, Louis Maskell, Josh Manning, Nigel Brown** and **Fraser Hume**.

**To be released as download and CD on 11 November 2020**

***Lost Light*** is a new album of music from *The 306 Trilogy,* with music by Gareth Williams and lyrics by Oliver Emanuel, commemorating the heart-breaking true story of the 306 men executed for cowardice, desertion and mutiny during the First World War. Co-commissioned by 14-18 NOW, the UK’s arts programme for the First World War centenary, the album will be released on 11 November 2020

Capturing the anguish of trench life, the pain of loss back home in the streets of Glasgow and London, the anger of being forgotten by future generations, the music expresses the highs and lows of ordinary people in extraordinary times. A selection of music from the highly acclaimed score is being made available on CD and download, releasing on 11 November 2020, marking Armistice Day.

The album will also be shared as a free resource with schools and libraries across the country, as well as being made available to former soldiers and veteran organisations.

*The 306 Trilogy* was co-produced with Perth Theatre and co-commissioned by 14-18 NOW the UK's arts programme for the First World War centenary.

The first part, *The 306: Dawn*, premiered in the summer of 2016 and was performed in a cavernous barn in rural Perthshire, was set around the events of the Battle of the Somme, marking the centenary of the Somme Offensive, and followed the story of three of the condemned soldiers.

The second part, *The 306: Day*, premiered in Perth’s historic Station Hotel in 2017, and charted the struggles of the women and families left behind on the home front, as well as their fight to be heard over the clamour of conflict. *The 306: Dawn* and *Day* were in association with Red Note Ensemble and *The 306: Day* was co-produced with Stellar Quines.

The final part of the trilogy, *The 306: Dusk*, premiered in Perth Theatre in October 2018 and brings the trilogy into the modern day, exploring the depth of feeling around the First World War a century on from its conclusion, and how the trauma continues to haunt soldiers in the modern day.

*“An indelibly powerful work of music theatre that will have that impact wherever it is performed for many years to come”*- [The Scotsman, *The 306: Dawn*](https://www.scotsman.com/arts-and-culture/theatre-and-stage/theatre-review-306-dawn-dalcrue-perthshire-1475506)

*“The score by Gareth Williams is a rich, modernist expression of the soldier’s mental states. Played live on piano, violin and cello, it varies from the fractures to the urgent. “I have no name” is the close-harmony refrain that begins and ends the piece- a touching tribute to all those wasted lives. The production is at its spine-tingling best when the nine-strong company is in full voice”*- [The Guardian, *The 306: Dawn*](https://www.theguardian.com/stage/2016/may/31/the-306-dawn-review-dalcrue-farm-14-18-now-national-theatre-scotland)

*“Here the sung passages, accompanied by cello and piano, have a heady emotional power and features a near-perfect blend of voices from the six-strong ensemble*”- [The Times, *The 306: Day*](https://www.thetimes.co.uk/article/theatre-the-306-day-at-station-hotel-perth-56ht7wxst)

*The 306 Trilogy* is written by Oliver Emanuel and composed by Gareth Williams.

*The 306 Trilogy* was co-produced with Perth Theatre and co-commissioned by 14-18 NOW the UK's arts programme for the First World War centenary.

*The 306: Dawn* and *Day* were produced in association with Red Note Ensemble.

**SCENES FOR SURVIVAL AND THE BRITISH COUNCIL 2020 UK/ITALY SEASON**

**Online from 10 to 15 November 2020**

The National Theatre of Scotland’s***Scenes for Survival*** project will be celebrated as part of the British Council’s 2020 UK/Italy season ‘Being Present’. A collaborative series of events between UK and Italian cultural organisations, the digitally-led programme will connect prominent arts and education professionals from both countries to support cultural resilience, share creative innovation and establish new international networks.

In partnership with the renowned arts theatre Triennale Milano Teatro, National Theatre of Scotland will present highlights from its *Scenes for Survival* series, exploring lockdown life in Scotland over the past six months.

The first online screening on 10 November will be accompanied by a *Cultural Salon*, an online meeting organized by the National Theatre of Scotland and BBC on issues of contemporary culture, and a Q&A session at the end of the screening.

The *Scenes for Survival* season was a pandemic-responsive online series of 55 theatrical shorts commissioned by the National Theatre of Scotland and broadcast thrice weekly online from May to September 2020.

The Scenes for Survival shorts to be shown include exclusive Ian Rankin short ***Rebus: The Lockdown Blues***, starring Brian Cox as the legendary Edinburgh cop; ***Alone***, comedienne Janey Godley’s acclaimed short drama; Greg McHugh’s darkly comic post-apocalyptic ***Naeb’dy***; ***The Present***, Stef Smith’s tender poetic lament to an absent loved one starring Moyo Akandé; ***Larchview***, written by Rob Drummond and featuring Mark Bonnar as a fictional government adviser coming to terms with his own major breach of the lockdown rules; ***Courier Culture***, a timely short about key workers from writer Kevin P. Gilday and director Graham Eatough starring Jatinder Singh Randhawa; Michael John O’Neill’s heart-breaking ***Sore Afraid***, performed by Maureen Beattie; ***Future Perfect (Tense)***, Nicola McCartney’s witty, metaphysical short; and ***Black Scots***, featuring Thierry Mabonga as a young man recalling his childhood escape from the Congo and asylum in Glasgow

*Scenes for Survival* is produced by the National Theatre of Scotland in collaboration with BBC Scotland, Screen Scotland, BBC Arts’ *Culture in Quarantine* project and Scotland’s leading theatre venues and companies, with the support of Hopscotch Films. With special thanks to British Council.

