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**PRESS RELEASE**

**25 JANUARY 2022**

**NATIONAL THEATRE OF SCOTLAND 2022 SEASON**

**On stage, On screen, On the road again**

**MAJOR TOURS TO VENUES ACROSS SCOTLAND**

**A THEATRICAL FEATURE FILM AND OTHER DIGITAL PROJECTS**

**NEW PARTNERSHIPS AND NEW ASSOCIATE DIRECTORS**

**AN IMPACTFUL CREATIVE ENGAGEMENT PROJECT ACROSS FIVE LOCAL AUTHORITIES**

**A NEW ARTIST RESIDENCY PROGRAMME**

**A NEW PROGRAMME FOR THEATRE IN SCHOOLS SCOTLAND**

**NEW INITIATIVES TO INCREASE ENGAGEMENT AND ACCESS**

**SEASON 2022 IMAGERY** [**HERE**](https://www.dropbox.com/sh/dhzw0j1tqpx886q/AACMRGi4TEigc2d4iPoGdctJa?dl=0)

**WORLD PREMIERES AND NEW PRODUCTIONS INCLUDE:**

* ***Burn,*** a creative collaboration between legendary Scottish artist Alan Cumming and Olivier award-winning choreographer Steven Hoggett. ***Burn*** is a powerful new piece of dance theatre inspired by the life and legacy of Scotland’s most celebrated poet, Robert Burns. A National Theatre of Scotland, Joyce Theater and Edinburgh International Festival co-production. Opening at the EIF before touring to Inverness, Aberdeen, Glasgow and Perth and then heading to New York.
* ***Medea***, over twenty years on from its original tour, Liz Lochhead’s fierce and powerful adaptation of the timeless Greek tragedy infused with Scots, returns in a new staging, with a large ensemble. Directed by Michael Boyd and with Adura Onashile taking on the eponymous role. A National Theatre of Scotland production presented at the Edinburgh International Festival.
* ***Exodus,*** a new play by up-and-coming writer Uma Nada-Rajah and directed by National Theatre of Scotland’s new Associate Director Debbie Hannan. A dark and surreal satirical comedy, standing by to shamelessly ridicule the systems of power, premiering at the Edinburgh Festival Fringe and touring to Stirling, Peebles, Glasgow, Stornoway, Aberdeen, and Kilmarnock.
* ***James IV - Queen of the Fight,*** employing the same wit and theatricality as the first three James Plays (James I, II and III) acclaimed playwright Rona Munro and director Laurie Sansom takes audiences back to a thrilling and uncharted period of Scottish history. Presented byRaw Material and Capital Theatres in association with the National Theatre of Scotland. Opening at the Festival Theatre, Edinburgh before touring to Glasgow, Dundee, Aberdeen, Inverness and Stirling.
* ***Orphans*,** directed by Cora Bissett, is a darkly comic musical about family, grief and forgiveness. Based on the much-loved cult film written by Peter Mullan it has a sterling cast of Scottish musical stage performers. Opening at the SEC Glasgow and touring to Edinburgh and Inverness. Sponsored by Badenoch + Clark and Culture and Business Fund Scotland.
* ***Enough of Him,*** focuses on the remarkable true story of Joseph Knight, an African man brought to Scotland as an enslaved person by plantation owner John Wedderburn, who later challenged his status in court. As part of *Year of Stories,* the production opens at Pitlochry Festival Theatre before touring to Cumbernauld, Musselburgh and Perth. Also being shown as part of Black History Month. Written by May Sumbwanyambe and directed by Justin Audibert. A National Theatre of Scotland and Pitlochry Festival Theatre co-production.

**SPECIAL LIVE SCREEN PROJECT:**

* ***The Strange Case of Dr Jekyll & Mr Hyde,*** a thrilling new hybrid version of Robert Louis Stevenson’s classic story, conceived and directed by Hope Dickson Leach, adapted from the original novella and relocated from London to Edinburgh. This unique new retelling uses innovative theatrical and cinematic techniques to create a live filmic and theatrical experience and a new feature film. Live event at Leith Theatre then streaming to UK cinemas. A co-production with National Theatre of Scotland and Selkie productions in association with Screen Scotland and Sky Arts.

**CREATIVE ENGAGEMENT**

* ***Education Portal,*** the recently launched online ***Education Portal*** for teachers and students will have specially filmed upcoming productionsas well ascurated educational resources. The Portal programme in 2022 includes ***James IV, Enough of Him*** and ***Exodus***alongside the live stream version ***of The Strange Case of Dr Jekyll and Mr Hyde.***
* ***Reflecting Value: Creativity in Lockdown,*** a one-off podcast co-created with Centre for Cultural Value focusing on creativity during lockdown. Lewis Hetherington interviews participants and contributors from *The Coming Back Out Ball,* *Non Optimum: When It Is Safe To Do So* and *Holding/Holding On* who discuss the way creativity helped them during the pandemic. Released by Centre for Cultural Value in February 2022.
* ***Like Flying,*** directed by Nic Green with movement direction by All or Nothing Aerial Dance Theatre, and delivered in collaboration with MCR Pathways, ***Like Flying*** takes the form of a promenade performance in schools. Designed as a transformative project to enable young people to reach their potential and increase wellbeing, it invites a cast of 12 to 14-year-olds from schools in five local authorities to, through aerial performance methods, learn to fly. Supported by The Rayne Foundation and William Grant Foundation.
* ***Theatre in Schools Scotland*** brings exciting theatre and dance shows into schools all over Scotland. The 2022 programme integrates live performance with digital interactions and outdoor workshops from leading Scottish theatre and dance organisations and artists. 2022 productions include *Mixed Up* by Katy Wilson (Starcatchers and Imaginate), *Family Portrait* (Barrowland Ballet), *Buff & Sheen* (MoonSlide), *Chalkabout* (*Curious Seed*), *Kissing Linford Christie* by Victoria Beesley (Catherine Wheels) and *Four Go Wild in Wellies (*Indepen-dance). A National Theatre of Scotland and Imaginate partnership project.

**ON SCREEN**

With a new ongoing digital programme, **National Theatre of Scotland on Screen** projects will be presented at festivals and seasons during 2022, including a series of international presentations. These include:

* ***Lament For Sheku Bayoh***, written and directed by Hannah Lavery, is the artistic response to the death of Sheku Bayoh, a 31 year-old gas engineer, husband and father of two who died in police custody on the streets of his hometown, Kirkcaldy in Fife.  ***Lament for Sheku Bayoh*** will be presented at the Auckland Festival, New Zealand from 10-27 March. A National Theatre of Scotland, Edinburgh International Festival and Royal Lyceum Theatre Edinburgh co-production .
* ***Adam***, the award-winning stage show reinvented as a compelling, theatrical on-screen drama, presented by the National Theatre of Scotland and Hopscotch Films. Inspired by the life of Adam Kashmiry,the BAFTA Scotland Award winning film tellsthe remarkable story of a young trans man and his struggle across genders and borders to be himself. ***Adam*** is being streamed as part of the Arts Emerson, Boston 2021/2022 Season from 28-30 January and Sydney Opera House UK/AU Digital Season.
* **Carry Me Home**, a short digital artwork celebrating the waters surrounding Scotland’s western isles and the voyages over them made by thousands of locals, workers and visitors each year. ***Carry Me Home*** follows a return journey home to the islands, a journey of loss, understanding and acceptance and reflecting the warm, welcoming heart of Scotland’s coastal communities. ***Carry Me Home*** is being screened at the Berlin Short Film Festival 1-10 February.

**ARTIST RESIDENCY PROGRAMME**

* National Theatre of Scotland is introducing a range of new Artist Residency opportunities to support artists in Scotland. The programme is a new model which will support 12 artists throughout 2022 until March 2023, with residencies enabling artists to develop an idea and project. Support provided will include a dedicated budget, studio space and equipment, access to technical advice and expertise, as well as producing and dramaturgical support.

**NEW ASSOCIATES**

* New Associate Directors **Debbie Hannan** and **Finn Den Hertog** will join current Associate Artists Hannah Lavery and Johnny McKnight.

**NEW STEERING GROUP**

* **Diljeet Bhachu**, **Atta Yaqub**, **Annie George**, **Lisa Kapur** and **Neha Apsara** join a new steering group brought together to mark the beginning of the Company’s commitment to building long term, sustainable relationships with Scotland’s South Asian communities.