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**CREATIVE ENGAGEMENT**

The National Theatre of Scotland is committed, now more than ever to a future-facing programme of co-created, community driven projects ensuring that this area of work serves and reflects contemporary Scotland. Paul Fitzpatrick (current CEO of Imaginate) will be joining the Company in November 2020 to drive this work forward.

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**THE COMING BACK OUT BALL SOCIAL DANCE CLUBS ONLINE**

The *Coming Back Out Ball* social dance clubs continue to bring joy and connection to Scotland’s elder LGBTI+ communities and their allies.

Following the outbreak of COVID-19, the regular Social Dance Clubs have been being held online every month since April 2020, allowing potentially at-risk LGBTI+ elders to continue to dance and socialise together while unable to meet in-person. The clubs are presented in partnership with All the Queen’s Men, the Australian cultural participatory arts pioneers, alongside Eden Court and Luminate, Scotland’s creative ageing organisation, and in association with Glasgow City Council.

The next online dance club will take place on 11 October, in a special event presented in partnership with SQIFF (Scottish Queer International Film Festival). The club will be based on the theme of *dancing through the decades*, and will feature contributions from special guest Johnny McKnight, Associate Artist with the National Theatre of Scotland. The event will also be fully accessible, with audio description and live captioning, as well as BSL interpretation provided by Yvonne Strain.

The following month’s event will take place on 01 November based around the theme of Scottish Greats, celebrating the country’s favourite musical icons from past and present. The event will also include an appearance from guest speaker Jackie Kay, Scotland’s Makar. There will then be a winter dance club held in December, with full details to be announced.

The clubs will then continue into 2021, with the first monthly event taking place on 10 January, based on the theme of Musicals and featuring guest appearances from actor and comedian Karen Dunbar and deaf artist and producer Jamie Rea. Subsequent dance clubs will be held on 07 February, on the theme of Hi-NRG dance floor-fillers, and 07 March, themed around Desert Island Discos, based on songs picked out by Elders that mean something to them personally. All events are open to everyone regardless of any dancing experience.

Each club is led by a team of fabulous dance practitioners, including the National Theatre of Scotland’s Creative Lead on the project Lewis Hetherington, Amy Watt, Lou Brodie, Fraser MacLeod, Emma Jayne Park, and Chris Wilson.

The Social Dance Clubs are part of *The Coming Back Out Ball*: a multi-event celebration of lesbian, gay bisexual, trans and gender diverse and intersex elders in Scotland. A group who have lived through times when being LGBTI+ could result in imprisonment, loss of employment and rejection by family or friends.

Originating in Australia, where it was created by arts company All The Queens Men, the project has now been brought to Scotland for the very first time. The Coming Back Out Ball is a partnership project with All The Queen’s Men, Eden Court, Inverness and Luminate, Scotland’s creative ageing organisation, in association with Glasgow City Council. *The Coming Back Out Ball* due to take place in Glasgow in June 2020, was postponed due to the COVID-19 outbreak.

**CREATIVE CARE**

The Company will be commissioning two creative practitioners to undertake six-month projects to positively imagine the impact that creative arts can make within a care context across Scotland. The artists working with the National Theatre of Scotland will bring together communities of care givers and those they are caring for to explore how society can care and heal in challenging times.

The project will start in October 2020 and is supported by the ScottishPower Foundation, The Rayne Foundation. and Scottish Children's Lottery Chance to Connect.

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**A National Theatre of Scotland and Imaginate partnership**

**Theatre in Schools Scotland**

**November 2020**

Theatre in Schools Scotland is finding new ways to bring the magic of live performance into Scotland’s primary schools this year.

In November, an exciting new digital adaptation of *Potato Needs a Bath* presented by Shona Reppe allows children to connect and interact with the production in their classrooms. *Potato Needs a Bath*, originally created by Shona Reppe and Andy Manley, is a gentle and lighthearted show for younger children in Nursery and Primary 1 classes. Audiences at school will meet Maris Piper (Shona Reppe) when she is streamed live into their classrooms preparing for Potato’s party. But Maris Piper can’t find Potato and he needs a bath!

A new filmed version of the story will be integrated with the livestream as Maris Piper, Potato and the children enjoy a party together, complete with party hats and dancing. The production, which is part of this year's Theatre in Schools Scotland’s annual programme, will be streamed into a number of schools across digital platforms. Funding partners are Orkney Islands Council and the PLACE Programme, a partnership between the Scottish Government - through Creative Scotland - the City of Edinburgh Council and the Edinburgh Festivals.

Award-winning performance company Curious Seed was scheduled to bring its acclaimed dance theatre show, *Chalk About*, into schools this autumn as part of Theatre in Schools Scotland’s programme. While this is not currently possible, the company is taking this opportunity to workshop ideas for the future of the show.

Working in two Edinburgh communities, Curious Seed will explore new ways of using the many themes and ideas within *Chalk About* to connect with local schools, children, adults and artists. *Chalk About,* originally created by Christine Devaney and Leandro Kees (Performing Group, DE) and commissioned by Imaginate, is a playful, funny and sometimes moving look at how we see ourselves and others, for children in Primary 5-7.

Produced by the National Theatre of Scotland and Imaginate, Theatre in Schools Scotland creates opportunities for schools to host live theatre and dance performances in their school halls and classrooms. From 2016 - 2020, Theatre in Schools Scotland toured 20 shows bringing 752 performances to over 66,000 children from Shetland to Stranraer, reaching 24% of Scottish primary schools.

While it is not possible to bring live performances into schools, Theatre in Schools Scotland is engaging with teachers and performing companies, developing and testing new ways of presenting performances for schools. The programme for 2021 will be announced later in the year.