**ACCESS**

* Ongoing and new initiatives to increase access to the Company’s work and to support freelancers and the industry include:
* – a renewed partnership with **National Autistic Society Scotland** to ensure all National Theatre of Scotland performances are autism-friendly and relaxed performances are regularly offered.
* - an ongoing partnership with **Parents in Performing Arts** (PIPA) to offer inclusive working practices, resources and policies to staff, artists and freelancers who have caring responsibilities and specific support of PIPA's organisational development, through the loan of a staff member for six months.
* - a programme of BSL interpreted, audio described and captioned performances for our work onstage and online.
* - the continuation of our **Theatre for a Fiver** scheme for 14- to 26-year-olds to attend performances for five pounds.
* The company is opening five roles for young people (aged 16 to 24 years) to work within different departments in the Company for six months, through the UK Government’s Kickstart scheme, set up during in the context of the pandemic to create paid work experience opportunities for those at risk of unemployment.

**Jackie Wylie, Artistic Director and CEO said**

***“****As we emerge from this pandemic that has shaken our world and the theatre industry, we want to create unforgettable bold theatre experiences for audiences to immerse themselves in. We believe that theatre can help us navigate some of the burning issues of our times.*

*We are working with brilliant artists, telling urgent stories about identity, politics and power, grief and family, and compelling new narratives about important characters in Scottish history and literature who can help define our sense of self and nationhood.*

*We asked ourselves what Scotland needs from its National Theatre at this moment in time and we have created a programme in response to this challenge.*

*We are working with as many freelancers, production crews and technicians as possible through the creation of large-scale works. This community is in urgent need for a return to regular employment and the opportunity to showcase their immense creative skills.*

*We are touring as widely as possible to theatre venues across the country, to support the infrastructure of theatre in Scotland.*

*We are continuing our digital presence, to increase access to our work whilst innovating with large scale hybrid theatrical screen projects.*

*We are focussing on affecting cultural change, making positive social impacts and creating a sense of belonging, with a series of programme initiatives including a far-reaching new Artists Residency programme; five new company-wide jobs with the kickstart scheme; a new steering group to build long lasting relationships with the strong South Asian community in Scotland; a renewed partnership with National Autistic Society Scotland as well as a continued focus on creative engagement and our work in schools and across education.*

*Theatre as a live art form is uniquely placed in how it can evolve in form to connect deeply with its audience. Scottish theatre-makers and artists have embraced language, genre and experimentation to explode compelling stories and characters onto our stages - satire, comedy, horror, musical theatre, Scots, aerial performance, tragedy, spectacle, dance and poetry all have their moment in our 2022 programme. We hope you will return safely to your local theatre to join us for an evening or afternoon of theatrical magic and belonging.”*

**Scottish Government Culture Secretary Angus Robertson** said:

“*I’m delighted to see the National Theatre of Scotland unveil such an exciting array of performances across the country as they go back into theatres in front of live audiences. In particular Burn, the dance theatre co-production with New York’s Joyce Theatre about the life of Robert Burns and starring Alan Cumming will be a must see event at this year’s Edinburgh International Festival.*

*“This is one of a range of new partnerships the National Theatre of Scotland have formed, including those with other art forms such as film and digital, to increase audience access and engagement this yea*r.”

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**FULL INFORMATION**

**NEWLY ANNOUNCED PROJECTS**

**World Premiere**

**National Theatre of Scotland, The Joyce Theater, New York City and Edinburgh International Festival present**

***BURN***

Created by **Alan Cumming** and **Steven Hoggett**

Co-Choreographed by **Steven Hoggett** and **Vicki Manderson,** Set Designer **Ana Inés Jabares Pita,** featuring the music of **Anna Meredith,** Lighting Designer **Tim Lutkin,** Video Designer **Lewis den Hertog,** Sound Designer **Matt Padden,** Costume Designer **Katrina Lindsay**, Associate Director **Shilpa T-Hyland.**

Performed by **Alan Cumming**

**At the Edinburgh International Festival in August 2022**

**Touring to Beacon Arts Centre, Greenock (preview); Perth Theatre; His Majesty’s Theatre, Aberdeen; Theatre Royal, Glasgow; Eden Court, Inverness and The Joyce Theater, New York City from July to September 2022**

*“And still my motto is - I dare!”*

A creative collaboration between legendary Scottish artist Alan Cumming and Olivier award-winning choreographer Steven Hoggett, ***Burn*** is a powerful new piece of dance theatre inspired by the life and legacy of Scotland’s most celebrated poet, Robert Burns.

The National Theatre of Scotland, The Joyce Theater and Edinburgh International Festival are delighted to be presenting ***Burn*** in both Scotland and New York. Following the production’s premiere as part of the Edinburgh International Festival’s programme, the production will tour to Perth, Aberdeen, Inverness before receiving its New York premiere at The Joyce Theater.

***Burn*** aims to challenge the ‘biscuit tin’ image of Scotland’s National Bard and goes beyond the poetry to focus on the man himself - his poverty, his personal tragedy, his struggles with mental health and his spectacular success.

Performed by Cumming, ***Burn*** features the music of acclaimed contemporary musician and composer Anna Meredith, with visually arresting set and video design by Ana Inés Jabares Pita and Lewis den Hertog.

**Alan Cumming said** *“I think all any artist wants to do is tell a story. And If I have one regret in my artistic life it would be that I did not become a dancer and be able to tell a story completely, with my entire body. Robert Burns has always fascinated me. Through his work I feel he tells us the absolute truth of who we are as Scots, but the more I researched him the more I realised I didn’t know the absolute truth of him. Burn is my attempt at trying to tell more of his story using my whole body.”*

Winner of Tony, Olivier, Scottish BAFTA and CATS awards and a recipient of multiple Grammy, Golden Globe and Emmy nominations, Alan Cumming is a much-loved star of stage and screen and is making his solo dance theatre debut in ***Burn.***

This is the National Theatre of Scotland’s third transatlantic collaboration with Alan following his performances as Dionysus in *The Bacchae (*2007 Edinburgh International Festival, Scottish tour, London’s Lyric Hammersmith and The Lincoln Center Festival, New York) and as *Macbeth*, which premiered at Tramway, Glasgow in 2012 and was presented on Broadway the following year.

His most recent Scottish stage appearances include *Alan Cumming Is Not Acting His Age (*2021), *Club Cumming* (2018) and *Alan Cumming Sings Sappy Songs (2016),* all at Edinburgh International Festival.He went round Scotland in a campervan with Miriam Margolyes for Channel 4’s *Miriam and Alan: Lost in Scotland* for Channel 4 and appears in a new Scottish drama documentary *My Old School* which premiered at this year’s Sundance Film Festival. He is the author of six books including the best-selling memoir *Not My Father’s Son* and the recently released *Baggage*.

Steven Hoggett is an internationally renowned award-winning choreographer and movement director who previously worked with Alan Cumming and the National Theatre of Scotland on *The Bacchae*. Other productions with National Theatre of Scotland include *Black Watch (*Olivier Award for Best Theatre Choreographer*), Let The Right One In (*Royal Court, West End, St Ann’s NYC*)* and *Beautiful Burnout.* Recent shows include *The Ocean at the End of the Lane* (National Theatre), *The Curious Incident of the Dog in the Night Time* (National Theatre) and *Harry Potter and The Cursed Child* which transferred to Broadway in 2018. Hoggett was founder and co-artistic director of Frantic Assembly.

The National Theatre of Scotland will also be presenting Liz Lochhead’s *Medea* at the Edinburgh International Festival in 2022.

***Burn*** at Edinburgh International Festival is supported by Sir Ewan and Lady Brown.

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/burn)

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**World Premiere**

**The National Theatre of Scotland presents**

***Exodus***

Written by **Uma Nada-Rajah**

Directed by **Debbie Hannan**

Opening at the **Edinburgh Festival Fringe in 2022 and touring to Macrobert Arts Centre, Stirling; Eastgate Theatre, Peebles; An Lanntair, Stornoway; CentreStage, Kilmarnock; Lemon Tree, Aberdeen; Tron Theatre, Glasgow**

**July to September 2022**

Bold, satirical and outrageous, Uma Nada-Rajah’s new play ***Exodus*** explores systematic deception and the indifference to human suffering.

Directed by the National Theatre of Scotland’s newly appointed Associate Director Debbie Hannan, ***Exodus*** is a dark, surreal comedy, ready to shamelessly ridicule the systems of power.

The production willpremiere as part of the Edinburgh Festival Fringe 2022 before touring to venues across Scotland. ***Exodus*** sees National Theatre of Scotland make a welcome return to the Fringe following a celebrated presence over the last sixteen years (*Black Watch, Our Ladies, Adam*).

In her bid to become the country’s leader, Home Secretary Asiya Rao prepares to make a major policy announcement that will establish her as the front-runner of the political race. Alongside her cut-throat and calculating advisor Phoebe, she embarks on a publicity stunt starting with a photo shoot by the white cliffs of Dover. But rather than the tide washing her reputation clean, something else washes up… An omen or an opportunity? The women are determined to keep their eyes on the prize, no matter the cost, even if it’s a human one.

Uma Nada-Rajah was the Starter Female Political Comedy Writer in Residence with the National Theatre of Scotland. She wrote *The Domestic* for National Theatre of Scotland’s *Scenes for Survival* digital programme and the film has had over three million views. She was a writer for the National Theatre of Scotland’s online festive show *Rapunzel* and her play *Toy Plastic Chicken* was part of the 2019 Play, Pie and a Pint season at Oran Mor and the Traverse and was subsequently shown on BBC iPlayer. Uma is based in Kirknewton and is also an NHS staff nurse.

Debbie Hannan is a new Associate Director for the National Theatre of Scotland. She previously directed Jenni Fagan’s *The Panopticon* in 2019 for the Companyand was Associate Director for *Our Ladies of Perpetual Succour*. She most recently directed *The Strange Undoing of Prudencia Hart* (Royal Exchange Theatre), *Overflow* (Bush Theatre) and was Associate Director on *Constellations* (Donmar Warehouse, Essex Grove and Eleanor Lloyd Productions). She is currently temporary Artistic Director for Stockroom.

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/exodus)

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**The National Theatre of Scotland in collaboration with MCR Pathways**

**presents**

**LIKE FLYING**

Director: **Nic Green**

Movement Direction: **All or Nothing Aerial Dance Theatre**

Video Designer: **Graeme Roger**

**Supported by The Rayne Foundation and William Grant Foundation**

**August 2022 to June 2023**

*“When you’re here you can forget all the other stuff going on at home or in school*”

“*To be honest, it was just like me, the real me, waiting to get out of its cage*”

**LIKE FLYING** Participants (2019)

Following the success of interactive performance project **LIKE FLYING** in two Scottish secondary schools in 2019, National Theatre of Scotland is delighted to be collaborating with MCR Pathways in 2022 and 2023 to bring **LIKE FLYING** to schools in five local authority areas across Scotland including North Ayrshire Council, with over 150 young people taking part.

“*National Theatre of Scotland's Like Flying is a stunning and immersive production which highlights the importance of arts for young people's mental health”* ★★★★★The Skinny (on previous production).

**LIKE FLYING** has been designed as a transformative project to enable young people to reach their potential, increase their wellbeing and build resilience. The project invites a cast of 12 to 14 year olds, through aerial performance methods, to learn to fly. Originally conceived and produced in 2019, the project has increasing relevancy to young people today who have been faced with exceptional challenges to their mental wellbeing during the last two years of the pandemic.

The National Theatre of Scotland is delighted to be working in partnership with MCR Pathways on an ongoing basis, on joint initiatives that will enable young people to reach their potential. For **LIKE FLYING** MCR Pathways are managing relationships with schools, encouraging participation in the project and engaging the school’s community as an audience.

**LIKE FLYING** is led by leading Scottish artist **Nic Green** with movement direction by **All or Nothing Aerial Dance Theatre,** Scotland’s leading aerial dance company who create, perform, teach and pioneer aerial arts in Scotland.

**LIKE FLYING** takes the form of a residency followed by a promenade performance through the school corridors and multiple spaces both indoors and out, created and performed by the pupils. Weaving through a surreal and dream-like curriculum, young people educate adults in this mirror-image world where roles are reversed, power is flipped and authority is inverted.

Each school will have a three-week residency where pupils will be trained in aerial performance methods leading up to the public performances including, hoop, aerial cocoon and harness work. The young people will present a series of encounters using these forms, as audiences make their way through the school corridors after hours.

As part of each residency, there will also be opportunities for students who are not performing to learn skills in design, sound and event management through their assisting the creative team.

**MCR Pathways CEO, Fay Gingell**, says:

*“We are so thrilled to work in partnership with schools and the National Theatre of Scotland to offer the LIKE FLYING programme to young people across Scotland. We know the LIKE FLYING project has had positive impact previously, and that this unique creative opportunity will be enjoyed by all participating pupils. Having the determination to challenge yourself to learn new skills and encourage young people to maximise their talents are core values of MCR and LIKE FLYING that align very closely."*

**Nic Green** is an award-winning performance maker based in Scotland, known for her works *Cock and Bull, TURN, Fatherland, Slowlo, Trilogy, Vivarium.* Her work has received several recognitions including a *Herald Angel*, ‘Best Production’ at Dublin Fringe, *The Adrian Howells Award for Intimate Performance,* a *Total Theatre Award* for ‘Best Physical/Visual Theatre,’ and she was the recipient of the Inaugural *Forced Entertainment Award*, in memory of Huw Chadbourn. She was previously an Associate Artist with National Theatre Scotland.

**All or Nothing** are Scotland's leading aerial dance company creating, performing, teaching and pioneering aerial arts in Scotland. Led by Artistic Director Jennifer Paterson, their work ranges from small scale theatre to large scale outdoor spectacle, combining aerial arts with dance theatre and contemporary circus. Participation is vital to the company’s work, believing that aerial and dance is for everyone, and developing all kinds of opportunities for this to happen.

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/like-flying-2022)

**PRODUCTIONS RESCHEDULED DUE TO THE PANDEMIC**

**The National Theatre of Scotland presents**

***Medea***

Adapted by **Liz Lochhead** Directed by **Michael Boyd**

Set and Costume Designer **Tom Piper,** Composer **Craig Armstrong**  
  
Cast includes **Adura Onashile as Medea**

**At the Edinburgh International Festival in 2022**

Over twenty years on from its original tour, Liz Lochhead’s fierce and powerful adaptation of ***Medea***, Euripides's classic Greek tragedy, an unflinching interrogation of the human heart under intolerable pressure, returns in a new staging from the National Theatre of Scotland. The production will premiere as part of the Edinburgh International Festival in August 2022.

Medea has betrayed her family for the man she loves, taken brutal revenge on his enemies, married him, and fled with him to Corinth. Her husband Jason now abandons her to marry the King's daughter, leaving Medea and their children dangerously exposed in this foreign land. Her response is as resourceful as it is terrifying. And shatters every taboo.

The former Makar, or National Poet of Scotland, Lochhead was awarded the Queens Gold Medal for Poetry in 2016. She is also the author of many original plays for the stage including *Mary Queen of Scots Got her Head Chopped Off*, *Perfect Days* and *Thon Man Moliere,* as well as *Tartuffe, Miseryguts* and *Educating Agnes,* her trilogy of rhyming adaptations of that French comedic genius's greatest works. Her adaptation of *Medea*, in English infused with her poetic contemporary Scots, was first staged in Glasgow in 2000 by Theatre Babel, directed by Graham McLaren and with Maureen Beattie in the title role. The production played the Edinburgh Festival Fringe in both 2000 and 2001 and toured nationally and internationally to critical and audience acclaim.

The title role will be played by award-winning actor, writer and director Adura Onashile.As an actor she has a background in physical theatre and has worked previously with the Royal Shakespeare Company. With National Theatre of Scotland, she appeared in *Dragon* (Vox Motus,Tianjin People’s Arts Theatre) as well as leading August Strindberg’s *Creditors* at Edinburgh’s Royal Lyceum Theatre.

As Artistic Director of Glasgow's Tron Theatre, Michael Boyd staged his own dramatisation of Janice Galloway’s *The Trick is to Keep Breathing* (with Siobhan Redmond), Michel Tremblay’s *The Guid Sisters* (with Una Maclean, Dorothy Paul, and Elaine C Smith) *Macbeth* (with Iain Glen and Peter Mullan), Ted Hughes’s *Crow* (with Peter Mullan and Douglas Henshall) and Peter Capaldi and Craig Ferguson’s *Sleeping Beauty* (with Alan Cumming and Forbes Masson). Boyd also led the Royal Shakespeare Company through ten of its most successful recent years, receiving UK and international awards including four Oliviers for his eight play History Cycle.

Supported by a large cast, further casting for ***Medea*** will be announced later in the year.