Theatre in Schools Scotland was initially developed by Imaginate and National Theatre of Scotland in partnership with Catherine Wheels Theatre Company, Starcatchers and Visible Fictions.

Further information at theatreinschoolsscotland.co.uk

**ARTS ALIVE**

**January to May 2021**

Arts Alive is a new Scotland-wide pilot programme that will connect young people with the arts in 2021.

Scottish Book Trust, in collaboration with the National Theatre of Scotland and the Scotland's other National Performing Companies, will deliver Arts Alive, a new pilot programme for schools in 2021. Applications are now open for schools to be part of the pilot year of this inclusive new programme. Schools across Scotland can apply for part-funded workshops, visits and talks from artists chosen by the National Performing Companies. Schools where cost is a barrier to working with artists can also apply for fully funded artist residencies. The programme will support artists as well them giving them the opportunity to develop their practice and advocate for the value of their work.

Arts Alive sits alongside the hugely successful Live Literature programme, which has connected authors and audiences in communities across Scotland for almost 50 years. Arts Alive is funded by the Scottish Government and Education Scotland. The pilot programme will be delivered by Scottish Book Trust in collaboration with the National Performing Companies.

**DIGITAL DIRECTION – SCENES FOR SURVIVAL AND GHOST LIGHT**

The National Theatre of Scotland is partnering with Edinburgh International Festival on a selection of videos in the International Festival’s new online educational resource, ***Digital Direction*** to support Higher and Advanced Higher Drama students across Scotland.

The project will connect students with leading theatre practitioners to enrich these courses and inspire students during the current COVID –19 outbreak, whilst they are unable to experience live theatre.

The first term of ***Digital Directio*n** will include the National Theatre of Scotland’s successful ***Scenes for Survival,*** project, an online *s*eason of 50+ digital artworks created in response to the current COVID-19 outbreak and will explore making theatre for online platforms.

The digital resource will feature video interviews with **Brenna Hobson**, Executive Producer and Deputy CEO at National Theatre of Scotland; **Seth Hardwick**, Video Producer at National Theatre of Scotland; **Cora Bissett**, Associate Artist at National Theatre of Scotland and director of *John Rebus: The Lockdown Blues* ; **Hannah Lavery**, Associate Artist at National Theatre of Scotland writer of *Disco with Mum* and **Thierry Mabonga**, actor in *Black Scots*.

The videos will be available on both the National Theatre of Scotland and Edinburgh International Festival’s websites from mid-October and will be free to all drama teachers and their students in Scotland.

***Scenes for Survival*** is produced in association with BBC Scotland, Screen Scotland, BBC Arts’ Culture in Quarantine project and Scotland’s leading theatre venues and companies, with support from Hopscotch Films.

The second term of *Digital Direction* will include ***Ghost Light*,** the National Theatre of Scotland’s acclaimed film and personal love letter to theatre. Written and directed by [**Hope Dickson Leach**](https://www.nationaltheatrescotland.com/profile/hope-dickson-leach), and co-conceived with [**Jackie Wylie**](https://www.nationaltheatrescotland.com/profile/jackie-wyile) and [**Philip Howard**](https://www.nationaltheatrescotland.com/profile/philip-howard)**,** and commissioned by **Edinburgh International Festival**, **Ghost Light** features moments from Scottish theatrical performances past, present and future.

Edinburgh International Festival’s entire programme of recorded talks come from a range of companies and look at their approach to digital theatre. The programme will be led by emerging Scottish theatre director, **Niloo-Far Khan**, and will be available to all drama students in Scotland.

*Digital Direction* has been developed in close consultation with teachers at Leith Academy, as part of **Edinburgh International Festival**’s three-year residency in the school. As well as creating cultural opportunities for the school community, the residency looks beyond the work the International Festival presents on stage, equipping students with personal, social and vocational skills.

**Putting it Together with the National Theatre of Scotland**

The National Theatre of Scotland is delighted to announce the return of their monthly podcast series, created in partnership with **Brian O’Sullivan**’s hugely popular **Putting It Together**.

Originally intended to run in parallel with the National Theatre of Scotland’s 2020 season, the series would have seen Brian interviewing artists featured in the programme each month, recorded at the Company’s Rockvilla HQ.

The planned series was placed on pause following the COVID-19 outbreak in March 2020, but will now return with remotely-recorded monthly interviews and insights from creatives at the heart of some of the National Theatre of Scotland’s upcoming projects.

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The National Theatre of Scotland’s **Engine Room** programme will relaunch in 2021 with further details being announced later in the year.

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**ACCESSIBILITY**

The National Theatre of Scotland is committed to ensuring its programme of work is accessible to everyone, including blind and partially sighted and D/deaf audiences.

The Company’s recent***Scenes for Survival*** series is being regularly updated on the Company website with individual BSL intro videos, to bring this work to a wider audience. BSL introduction videos alongside audio description and captioned versions of filmed content will be made available for all elements of the National Theatre of Scotland on screen programme, which is serving as alternative to a live programme whilst theatres and arts venues are closed. The online **Social Dance Club** on 11th October will be audio described, captioned and BSL interpreted. ***Lament for Sheku Bayoh*** on 13 and 14 November will be audio described, captioned and BSL interpreted.