In 2021 the Company presented Hannah Lavery’s *Lament for Sheku Bayoh* at the Royal Lyceum Theatre as part of the Edinburgh International Festival.

The National Theatre of Scotland will also be presenting *Burn,* a new piece of dance theatre from Alan Cumming and Steven Hoggett at the Edinburgh International Festival 2022.

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/medea)

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**National Theatre of Scotland and Pitlochry Festival Theatre present**

***Enough of Him***

by **May Sumbwanyambe,** directed by **Justin Audibert**

**At Pitlochry Festival Theatre from 21 October to 6 November 2022** and touring to **Lanternhouse, Cumbernauld; Brunton Theatre, Musselburgh and Perth Theatre**

**Opening Performances on 26 October, 7.30pm and 27October, 2.30pm at Pitlochry Festival Theatre**

**Part of Black History Month and celebrating Scotland’s Year of Stories 2022**

A first-time collaboration between the National Theatre of Scotland and Pitlochry Festival Theatre, ***Enough of Him*** tells the remarkable, true story of Joseph Knight, an enslaved African man brought to Scotland by plantation owner John Wedderburn, to serve in his Perthshire mansion.

Whilst in Scotland, Knight falls in love with Annie, a young Scottish servant working in the household. Lady Wedderburn strongly disapproves not only of their love affair, but also of the close bond that has developed between Knight and her husband.

As relationships strain and authority begins to be challenged, the fallout threatens all of their futures and Joseph’s long dormant ideas of freedom from the Scottish owner who has dominated his entire life are reignited.

Written by Glasgow-based Sumbwanyambe, and directed by Justin Audibert, this compelling domestic drama focuses on the power dynamics at play between servants and masters, husbands and wives and those that are enslaved and those that are free. Sumbwanyambe

previously wrote *The Trial of Joseph Knight*, a drama focussing on the trial and its case, which was broadcast as a radio play on BBC Radio 4 in 2018.

Joseph Knight became a notable figure in a landmark legal battle that saw him successfully appeal against a Scottish court’s decision that had reduced him to mere property in the ownership of his former master.  This victory affirmed that Scots Law could not uphold the institution of slavery in Scotland, a ruling that would make a profound contribution to paving the way for the abolition of slavery in Scotland /Britain.

Originally scheduled to tour in 2020, an extract of the play, *Joseph Knight,* was created as an online short, as part of the National Theatre of Scotland and BBC’s Scenes for Survival series.

***Enough of Him*** will premiere at Pitlochry Festival Theatre and sees the National Theatre of Scotland collaborate with the award-winning producing venue for the first time.

May Sumbwanyambe is a librettist, radio dramatist, academic and award-winning playwright from Edinburgh. In 2013 he became the inaugural Papatango Resident Playwright, which saw his debut play *After Independence* produced by London’s Arcola Theatre. It opened in 2016 to critical acclaim, winning the Alfred Fagon Audience Award.

Justin Audibert is a freelance director and the current Artistic Director of the Unicorn Theatre in London. His previous work has included *The Taming of the Shrew, Snow in Midsummer, The Jew of Malta,* and *The Tempest* for the Royal Shakespeare Company.

**Enough of Him** is part of **Scotland’s Year of Stories 2022** led by VisitScotland showcasing a nationwide programme of major events and community celebrations. From icons of literature to local tales, Scotland’s Year of Stories encourages locals and visitors to experience a diversity of voices, take part in events and explore the places, people and cultures connected to all forms of our stories, past and present. It will contribute to recovery from the pandemic and inspire new stories of Scotland to be shared.

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/enough-of-him)

**PREVIOUSLY ANNOUNCED TOURING PRODUCTIONS**

**World Premiere**

**National Theatre of Scotland presents**

***Orphans*** – **a new Scottish musical**

Directed by **Cora Bissett**, music and lyrics by **Roddy Hart** and **Tommy Reilly,** book by **Douglas Maxwell**

**Based on the Film ORPHANS written and directed by Peter Mullan © Channel Four Television Corporation and the Glasgow Film Fund 1997.**

**Sponsored by Badenoch + Clark and Culture & Business Fund Scotland**

Set and Costume Designer **Emily James**, Sound Designer **Pippa Murphy**, Lighting Designer **Lizzie Powell**, Cultural Consultant **Kerry Michael,** Assistant Director **Niloo-Far Khan,** Movement Director **Vicki Manderson**, Associate Movement Director **Jade Adamson,** Associate Musical Director **Shonagh Murray**. BSL Performance Interpreters **Catherine King** and **Yvonne Strain**.

Cast includes: **Amy Conachan**, **Amber Sylvia Edwards, Robert Florence,** **Chloe Hodgson**, **Reuben Joseph, Louise McCarthy, John McLarnon, Patricia Panther**, **Paul McCole, Martin Quinn, Betty Valencia**, **Harry Ward** and **Dylan Wood**.

**Opening at Glasgow’s SEC Armadillo and touring to King’s Theatre, Edinburgh and Eden Court, Inverness, with previews at Beacon Arts Centre, Greenock - from 01 to 30 April 2022.**

**Opening Performance at SEC Armadillo on Thursday 7th April 2022**

National Theatre of Scotland is thrilled to be presenting the world premiere of ***Orphans***, a darkly comic musical about family, grief and forgiveness, based on the much-loved cult film written and directed by **Peter Mullan**. Directed for the first time for the stage by award-winning theatre director **Cora Bissett, *Orphans*** is a big, bold Scottish musical with raucous and heartfelt songs from Glaswegian composing team **Roddy Hart** and **Tommy** Reilly, ingeniously adapted for the stage by playwright **Douglas Maxwell.**

***Orphans*** is set in the streets of Glasgow and will open at Glasgow’s SEC Armadillo before touring to the King’s Theatre, Edinburgh and Eden Court, Inverness with preview performances at Beacon Arts Centre, Greenock in April 2022. The production signals the welcome return of National Theatre of Scotland live performances to Scotland’s largest theatres.

Set in 1998, ***Orphans*** follows the Flynn siblings on a stormy night in Glasgow after the death of their mother. Thomas won’t leave the church, Michael is bleeding and roaming the streets, John has a gun and is set on revenge while Sheila wants to live life on her own terms. But will the siblings survive the night to get to their mother’s funeral?

*“Grotesquely funny and desperately sad, a headbutt and a hymn, the film is something special." Empire Magazine*

***Orphans*** (1998) was Peter Mullan’s first feature film, made in Glasgow’s Southside around the streets where he grew up. The award-winning film is now regarded as a cult classic of European cinema and secured Mullan’s career as a writer-director. He went on to write and direct *The Magdalene Sisters* (2002) and *Neds* (2010) but is also known for starring roles in television series and films including *My Name is Joe*, *Westworld*, *Ozark* and *Mum*.

**Peter Mullan**, writer and director of the *Orphans* film said:

“*It’s a brave and ballsy thing to do, to adapt any film and then put it on stage. The story lends itself well to being a musical because, however misplaced, however funny, it’s all about emotion. Orphans is an epic journey through the night. The thing that draws you in is the characters, how they interact and what implications there are for the world that’s around them which combine into a cauldron of craziness and hurt and grief. The idea of putting that to music made sense to me. Oh, and if you f\*\*k it up, you’re on your own, my disclaimer is going in the programme but if it’s good, I’m taking all the credit.*”

The stage musical of ***Orphans*** is brought to life by a highly talented cast.