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**Press Images:** [**All images available via dropbox**](https://www.dropbox.com/sh/b9rnzu4xmgu3sbp/AAB-BdCus1xbt2jCW3OlDumha?dl=0)

**ARTISTS BIOGS**

Immersive Media Artists **Bright Side Studios** design illusionary experiences that bring stories of all sorts to vibrant life. They deliver their art using technologies such as motion capture, projection-mapping, augmented reality and VR. Playing with the senses, they dynamically engage with audiences across both the cultural and commercial world. The studio was founded in 2015 by digital artists Susanna Murphy and Cristina Spiteri. Their work includes: *Elemental*, a magical multi-sensory journey of discovery for Edinburgh International Science Festival. *Strange Tales《聊斋》*, illusionary projections for an immersive theatre production from Grid Iron & Traverse Theatre. *Message from the Skies*, an immersive city wide experience, using landmarks around the capital as a canvas for storytelling, for Underbelly, Edinburgh's Hogmanay 2019 & 2020. *Invisible Landscapes of Music*, a film and augmented reality experience, commissioned by Alt-W for Aberdeen Music Hall. *Visions of Remembrance*, a historical, audio visual, storytelling experience for Aberdeen Art Gallery. *Abstraction*, a collaboration with award-winning, contemporary dance choreographer, the late Janis Claxton, using motion capture techniques to translate dance into emotional VR and immersive audience experiences, supported by Creative Scotland, featured on BBC Taster, and exhibited at Custom Lane. *Bud*; animated/interactive storytelling, for the traveling educational museum, sharing stories of reflection and hope, for PoppyScotland.

**Zoë Charlery** Curator, Producer for Movement and Performance artist Claricia Parinussa, Researcher of Black Diasporic Visual Culture, Critical Race Theory and Post-Colonial Studies, Committee member of Transmission Gallery. Zoë is currently undertaking an MSc researching the oeuvre of Maud Sulter, a Scottish contemporary fine artist, poet, writer, curator and educator of Ghanaian heritage. Weaving Queer Post-Black Theory, Hauntology and Black Feminist Critique within their analysis. Since February 2020 Zoë has been a committee member of artist led initiative,Transmission Gallery and a Producer to Scottish based contemporary performance artist, Claricia Parinussa. Zoë recently completed a curatorship with Africa in Motion for the film festival in 2019, and has worked as a curator for Historic Environment Scotland.

**Kirsty Currie** is a Scottish designer and model maker. She graduated from the Royal Conservatoire of Scotland in 2018. Design credits include: *The Drift* (Scottish Tour, National Theatre of Scotland), *A State Electric* (Platform), *Propeller* (Pleasance Above, Edinburgh Festival Fringe), *The Angry Brigade* (Citizens Theatre, Royal Conservatoire of Scotland), *Julius Caesar* (Chandler Studio, Royal Conservatoire of Scotland), *A Tickle in My Mind* (New Athenaeum Theatre, Royal Conservatoire of Scotland). Design Associate Credits include: *The Journey* (Scott Silven), *Peter Pan* (Stafford Gatehouse Theatre/ Prime Pantomimes), *Rapunzel* (Macrobert Arts Centre). Selected Design Assistant/ Modelmaking credits include: *Ragnarok* (Tortoise in a Nutshell/Norland Visual Theatre),T*he Children* (Vienna English Theatre), *Local Hero* (Edinburgh Lyceum/Old Vic), *Pride and Prejudice sort of* (UK Tour), *A Thousand Splendid Suns* (UK Tour), *Elmer* (International Tour), *Avenue Q* (UK Tour), *The Snow Queen* (Dundee Rep), *Flight* (Vox Motus, International Tour), *Prime Pantomimes 2019 Season* (Various Venues). Website: [kirstycurrie.co.uk](http://kirstycurrie.co.uk)

Born in Glasgow, **Christine Devaney** trained at London Contemporary Dance School and has been performing, choreographing and teaching throughout her extensive career, which started with Dundee Rep Dance Company (Scottish Dance Theatre). Her work spans across dance and theatre; she performed and was Associate Director with V-tol Dance Company for 9 years, and since 2005 has been Artistic Director of Edinburgh-based dance theatre company, Curious Seed. Other companies she has worked with include: Plan B, Quarantine, Frantic Assembly, Yolande Snaith Theatre Dance, TAG, The Unicorn, Catherine Wheels Theatre Company and Lung Ha Theatre Company. Her work for The National Theatre of Scotland includes movement direction on their production of *Macbeth* (2012, Broadway run 2013), *The Wheel* (2011), and co-directing the award-winning *Venus as a Boy* (2007). Christine was an Associate Artist with Imaginate 2011-2013.

**Oliver Emanuel** is an internationally award-winning playwright based on the west coast of Scotland. He has written over 30 plays for both stage and radio. For the National Theatre of Scotland: *The 306: Trilogy – Dawn, Day & Dusk; Dragon* and T*he Day I Swapped My Dad for Two Goldfish*. Other theatre includes: *The Monstrous Heart*, Traverse; *Flight,* Vox Motus; *Titus*, Red Bridge Arts; *Prom*, Oran Mor/Traverse/Lemon Tree. Radio includes: *When The Pips Stop, The Truth About Hawaii, A History of Paper, Emile Zola: Blood Sex & Money*, BBC Radio 4. Awards include: Tinniswood Award 2019; Best Series at the BBC Audio Drama Awards 2019; Herald Angel 2017; Best Adaptation at the BBC Audio Drama Awards 2016; The People’s Choice Victor Award at IPAY 2015; Best Show for Children at the UK Theatre Awards in 2014. Oliver founded the MLitt in Playwriting & Screenwriting at the University of St Andrews with Zinnie Harris. His plays are published by Methuen.