**Meet the family: Robert Florence** makes his musical theatre debut in the role of eldest brother Thomas. Robert is best known to audiences as co-creator and performer in the BBC comedy sketch show *Burnistoun* and he returns to our screens in 2022 in the second series of *The Scotts,* a BBC Scotland sitcom starring and written by the Burnistoun creators. **Amy Conachan** (Sheila) played Courtney Campbell in the Channel 4 soap *Hollyoaks* and has previously worked with National Theatre of Scotland on *Skeleton Wumman for* *Scenes for Survival;* **Reuben Joseph** (Michael) previously appeared in the National Theatre of Scotland’s musical festive film *Rapunzel* and has recently appeared in the Almeida Theatre’s *Macbeth* and in BBC’s *Vigil.* The final family member John is played by recent graduate **Dylan Wood.**

Other cast and ensemble members include: Scottish stage stalwart **Harry Ward** (Tanga) who reunites with Cora Bissett, following his role in Cora’s *What Girls Are Made Of;* **Amber Sylvia Edwards** (Carole) who starred as Rapunzel in National Theatre of Scotland’s musical festive film *Rapunzel* and is currently touring the UK in *Dirty Dancing*; **Louise McCarthy** (Mrs Hanson) worked with National Theatre of Scotland in its co-production with Birds of Paradise Theatre Company, *My Left Right Foot,* is well known as one half of the comedy duo *The Dolls* and will be co-starring alongside Robert Florence in the second series of BBC Scotland sitcom *The Scotts* in 2022; **John McLarnon** (Jacko) who also appeared in *My Left Right Foot*, *Local Hero* (Royal Lyceum Theatre and The Old Vic) and recently collaborated on *The* *3M Mixtape* for Dundee Rep; **Patricia Panther** (Sara), appeared recently in Hannah Lavery’s *Lament for Sheku Bayoh* for National Theatre of Scotland, Royal Lyceum Theatre, Edinburgh and Edinburgh International Festival and previously worked with Cora Bissett on the musical *Glasgow Girls*; **Paul McCole** (Frank) known to screen audiences for his roles in *Still Game*, *Limmy’s Show* and *Sunshine on Leith* and previously worked with the National Theatre of Scotland on *The Strange Undoing of Prudencia Hart*; **Martin Quinn** (Seamus) made his stage debut playing Oskar for National Theatre of Scotland’s *Let The Right One* In and can be seen in the film *Our Ladies* (Sigma Films); **Chloe Hodgson** (Bernadette) who is making her National Theatre of Scotland debut in the production and **Betty Valencia** (Ann-Marie) currently appearing in *Cinderella* at Perth Theatre, with previous appearances in *WeCameToDance (*Food Tank), *The Last Bus* (Hurricane Films) and *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (Stellar Quines, Imaginate).

The music for ***Orphans*** is created by independent Glasgow-based artists **Roddy Hart** and **Tommy Reilly**. Together they have written the score for the film, *Our Ladies,* the music and lyrics for the zombie comedy film *Anna and the Apocalypse*, and for Steven Spielberg’s revival of *Animaniacs* winning a Daytime Emmy award for Best Original Song for an Animation.

**Douglas Maxwell** is one of Scotland’s leading playwrights. His previous work with National Theatre of Scotland includes the short film *Fatbaws* for Scenes for Survival, performed and directed by Peter Mullan and *Yer Granny*. Douglas’s recent work includes *I Can Go Anywhere* (Traverse Theatre), *Charlie Sonata* (Royal Lyceum Theatre) and *Fever Dream: Southside* for the Citizens Theatre.

**Cora Bissett** is an acclaimed Glasgow-based director, actor and writer. Her first production *Roadkill,* created with writer Stef Smith, won nine major awards and an Olivier award for Outstanding Production. She is an Associate Director with the National Theatre of Scotland and her productions include the hit musical *Glasgow Girls*, *Adam* and *Rites.* Cora recently wrote and performed her own autobiographical story, *What Girls Are Made Of* (Traverse Theatre/Raw Material). The award-winning gig theatre production toured internationally She also recently co-directed*Adam* for the National Theatre of Scotland, Hopscotch Films, BBC Scotland and BBC Arts which won a Scottish BAFTA for Best Scripted TV.

A National Theatre of Scotland production based on the Film ORPHANS written and directed by Peter Mullan © Channel Four Television Corporation and the Glasgow Film Fund 1997.

**Touring to Beacon Arts Centre, Greenock** (Previews 1 & 2 April 2022) **SEC Armadillo, Glasgow** (6 to 9 April 2022**) King’s Theatre, Edinburgh (**12 to 16 April 2022**) and Eden Court, Inverness** (26 to 30 April 2022).

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/orphans)

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**World Premiere**

**Raw Material and Capital Theatres**

present ***James IV – Queen of the Fight***

**in association with National Theatre of Scotland**

Written by **Rona Munro,** Directed by **Laurie Sansom,** Designed by **Jon Bausor** Music Composed by **Venus ex Machina** with Associate Director **Jaïrus Obayomi**

**Opening at Festival Theatre Edinburgh and touring to Theatre Royal, Glasgow; Dundee Rep; His Majesty’s Theatre, Aberdeen; Eden Court, Inverness; Macrobert Arts Centre, Stirling from 30 September to 12 November 2022**

**Opening Performance at Festival Theatre, Edinburgh on Tuesday 4 October 2022**

In autumn 2022 playwright **Rona Munro** returns to Scottish stages with a bold new production: *James IV – Queen of the Fight*, directed by **Laurie Sansom** - the formidable duo who brought us *James I, II* and *III.* They are reunited with Designer **Jon Bausor** who also worked on the first three plays and joined by **Venus ex Machina** as Composer and **Jaïrus Obayomi** as Associate Director. British Historian **Dr Onyeka Nubia** has been working as a historical consultant on the project.

Co-produced by Raw Material, the award-winning, independent, producing company based in Glasgow, and Capital Theatres, Scotland’s largest theatre charity based in Edinburgh, in association with National Theatre of Scotland, the production will open at the Festival Theatre, Edinburgh in the autumn of 2022 before touring to Glasgow, Dundee, Aberdeen, Inverness and Stirling.

Rona Munro's vividly imagined trilogy, *James I, II and III*, was originally commissioned by the National Theatre of Scotland and brought to life three generations of Stewart kings who ruled Scotland in the tumultuous fifteenth century to the acclaim of audiences and critics from Scotland to Auckland. The award-winning trilogy was acknowledged as a landmark event in Scottish and UK theatre. Now comes *James IV* with Laurie Sansom directing once more.

**“You’re a wonder. You’re a window into a wide world.”**

***Scotland, 1504, seen fresh through the eyes of new arrivals Ellen and Anne, two* Moorish *women who were expected to take their place at a royal court....but not this one. Both women now have to fight to find and keep a place in the dazzling, dangerous world of the Scottish Court of James IV. It’s a world where war is never far away, words of love and promises of peace are not what they seem and where poets might turn out to be more dangerous than any assassin.***

Employing the wit and theatricality of the first three James Plays, acclaimed playwright Rona Munro transports the audience back to a thrilling and uncharted period of Scottish history in this brand-new production.

**Rona Munro, Writer said: “***My hope is that I can make this history more accessible, make those invisible in history visible again and provide a representation of the most potent and telling truth of history - it was made by people like us.”*

**Festival Theatre Edinburgh** (Previews Fri 30 September, 1 & 3 October) Performances Tue 4 – Sat 8 October 2022; **Theatre Royal, Glasgow** Tue 11 – Sat 15 October 2022; **Dundee Rep** Tue 18 – Sat 22 October 2022; **His Majesty’s Theatre, Aberdeen** Wed 26 – Sat 29 October 2022; **Eden Court, Inverness (**Wed 2 to Sat 5 November 2022); **Macrobert Arts Centre, Stirling (**Wednesday 9 to Saturday 12 November 2022)

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/james-iv-queen-of-the-fight)

**PREVIOUSLY ANNOUNCED - A NEW LIVE SCREEN EXPERIENCE & FEATURE FILM**

***The Strange Case of Dr Jekyll and Mr Hyde***

**Live at Leith Theatre and streaming to UK cinemas from February 2022**

**Feature film and Sky Arts TV presentation in 2023**

**Conceived and directed by Hope Dickson Leach.**

**A unique theatrical live screen experience, and new feature film, conceived and directed by Edinburgh filmmaker Hope Dickson Leach.**

* **25, 26 and 27 February 2022**: A theatrical live experience at Leith Theatre
* **27 February 2022:** ‘As live’ stream to selected Scottish/UK cinemas.
* **Week of 28 February 2022:** Encore screenings in UK cinemas.
* **Autumn 2023:** Edited feature film broadcast on Sky Arts.

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**National Theatre of Scotland and Selkie Productions in association with Screen Scotland and Sky Arts present**

**The Strange Case of Dr Jekyll and Mr Hyde - Live at Leith Theatre**

Conceived and directed by **Hope Dickson Leach** Written by **Hope Dickson Leach** and **Vlad Butucea**  **Based on the iconic novella by Robert Louis Stevenson.**

Cinematographer **David Liddell,** Music **Hudson Mohawke,** Costume Designer **Alisa Kalyanova,** Sound Designer **Ania Przygoda,** Production Designer **Stephen Bryce,** Editor **Rachel Erskine**

Cast: Leading Scottish actors **Lorn Macdonald** and **Henry Pettigrew** will take on the roles of Utterson and Dr Jekyll supported by **Tam Dean Burn**, **Caroline Deyga**, **Lois Hagerty,** **David Hayman**, **Scott Miller**, **Alison Peebles**, **Peter Singh** and **Ali Watts.**

Supported by **Weston Culture Fund**, **Sir Ewan and Lady Brown**, **The Foyle Foundation, The Britford Bridge Trust**, **The William Syson Foundation**, **The Woolbeding Charity**

*The Strange Case of Dr Jekyll and Mr Hyde* is a thrilling new hybrid version of Robert Louis Stevenson’s classic story, conceived and directed by Hope Dickson Leach, adapted from the original novella and relocated from London to Edinburgh. Presented by the National Theatre of Scotland and Selkie Productions in association with Screen Scotland and Sky Arts, this unique new retelling uses innovative theatrical and cinematic techniques to create a live filmic and theatrical experience. Entering a live filmset built within the atmospheric setting of Edinburgh’s historic Leith Theatre, audiences will witness the simultaneous creation and screening in this one-off experience.

Following the final performance on 27 February 2022, *The Strange Case of Dr Jekyll and Mr Hyde* will be livestreamed to selected Scottish cinemas. The show will then be screened ‘as live’ during the week of 28 February in UK cinemas. The footage captured during the performances will subsequently be edited into a full feature film, which will be broadcast on Sky Arts in 2023. This will be the first livestream film, created and set in Scotland, to be seen by audiences in Scottish cinemas. Theatrical rights have been acquired by leading film distributor Cosmic Cat, who will be streaming the performance into cinemas across Scotland and the UK.

A cast featuring leading Scottish stage and screen talent has been assembled for this unique project. BAFTA Scotland award winning Scottish actor **Lorn Macdonald** takes on the role of Utterson. Lorn won the Best Actor Scottish BAFTA award for his portrayal of Spanner in the film *Beats.* His roles on TV include *Bridgerton, Deadwater Fell* and *Shetland.* He has also recently been noted as one of the top 25 theatremakers to look out for in 2022 by The Stage. Dr Jekyll is performed by Scottish actor **Henry Pettigrew**. Henry’s screen roles include *The Danish Girl* as well as TV series *The Crown* and *Guilt*. He has appeared in previous National Theatre of Scotland productions *Midsummer*, *Black Watch* and *Beautiful Burnout*. They are both joined by Scottish stage and TV stalwart **David Hayman** who is playing the role of Sir Danvers Carew. David is a well know actor and director with recent film credits including *In Like Flynn* and *Our Ladies.* **Peter Singh** (Lanyon) has a prolific career on stage and screen, with recent film roles including *Cruella* and on TV, *The Capture I* and *II* (BBC) and *Hard Cell* (Netflix).

**Alison Peebles** (Poole) is an award-winning Scottish actor, writer and director. Her film work includes *Where Do We Go From Here* and *Seven Lucky Gods* and her TV work spans CBeebies hit *Molly and Mack* and *River City*. **Tam Dean Burn** (Councillor Begg) is a well known Scottish actor whose recent screen work includes *Annika*, *Victim* and *Trust Me*. **Ali Watt** (Inspector Hay) has most recently been seen on television in Irvine Welsh’s *Crime* and onstage at Pitlochry Festival Theatre in several productions including *About Love.* **Scott Miller**’s (Tennant) most recent credits include feature film *The Road Dance* and the tour of *Warhorse* and *The Wife of Willesden* at the Kiln Theatre, London, **Caroline Deyga** (Mabel) has most recently been seen on stage in *The Importance of Being Earnest* and with the National Theatre in *Peter Gynt*. She appeared in *Our Ladies of Perpetual Succour* for the National Theatre of Scotland.

*The Strange Case of Dr Jekyll and Mr Hyde* by Hope Dickson Leach and Vlad Butucea, returns to Edinburgh born writer Robert Louis Stevenson’s original story which was published in 1886. This gripping new adaptation has been developed with theatre dramaturg Rosie Kellagher. The drama follows Gabriel Utterson as he enters a world of dark duplicity to uncover the identity of the mysterious Mr Hyde and the hold he has over Utterson’s old friend Dr Jekyll.

In this version, Utterson’s journey is set against the background and backdrop of Victorian Edinburgh, where the wealth of the breweries is contrasted with the poverty of the Cowgate Vaults, exposing an underbelly of dark truths and corruption. Concerned by his good friend Dr Henry Jekyll’s recent behaviour, Gabriel Utterson is driven to uncover the identity of the mysterious and dangerous Mr. Hyde, to whom Jekyll is enthralled. Whilst on this search for the truth, Utterson finds himself seduced by the society of Edinburgh’s rich and powerful, but beneath the glossy façade lies a grim and brutal reality. This is a Jekyll and Hyde reworked for a contemporary audience with the themes of power, class and masculinity brought to the fore.

Embracing the duality of the storyline and the period authenticity, the film will be shot in black and white. Both the film and live event will feature new electronic music by DJ and music producer Hudson Mohawke, acclaimed for his genre-smashing" creative approach.

Hope Dickson Leach is an award-winning film maker, based in Edinburgh, whose debut film, *The Levelling* won her a Scottish BAFTA and the inaugural IWC Filmmaker Bursary Award in association with the BFI. This is her second project with the Company, she also co-conceived and directed *Ghost Light* with National Theatre of Scotland in association with Selkie Productions. This project reunites her with Vlad Butucea, (one of the writers for the National Theatre of Scotland’s *Interference* project) and contributing writer on *Ghost Light*.

*The Strange Case of Dr Jekyll and Mr Hyde* offers audiences the opportunity to experience a film being created around them, gaining insight into the theatre and filmmaking process. Audience members will wear headsets while watching the drama unfold live on a large screen in the auditorium.

A gothic tale of double lives and inner demons, the storyline is mirrored not only in the hybrid format of the production but in the audience experience at the venue, where they will be able to enjoy bespoke cocktails from the Jekyll and Hyde theatre bars.

Leith Theatre is a legendary music venue, performance space and community resource in the heart of Leith, which was a gift from the City of Edinburgh in the 1920s. Its main auditorium has played host to sporting events, the Edinburgh International Festival and iconic artists and bands. Currently closed to the public, audiences will have exclusive access to the main auditorium during the theatrical film event, and the venue’s historic backstage maze of rooms and hallways will be transformed into film set location scenes of Victorian Edinburgh.

The very first film version of Stevenson’s novel is believed to be a 16-minute-long silent horror film of *Dr Jekyll and Mr Hyde* made in 1908, based on a stage play. Since then, there have been over 123 films made, from animation to satire to horror, with versions filmed across the world.

*The Strange Case of Dr Jekyll and Mr Hyde* sees National Theatre of Scotland collaborating again with Selkie Productions and producer Wendy Griffin following the success of *Ghost Light.*

Screen Scotland’s support is funded through the Scottish Government and The National Lottery.

This hybrid production is part of the National Theatre of Scotland’s growing On Screen programme which includes content for digital, broadcast and cinemas including its series of short theatrical artworks, *Scenes for Survival* and *Ghost Light*, a celebration of theatre on film which was also made by award-winning film director Hope Dickson Leach. National Theatre of Scotland and Hopscotch Film’s special filmed version of *Adam* commissioned for BBC Scotland and BBC Arts which tells the remarkable story of a young trans man and his struggle across genders and borders to be himself is currently freely available to watch on BBC iPlayer until early 2022. The digital production won the Audience Award for Best Film at the Vancouver Queer Film Festival earlier this year and most recently won the award for Best Scripted TV in this year’s Scottish BAFTA’s.

**Live at Leith Theatre:**

Dates: **25 to 27 February 2022 at 7pm**

Booking Information: [**www.nationaltheatrescotland.com**](http://www.nationaltheatrescotland.com/)

**Cinema Listings for The Strange Case of Doctor Jekyll and Mr Hyde – Live From Leith Theatre stream will be announced on 28 January.**

Access: **Audio described and captioned performances on Friday 25 February** **and BSL interpreted performance on Sunday 27 February**

**27 February 2022, 7pm: ‘**As live’ streamed in selected Scottish cinemas. **28 February – 05 March 2022:** Encore screenings in UK cinemas

Full information and biographies [here](https://www.nationaltheatrescotland.com/events/jekyll-hyde)

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**A NEW ARTIST RESIDENCY PROGRAMME**

The National Theatre of Scotland has created a new Artist Residency programme with a host of opportunities to support artists based and working in Scotland. The programme is for artists working in any art form who want to make a new performance, digital, or hybrid work.