**Jonathan Gill –** Musical Director Jonathan Gill studied composition with William Mathias at the University of Wales followed by two years in the Opera School of the Royal College of Music under James Lockhart. Most recently Jonathan was Associate MD on *The Lion King* at the Lyceum Theatre, London. Previous work as MD includes *Oliver* (Sheffield Crucible), *Legacy Falls*(Pearl Theatre, NewYork), *Gone Fishing*(Linbury Studio, Royal Opera House), workshops of *Pride and Prejudice* (Sonia Fiedman Productions) and *Flowers for Mrs Harris* (Vicky Graham Productions). He was Music Director/Arranger for*Charlotte's Web* at Derby Theatre. *The Go-Between* (West Yorkshire Playhouse, Derby and Northampton) for which he was also MD, won the UK theatre award for best musical production 2012. Jonathan conducted 600 performances of *The Sound of Music* on its UK and Irish tour, starring Connie Fisher. Other credits include *Carousel, Of Thee I Sing*and *Let ‘Em Eat Cake*(Opera North); *The Wizard of Oz* (Royal Festival Hall); Richard Taylor’s new opera, *Confucius Says* (Hackney Empire, RPS Award 2009); *The Lion, the Witch and the Wardrobe* (West Yorkshire Playhouse and Birmingham Rep); *Follies*(Royal and Derngate, Northampton); Carl Davis’s *Alice in Wonderland*(WYP/Birmingham Rep);*Falstaff* (MTL at the Drill Hall); *The Jonah Boy* (Stephen Joseph, Scarborough); *Peribanez* and *Sleeping Beauty* (Young Vic); and *Putting It Together* and *Company* (Library Theatre, Manchester). Jonathan arranged and conducted *School4Lovers*, a hip-hop version of *Così fan tutte* (Glyndebourne, Finnish National Opera and Estonian National Opera); and was Musical Arranger for adaptations of *Le nozze di Figaro, Carmen* and *Die Fledermaus*(New Vic, Stoke). Jonathan was assistant MD for *Oklahoma!* (National Theatre at the Lyceum); Guest Conductor for Matthew Bourne’s *The Carman* (Old Vic); and was MD for *The Dreaming* by Howard Goodall and Charles Hart (Linbury, ROH) and *Crazy for You* (UK National tour). Jonathan has also given premieres of pieces by Jonathan Dove, Richard Taylor, Phillip Cassian, Ian McQueen and Matthew King’s *On London Fields*(RPS Award 2005), and *Odyssean Variations* with cellist Natalie Clein (LSO St Luke’s).

**Lewis Hetherington** is an award-winning playwright and performance maker. His work is rooted in collaboration and storytelling. He is the 2019 IASH Creative Fellow for the University of Edinburgh and the Traverse Theatre. He is Creative Lead on *The Coming Back Out Ball* for the National Theatre of Scotland, Embedded Artist for Creative Carbon Scotland, and an Associate of Playwrights’ Studio Scotland. Recent credits include *Rocket Post!* (National Theatre of Scotland), *BOYS* (The Pappy Show), *How To Fix a Broken Wing* (Catherine Wheels), and Cèilidh (Theatre Gu Leòr). As an associate of Analogue he won two Fringe Firsts and the Arches Brick Award for his work on *Mile End, Beachy Head, 2401 Objects* (with Oldenburg Staatstheater) and *Stowaway*. Other credits include two collaborations with Ailie Cohen Puppet Maker, *The Secret Life of Suitcases* (Unicorn) and *Cloud Man*, as well as *Friends Electric* (Visible Fictions) *Leaving Planet Earth* (Grid Iron/EIF) *Instructions for Butterfly Collectors, A Perfect Child* and *Sea Change* (Oran Mor). His work has toured extensively throughout Scotland the rest of the world including performances in Australia, Canada, China, Germany, Japan, Saudi Arabia, Singapore, and the USA.

**Hannah Lavery** is a Scottish short story writer, poet, playwright and performer. Her poetry and prose has been published by Gutter Magazine, The Scotsman Newspaper, 404 Ink and others. Her poetry pamphlet, *Finding Seaglass: Poems from The Drift* was recently published by Stewed Rhubarb Press (May 2019). She has also been a featured poet at many spoken word and poetry nights including Neu! Reekie! Sonnet Youth and festivals including, Stanza Poetry Festival and Edinburgh International Book Festival. Hannah was awarded a Megaphone Residency for Artists of Colour by The Workers’ Theatre in 2016. *The Drift*, her autobiographical play, was produced by National Theatre of Scotland and went on tour in 2019. Her play, *Lament for Sheku Bayoh*, commissioned by the Royal Lyceum Theatre, was performed as a work in progress as part of the Edinburgh International Festival 2019. She received a Summerhall Lab 2019 for her play, *Three Pints on a Sunday*, written with Colin Bramwell. In November 2019, she was awarded a New Playwright Award from Playwrights Studio Scotland and was named in The List Magazine’s Scottish Theatre Hot List for 2019. In 2020, she was named as one on BBC Writers Room Scottish Voices of 2020, as well as being chosen by poet and playwright Owen Sheers as one of ten writers currently asking questions that will shape the UK’s future, as part of the British Council and National Centre for Writing’s International Literature Showcase. She has recently contributed to the BBC Radio 4 series *The Poet and the Echo*, and has been announced as one of Imaginate’s Accelerator artists, where she will work on a new piece of writing for ages 10+ called *The Protes*t. She is currently writing a new play for children commissioned by Hopscotch Theatre, and has been recently commissioned to write a short piece for Pitlochry Theatre’s Shades of Tay project.