The Artist Residency programme is a new model which will support 12 artists throughout 2022 till March 2023, with residencies enabling artists to develop an idea and project. Support provided will include a dedicated budget, studio space and equipment, access to technical advice and expertise, as well as producing and dramaturgical support. Residencies will be based either at Rockvilla, (the National Theatre of Scotland’s building) or in a space local to the artist.  
   
The residencies will support artists who can speak to several of National Theatre of Scotland’s programme priorities across theme, form, and experience in innovative and interesting ways.

Through the Discover strand, eight of the Artist Residencies will focus on giving artists space to do research and concentrate on the initial development of an idea or new project for two weeks over a two-month period, with a budget of £5,000.

The remaining four residencies will fall under the *Develop* strand which will support an individual artist, a collective of artists, or a company for six weeks over a six-month period, providing a dedicated space and a budget of £20,000 to develop an idea or project to a first draft stage.

The residencies will be tailored to reflect each of the artists’ needs and what they want to explore and develop their project. The Artistic Development team will also host a Zoom Webinar on Tuesday 22nd February 2022 which will provide an opportunity to ask questions. Details on how to attend will be shared with National Theatre of Scotland [mailing list](https://www.nationaltheatrescotland.com/mailing-list) subscribers and the session will also be recorded for those who cannot attend and hosted after the event on the National Theatre of Scotland website.

**Jackie Wylie, Artistic Director of National Theatre of Scotland said:** “*When theatres shut their doors in March 2020, we paused our programme of regular paid artist opportunities in the hope that lock-down would last a few months at most. Instead, the ongoing impact of the pandemic has led us to radically rethink how to evolve in response to increased inequities in our industry.*

*After a thorough examination of everything we have learned from three years of Engine Room activity, our previous Artist Development programme, and consultation with a range of freelancers across art forms, roles and backgrounds, we have co-designed a new model of open opportunities. This programme places long term relationship building, with artists who have not yet had a platform at National Theatre of Scotland, at its heart. Through the offer of greater financial resource and longer term, embedded residencies with the Company, we wish to nurture new voices and projects that will impact our future programmes and diversify the Scottish Theatre and Performance landscap*e.”

For full information on the Artist Residency programme including eligibility criteria and details of how to apply will be launched on 27 January. Applications for the *Discover* strand will be open until 13 March 2022, and applications for Develop will be open until 21 March 2022.

**A NEW PROGRAMME FOR THEATRE IN SCHOOLS SCOTLAND**

**Theatre in Schools Scotland**

produced by **National Theatre of Scotland and Imaginate**

**Theatre in Schools Scotland is reconnecting creatively with nurseries and primary schools across Scotland in 2022 with an extensive programme of unique theatrical experiences for children**

**Created by leading theatre and dance organisations for children and young people - Barrowland Ballet, Catherine Wheels Theatre Company, Curious Seed, Imaginate, Indepen-dance, MoonSlide, and Starcatchers**

Programme available to book for primary schools and nurseries anywhere in Scotland.

Theatre in Schools Scotland (TISS) is delighted to be presenting a year-long creative programme for Scotland’s schools and nurseries in 2022. While its live touring theatre and dance productions were off the road, TISS explored exciting new ways of working with teachers and schools and these hybrid creative approaches continue this year. Designed especially for schools to work safely within restrictions, the TISS programme integrates live performance with digital interactions and outdoor workshops from Scottish performing companies and artists, ensuring TISS can continue to provide regular high quality creative experiences for pupils across Scotland.

TISS’s 2022 programme includes - a creative playground experience, interactive video installation, a new touring theatre production, internationally acclaimed dance performance, an inclusive dance show featuring tents that have a life of their own and, for the first time a touring performance created for pupils with additional support needs – a comical dance show performed through a window.

**Theatre in Schools Scotland** continued to offer a programme to schools during lockdown including *Potato Needs a Bath* (digital) by Shona Reppe; *Rapunze*l, National Theatre of Scotland with Historic Environment Scotland, and *White:The Film* by Catherine Wheels Theatre Company. Last term TISS was back to school with Barrowland Ballet’s *Family Portrait* and in playgrounds with *Mixed Up* by Katy Wilson, presented by Starcatchers and Imaginate. From 2016 - 2021, Theatre in Schools Scotland toured 26 (live and digital) shows bringing 880 performances to an audience of over 100,000 children from Shetland to Stranraer, reaching 30% of all Scottish primary, secondary and special schools combined. TISS continues to offer subsidised bookings to schools and create partnerships with local support organisations, ensuring performances and creative experiences reach schools from cities and towns to remote and rural communities.

**Anna Derricourt, TISS producer said:** *“We are in awe of the way Scottish schools have navigated the last years and have enjoyed finding new ways to work together. We live streamed performers into classrooms, provided schools with online festive shows and supported teachers to lead amazing creative projects. TISS learnt and shared a lot and, as we move through another school year, will continue to create and support rewarding links between schools and Scotland’s theatre and dance sector.”*

**2022 Programme:**

* ***Mixed Up* by Katy Wilson, presented by Starcatchers and Imaginate**, is an energetic teacher-led creative experience for playgrounds and classrooms. Using a series of online films, it offers hip-hop dance, beatboxing, street art and a box full of surprise resources delivered to schools. *Mixed Up* the film was presented to critical acclaim at the Edinburgh International Children’s Festival 2021. Available from January to April 2022. (Nursery to P3).
* ***Family Portrait* presented by Barrowland Ballet,** co-created by Natasha Gilmore and Robbie Synge**,** is an award-winning interactive video installation capturing Natasha and her children in an intimate and humorous portrayal of family life. An outdoor dance-based workshop for pupils explores elements of nature seen in the work. *Family Portrait* was part of the 2021 Take Me Somewhere Festival and Edinburgh International Children’s Festival and is touring from March to May 2022 (P3 - P7).
* ***Buff and Sheen* by MoonSlide**is a comical roaming dance performance about two imaginative window cleaners performed outdoors through a closed window. Children join in with dance moves from the comfort and safety of the classroom followed by a chance to play with bubbles and dance with the performers in an outdoor space. Touring in March to May 2022 (Nursery – P3 & pupils with ASN)
* ***Chalk About presented by Curious Seed*** is a playful, funny and sometimes moving look at how we see ourselves and others featuring dance, chalk, chat and one perfect scene containing everything you could wish for. Conceived and created by Christine Devaney and Leandro Kees (Performing Group, DE) and commissioned by Imaginate. Originally scheduled to tour into schools in 2020, TISS is delighted to be able to share this joyful and thought-provoking live show with pupils in P5 - P7 in October & November 2022.
* ***Kissing Linford Christie*** **by Victoria Beesley, presented by Catherine Wheels** is a new solo performance about one girl’s journey to Olympic success. Vickie wants to compete at the Olympics. There is only one obstacle; she isn’t very good at sport. This is a story about loving failure and dreaming big. October & November 2022 (P5 - P7)
* ***Four Go Wild in Wellies* presented by Indepen-dance** is an award-winning dance show presented by Scotland’s inclusive professional dance company. A playful look at how friendships are built, broken and mended, this is a whimsical adventure featuring bobble hats, scarves, tents that have a life of their own and, of course, lots of fun in wellies! October & November 2022 (Nursery - P3)

Theatre in Schools Scotland is produced by [Imaginate](https://www.imaginate.org.uk/) and [National Theatre of Scotland](https://www.nationaltheatrescotland.com/) to develop the provision of theatre and dance performances available for schools to host for their pupils. The annual touring programme is informed by teachers and features Scottish performing companies and artists specialising in theatre and dance for young people. Productions are designed specifically with schools in mind and are suitable for classes from Nursery to P7. The programme is year-round and is available throughout Scotland. Bookings are subsidised and TISS works with schools, local authorities, regional promoters, venues and touring networks to develop sustainable partnerships.

TISS has been liaising with schools and partners to ensure the return of its touring productions to schools is as safe as possible. The programme will develop and expand accordingly throughout the year ahead, responding to school requirements and opportunities.