**Andy Manley** is a Theatre Artist based in the UK. With Catherine Wheels he performed and co-created *Martha*, *Pondlife* and the multi award-winning production *White*. Directing credits include work for Scottish Opera, Glyndebourne, Shona Reppe, Polka Theatre and Starcatchers. Internationally he has created work for theater junge generation, Theater o.N and Barneteatret Vart. In 2016 he created award-winning *Black Beauty* with Shona Reppe, Andy Cannon and Ian Cameron (Red Bridge Arts and Traverse Theatre). In 2017 he created *Night Light* (Teater Refleksion, Denmark and Red Bridge Arts), and *Stick By Me* (Gulbenkian), which premiered at their Boing Festival and has since been on tour across the globe.

**Johnny McKnight** is a writer, director, actor and performer as well as the joint artistic director of Random Accomplice Theatre Company. He has been described as the new vanguard of pantomime in the national press having written 19 contemporary pantomimes. His critically acclaimed play *Wendy Hoose,* produced by Birds of Paradise and Random Accomplice, toured London and Europe in 2016 and his adaptation of *Low Pay, Don’t Pay* ran at the Tron Theatre last Spring. Johnny is currently under commission to the National Theatre of Scotland, Tron Theatre and Macrobert Arts Centre and is developing several original television comedies. Johnny has written on Series 16-22 of RIVER CITY (BBC).

**Wezi Mhura** is a freelance creative producer, who has initiated and developed projects with widely diverse groups of artists, organisations and artforms including theatre, dance, circus, physical theatre, digital, film, music and visual arts. Wezi is the founder of AfriFest, Scotland’s first festival commemoration of African Arts and Culture, and a celebratory showcase of visual, performing arts and culture of the Scottish Pan-African community. She has a passion for cross artform, multi-disciplinary collaborations and experimenting with new forms and often works within unconventional, outdoor and site-specific spaces Highlighted achievements include a London 2012 Cultural Olympiad Commission and two critically acclaimed events in the Glasgow 2014 Commonwealth Games Culture programme and the Scotland-wide BLM Mural Trail

**Adura Onashile** is an award-winning Glasgow based artist. She has been a part of the British Council Edinburgh Showcase and has worked with companies such as Untitled Projects, Royal Shakespeare Company, Young Vic, Theatre Royal Stratford East, Chicago Shakespeare Company and St Anne’s Warehouse, New York. She has premiered two productions, *HeLa* and *Expensive S\*\*t* at The Edinburgh fringe festival, winning a Fringe First, Edinburgh Guide Best Scottish Contribution to Drama and TOTAL and Amnesty nominations. Both shows toured nationally and internationally supported by the British Council and Creative Scotland. Her inquiry into the contexts in which she makes and tours work as a Black artist in Scotland, led to a series of discussions titled “*Empowering Change: Discussions on Art, Race and Privilege*”. Named number 10 in The List magazine 2018 HOT 100, she was described as "creating politically charged and provocative work, Onashile is proving that she simply cannot be ignored". Her debut as a filmmaker, short film, *Expensive S\*\*t,* will premiere at the London Film Festival 2020 as part of the UK FOCUS strand. She is developing new work across Theatre, Film and Television and is a recipient of the Channel 4 playwright bursary. Website www.aduraonashile.com

**Claricia Parinussa** is a performance artist, producer and facilitator. Her practice is rooted in body based research, currently considering caretaking in interrogative processes. She works with producers Zoë Charlery and Natasha Ruwona under ID.Y; an evolving project of collaborative research, artist development and events aiming to centre and advocate for queer, Black, Indigenous and People of Colour. She is currently producer at Tramway and BUZZCUT, works independently with Palestinian choreographer Farah Saleh and is a core member of V/DA multidisciplinary collective. Previous work with NTS includes Co-Director on *Chronicles* (2018) in Edinburgh National Museum with Thulani Rachia and Project X; and *One Day to Play* (Just Start Here 2018) with Hannan Jones, curated by Ashanti Harris and Ray Camara.

**Adebusola Ramsay,** an abstract artist, whose practice has been developing for over two decades, and recently began exhibiting and collaborating with other artists in the last two years. In tandem with painting, over the last 6 years, she has been researching the history of chattel slavery, processes of racism and racialisation, resistance and rebellion to antiblack racism. Between 2016 and 2018, during Black History Month, co-led walking tours through Glasgow highlighting the historical links between city’s legacy, built heritage and transatlantic slave trade, colonisation and empire. Delivered presentations and participated in discussions with historians and other artists to bring awareness of these histories. Role on *Ghosts* is as researcher.

**Shona Reppe** established Shona Reppe Puppets in 1996 (now simply Shona Reppe). She has performed extensively all over the world with her shows *Cinderella* (2002 - present), *The Curious Scrapbook of Josephine Bean* (2011 - present), *Potato Needs a Bath* (2008 - present), *Olga Volt* (2007) and *Magic Sho* (2015). She has won numerous awards for her work including a Total Theatre Award 2002, Ipay's Victory Award Montreal 2003, a Tron Award for best children’s production 2003 and a TMA (Theatre UK) Award for best children’s theatre show 2012. Collaborative and design work includes designing the show *White* in 2011 with Andy Manley and Catherine Wheels which has won numerous awards including a CATS Award for Design 2011. *HUFF*, an art installation for children based on The Three Little Pigs - a collaboration with Andy Manley (produced by Catherine Wheels Theatre Company) opened at The National Galleries of Scotland in September 2013 and won a Herald Angel and a CATS Award 2014. In December 2016 she co-created and designed *Black Beauty* with Andy Manley and Andy Cannon which was produced by Red Bridge Arts/Traverse Theatre. In May 2018 she worked on *BABA YAGA* a collaboration between Windmill Theatre and Christine Johnson commissioned by Imaginate. In 2019, Shona Reppe created *Atlantis Banal: Beneath the Surface*, created with Charlot Lemoine of Velo Theatre which toured Scotland in Autumn 2019.

**Caitlin Skinner** is director with new writing theatre company Pearlfisher, Director of award-winning theatre company Jordan & Skinner and Associate Director at Pitlochry Festival Theatre. She is former Artistic Director of acclaimed new writing pub theatre company Village Pub Theatre. Her directing credits include *Alone* and *Alone Part II* (National Theatre of Scotland’s *Scenes for Survival)*, *Five from Inside* by Rona Munro (Traverse Theatre) *Move-Glassed* co-director (disaster plan) *Hope and Joy* (Pearlfisher/Stellar Quines) *A Brief History of the Fragile Male Ego, At A Stretch* and *Sanitise* (Jordan & Skinner) *Sunnyside Centre* (Village Pub Theatre), *Woke* (Apphia Campbell) and T*he Strange Case of Jekyll and Hyde* (Lung Ha Theatre Company).

**Niroshini Thambar** is a musician, composer and sound designer for theatre and installation, with a particular interest in creating work around identity, belonging and connection to land. She has previously worked with National Theatre of Scotland as co-sound designer on *Chronicles* (NTS/Project X/Thulani Rachia) for the *Futureproof Festival*, composer for the *Scenes for Survival* short *The One With the Lockdown*, and was a Starter Artist in 2018, using the residency to develop ideas for new work. Niroshini has also collaborated with a range of companies and artists including Dundee Rep, Annie George, Imaginate, Mara Menzies, Solar Bear, Ailie Cohen Puppets, TAG Citizen’s Theatre, Iron Oxide, Edinburgh Mela, Vision Mechanics, Jabuti Theatre, Scottish Youth Theatre, Curious Monkey, and Frozen Charlotte. Her audio-visual installations include *Transmission*, engaging with aging, memory and creativity; *Memory Box*, exploring Sri-Lankan diaspora history and shifting identities; *trans:migration*, inspired by the work of Scots naturalist John Muir and connection to nature. Niroshini has worked as a session musician on violin and keyboards, performing on the UK festival and live circuit, and recording on album releases. She is experienced in devising and leading inclusive music and sound-led creative projects with schools and community groups, and also has an MSc in Human Ecology from the University of Edinburgh where her interdisciplinary research interests were in ecofeminism, music/creative arts and socio-ecological justice. Recent and current projects include a 2020 micro-commission from Magnetic North Theatre, music and sound design for *Here* (Curious Monkey/Northern Stage) and *Ghosts* (NTS), and soundtrack development for the film *The Album* (BOFA Productions) from documentary filmmaker Sana Bilgrami. Website: www.niroshinithambar.com

Originally from Armagh, **Gareth Williams i**s a composer and lecturer at Edinburgh College of Art. His work seeks to find new participants and audiences for opera and music theatre, to shed light on stories and communities that have been overlooked, and to explore ideas of vulnerability in vocal writing. His music has been performed and broadcast all over the world. Williams was Composer in Residence at Scottish Opera from 2012 to 2015. Whilst there, he created a series of operas and projects, including *Breath Cycle*, at the respiratory ward of Gartnavel Royal Hospital, where he wrote songs and opera specifically for patients with Cystic Fibrosis, who weren’t allowed in the same room as one another. He is conductor and musical director of NOISE opera, where he composes operas with collaborators who are new to the genre, for example, the patrons of the oldest bar in Glasgow, Shetland fiddler, Chris Stout, and the indie band, Admiral Fallow. His work *Rocking Horse Winner*, produced by Tapestry Opera, a chamber opera, adapted from a short story by D.H. Lawrence by librettist Anna Chatterton, was premiered in Toronto in May 2016, winning 5 Dora Mavor Moore Awards, including Outstanding Musical Production, and both *306 Dawn* and *306 Day* were shortlisted for CATS Awards for best music and sound. At BBC Radio Scotland, Williams regularly contributes to Classics Unwrapped, presenting new classical music to a wider audience. He is currently creating a new opera with Johnny McKnight for Scottish Opera in 2021, developing a new musical theatre work with Oliver Emanuel, and creating an album of songs, each one based on the last line of a book.

**Notes to Editors**

**14-18 NOW** was a programme of extraordinary arts experiences connecting people with the First World War, as part of the UK’s official centenary commemorations. 35 million people engaged with the programme between 2014 and 2018. Working with arts and heritage partners all across the UK, 14-18 NOW commissioned new artworks from 420 contemporary artists, musicians, film makers, designers and performers, inspired by the period 1914-18. It commissioned 107 projects in more than 220 locations across the UK, touching millions of people emotionally and engaging 8 million young people with the First World War. Projects include Danny Boyle’s Pages of the Sea, Peter Jackson’s They Shall Not Grow Old, Jeremy Deller’s We’re here because we’re here, PROCESSIONS and LIGHTS OUT. 14-18 NOW was also responsible for the UK tour of the iconic poppy sculptures Wave and Weeping Window by artist Paul Cummins and designer Tom Piper. The sculptures visited 19 locations around the UK and were seen by over 4.6 million people. The sculptures have now become part of the Imperial War Museums’ collection. 14-18 NOW was supported by the National Lottery through the Heritage Lottery Fund and Arts Council England, by the DCMS with additional funding from The Backstage Trust, Bloomberg Philanthropies, Clore Duffield Foundation, NatWest and support from individuals.

With over 30 years of combined experience in contemporary community engagement, **All The Queens Men** have presented leading large-scale community projects around the world including: Ansan Arts Festival (South Korea), ANTI Contemporary Arts Festival (Finland), Arts Centre Melbourne, Arts House (Melbourne), Bleach Festival (Gold Coast), City of Melbourne, Darwin Festival and Sydney Festival, amongst many others. All The Queens Men are committed to community collaboration and points of convergence. They think of their work as creative actions – cultural interventions that reframe people’s experience of themselves in the world, often large communal gestures in public spaces. Their socially 35 engaged arts projects build and support communities over long periods of time; culminating in celebration and hope for social transformation. www.allthequeensmen.net www.comingbackoutball.com

**The British Council** is the UK’s international organisation for cultural relations and educational opportunities. We build connections, understanding and trust between people in the UK and other countries through arts and culture, education and the English language. Last year we reached over 80 million people directly and 791 million people overall including online, broadcasts and publications. Founded in 1934, we are a UK charity governed by Royal Charter and a UK public body. We receive a 15 per cent core funding grant from the UK government. www.britishcouncil.org

**Curious Seed**: Award-winning performance company, Curious Seed, was formed in 2005 by Scottish choreographer, Christine Devaney. Based in Edinburgh, the company produces and presents compelling dance theatre work that questions the world we live in; work which touches and moves people, unlocking new ways of experiencing and feeling something different about the world. Curious Seed collaborates with exceptional artists - musicians, actors, dancers, designers and video makers – to create emotionally charged performances that reach across ages and art forms, and to bring something unique to the dance landscape of Scotland. Their work has been presented across the globe from Milan to Macao, New Zealand to Norway; appearing at prestigious international festivals and venues from Sadler’s Wells to Sydney Opera House.

**Edinburgh International Festival** is the world’s leading performing arts festival, featuring the finest performers from the worlds of dance, opera, music and theatre. Created in 1947 to celebrate the enduring human spirit, the International Festival normally serves as an annual cultural exchange, every August, for an international audience exceeding 400,000 per year. The 2020 Edinburgh International Festival was cancelled for the first time in its history due to concerns around the Covid-19 pandemic, but remains actively engaged in Edinburgh’s community and in creating cultural content for both Scotland’s capital city and the world.

**Imaginate** is the national organisation in Scotland, which promotes, develops and celebrates theatre and dance for children and young people. Imaginate aims for more children in Scotland to experience work that is deeply engaging, innovative and inspiring. The organisation believes that all children have the right to explore their creativity, emotional intelligence and enjoy the best childhood possible. To ensure more high quality children’s work is made in Scotland, it supports artists with a year-round programme of creative development. This includes a mix of events, training, residencies, mentoring and special projects. Imaginate celebrates the best of children’s theatre and dance from around the world by producing the Edinburgh International Children’s Festival which showcases performances that delight and inspire the young and young-at-heart. The festival is also one of the best places for programmers from all over the world to see work of the very highest standard. [www.imaginate.org.uk](http://www.imaginate.org.uk/)

**Luminate** is Scotland’s creative ageing organisation, which was established in 2012 and aims to ensure that older people in Scotland have the opportunity to take part in high quality arts and creative activities, whatever their background and circumstances and wherever they live. The organisation supports older people as artists, participants and audiences; nurtures skills development in artists of all ages who wish to work with older people; researches, develops and tests new models of creative practice; and challenges stereotypes of ageing through their public facing work. They are leaders in the field of creative ageing, advocating for the place of older people in Scotland’s cultural life and sharing good practice nationally 38 and internationally. Luminate’s work with LGBTI+ elders - in collaboration with LGBT Health & Wellbeing - has led to successful cabaret events in Glasgow and Edinburgh in 2017, and the creation of a film entitled Return to the Closet? that explores older LGBTI+ people’s views and experiences of care services in Scotland.

**The Royal Lyceum Theatre Edinburgh** is the leading producing theatre in Scotland and one of the United Kingdom’s most prolific theatre companies. Our beautiful, intimate Victorian theatre was built in 1883 and has played a significant role in the cultural and creative life of the city and surrounding area for over 130 years. Since 1965, the current Lyceum company has developed a reputation for innovative, high-quality theatre, drawing upon the considerable talent in Scotland as well as developing award winning work with partners across the globe to make theatre in Edinburgh, that can speak to the world.  We believe that making and watching theatre together is life enhancing. We are committed to being a theatre rooted in our community, a truly civic theatre entertaining, challenging and inspiring all the people of Edinburgh. To reach the widest possible audience we find new ways to open our doors and our stage to the public, as well as reaching out into Edinburgh’s schools and neighbourhoods with a range of programmes taking place beyond our walls. Under Artistic Director David Greig, The Lyceum has continued to seek out new artistic partnerships, casting 100 local citizens in our main stage production of *The Hour We Knew Nothing of Each Other*and 50 more in *The Suppliant Wome*n, the acclaimed production that opened David’s first season. Since then we have made work with Malthouse Theatre, Melbourne; DOT Theatre, Istanbul; Bristol Old Vic; National Theatre of Scotland; Citizens Theatre; Scottish Dance Theatre; Stellar Quines; Lung Ha; and Fuel. For more information please visit lyceum.org.uk

**Theatre in Schools Scotland** (TISS) is produced by Imaginate and the National Theatre of Scotland to support and develop the touring of high quality theatre and dance performances to Scotland’s schools and nurseries. TISS creates opportunities for schools to host live performances for their pupils with a year-round programme of world-class productions created by Scottish performing companies. The performances are designed specially for school halls and can tour anywhere in Scotland. Bookings are subsidised and TISS works with schools, local authorities, regional promoters, venues and touring networks to develop sustainable partnerships in each area. Theatre in Schools Scotland was initially developed as a three year pilot project by Imaginate and National Theatre of Scotland in partnership with Catherine Wheels Theatre Company, Starcatchers and Visible Fictions.www.theatreinschoolsscotland.co.uk