**Full info here: t**[**heatreinschoolsscotland.co.uk**](http://www.theatreinschoolsscotland.co.uk/)

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**NATIONAL THEATRE OF SCOTLAND PRESS OFFICE CONTACTS:**

**Jane Hamilton – Media and Communications officer**

[**jane.hamilton@nationaltheatrescotland.com**](mailto:jane.hamilton@nationaltheatrescotland.com)

M: +44 (0)7967 742491

**Emma Schad – Head of Communications** – [**emma.schad@nationaltheatrescotland.com**](mailto:emma.schad@nationaltheatrescotland.com)

Tel: +44 (0)227 9016   M:   +44 (0)7930 308018

**Press Images available here-** [**HERE**](https://www.dropbox.com/sh/dhzw0j1tqpx886q/AACMRGi4TEigc2d4iPoGdctJa?dl=0)

**NOTES TO EDITORS**

**The National Theatre of Scotland** is dedicated to playing the great stages, arts centres, village halls, schools and site-specific locations of Scotland, the UK and internationally. As well as creating ground-breaking productions and working with the most talented theatre-makers, the National Theatre of Scotland produces significant community engagement projects, innovates digitally and works constantly to develop new talent. Central to this is finding pioneering ways to reach current and new audiences and to encourage people’s full participation in the Company’s work. With no performance building of its own, the Company works with existing and new venues and companies to create and tour theatre of the highest quality. Founded in 2006, the Company, in its short life, has become a globally significant theatrical player, with an extensive repertoire of award-winning work. The National Theatre of Scotland is supported by the Scottish Government. [www.nationaltheatrescotland.com](http://www.nationaltheatrescotland.com/)

**Barrowland Ballet** is one of Scotland’s most exciting and successful contemporary dance companies and is based in the East End of Glasgow. The company name reflects its unique mix of popular culture and high art. Its name, taken from Glasgow’s famous Ballroom, also shares its belief that dance is for everybody. The company repertoire is built around the artistic work of choreographer, Natasha Gilmore. The work is inspired by her personal experiences and its challenging themes are delivered with wit and humour. The insightful observations of human behaviour and relationships enable audiences to identify with the stories in a multitude of ways, as they resonate with their own experiences. Recent productions include *Wolves*, *Little Red, Whiteout, Tiger, Tiger Tale* and *Poggle*. Their work has toured nationally and internationally in Europe, Asia, Africa, South America and Australasia. Participatory projects include intergenerational performances *Wolves* and *The River* (Commonwealth Festival 2014) and Bunty & Doris.

**Capital Theatres**

Capital Theatres present world-class shows to entertain and inspire audiences of all ages.

In a normal year we stage over 700 performances each year, at the Festival Theatre (1,900 seats), the King’s Theatre (1,300 seats) and The Studio (155 seats) in a broad and inclusive programme featuring the very best in drama, dance, musical theatre, live music, comedy and pantomime.

Much of our programme is exclusive to our venues in Scotland, providing the only opportunity for audiences to see the biggest shows touring north of the border, the best in international contemporary dance and the latest productions from leading local and national companies.  
   
We support access to the arts for everyone and have an extensive learning and participation programme of talks, workshops and events to introduce and develop engagement and interest in the heritage of our buildings and all areas of live performance.

While the pandemic closed our theatres we continued to connect with our audiences and communities through Raise the Curtain – a variety of online performances and events which have continued our pioneering work with young people and those living with dementia. We have also campaigned for funding from both the public and the government to save our theatres as we saw our income stream disappear overnight.

Our venues have been open again since June 2021 and we’re looking forward to our biggest Christmas ever with festive shows playing in every venue.

We are a registered Scottish charity (SCO18605) and our theatres and our programme are supported by the City of Edinburgh Council.

[www.capitaltheatres.com](http://www.capitaltheatres.com/)

**Catherine Wheels Theatre Company** is Scotland’s most celebrated producer of work for children and young people, with 31 inspirational and original productions presented in 26 countries since the company was created by Artistic Director, Gill Robertson, in 1999. Catherine Wheels is also Scotland’s most well-travelled theatre company touring nationally and internationally taking productions to theatres, festivals and schools in communities and cities across Scotland, to London’s Southbank and Barbican, and across the globe from Europe to New York, Canada, Mexico, Hong Kong, Macau, China, Taiwan, Singapore, Japan, New Zealand and Australia. Such has been the acclaim for Catherine Wheels’ shows, that many of the company’s productions have stayed in repertoire, including [*Martha*](https://www.catherinewheels.co.uk/productions/Martha), which has performed to audiences of over 100,000 across four continents; [*Lifeboat*](https://www.catherinewheels.co.uk/productions/Lifeboat), the first Scottish theatre production to appear at the Sydney Opera House and [*White*](https://www.catherinewheels.co.uk/productions/White), the company’s most well-travelled production which has been performed 1,600 times and seen by children and their families. Recent productions include *Emma & Gill*, a co-production with Lung Ha Theatre Company, and *WhirlyGig* by Daniel Padden, a co-production with Red Bridge Arts.

**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. The company’s work is researched, developed, and managed by a small core team of people collaborating with many other partners and organisations at home and abroad to create, produce and share projects and performances. More information about Curious Seed’s projects and productions can be found here:<http://www.curious-seed.com/work>

**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. For more information visit [www.eif.co.uk.](http://www.eif.co.uk/)

**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/)

**Indepen-dance** is an award winning inclusive dance company. Our artistic approach is to ensure the arts, and dance in particular, is inclusive, and that children, young people and adults who are disabled are fully included in the creative process of making, performing and being an audience for dance. [www.indepen-dance.org.uk](http://www.indepen-dance.org.uk)

**The Joyce Theater Foundation** (“The Joyce,” Executive Director, Linda Shelton), a non-profit organization, has proudly served the dance community for almost four decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther’s clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center’s David H. Koch Theater, to Brooklyn’s Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K–12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce’s annual season of about 48 weeks of dance now includes over 340 performances – both digital and in-person – for audiences in excess of 150,000.

**Leith Theatre** is a Grade II listed building in Leith undergoing transformative change towards becoming a permanent cultural venue and a home in Scotland for live music and performance. It is in need of significant repair and preservation but even so, plays an important part in Leith’s history, having seen nearly 100 years of change and now being a driver of a future cultural quarter for the area.

* Live in Leith™ is the new production arm of Leith Theatre bringing in-house live music and performance programming to the venue. During Covid, it was pointed to deliver a digital programme, both to shine a spotlight on break-through Scottish talent and on the venue itself during a period of darkness.
* It is a building with a strong musical legacy, having played host to the likes of AC/DC, Kraftwerk and Thin Lizzy during the 70s; opera, theatre, and ballet through the 60-80s with notable mention of Yukio Ninagawa’s acclaimed ‘Samurai’ Macbeth in 1985; before suffering another significant period of closure of nearly 30 years until 2016. Since 2018, 1500 capacity audiences have been back through the doors and great music has been back on the stage, including The Snuts, Young Fathers, Kae Tempest, Jarvis Cocker, The Jesus and Mary Chain, Neneh Cherry, Mogwai and many more; reigniting the need for such a mid-sized music venue in Edinburgh.
* Leith Theatre is part of a 1930s Art Deco complex gifted to the people of Leith by the City of Edinburgh after the amalgamation of the two in 1920. The complex includes Leith Library, the Thomas Morton Hall and a small Gatehouse. This impressive building has seen both joyous celebration and darkest moments; hit by a bomb in 1941, it took 20 years to be repaired, only to be closed again in the 80s. The Trust took over in 2016 following community campaigning to save the building from private development and are now working to secure capital investment to ensure that this glorious semi-derelict building and important cultural asset is available and protected for future generations.
* Leith Theatre sits in the heart of an area currently undergoing significant coastal redevelopment and regeneration. It connects the North of the city with Edinburgh’s centre and brings important cultural programme to one of Timeout’s coolest neighbourhoods in the world as well as audiences further afield; local to international being its ethos. In recent years it has shown its importance as a destination venue for live music, an increasingly sought-after filming location and an important space for community driven initiatives and wellbeing; a unique place in the City of Edinburgh combining social and cultural value of scale.
* Leith Theatre has offered its exciting cultural programme for 5 years on a pop-up basis, working around the many limitations the space has; for one thing, it has never been watertight during this time. However, Leith Theatre Trust are now investment ready and about to embark on a planned capital fundraising campaign for 2022. To follow its journey, support its future development and ensure the protection of this historic cultural asset you can do so here….

For more information about Leith Theatre visit [www.leiththeatre.co.uk](http://www.leiththeatre.co.uk/)

Follow Leith Theatre on Twitter **@leiththeatre** On Facebook **@leiththeatre** On Instagram **@leiththeatre** To support Leith Theatre fundraising [www.justgiving.com/leiththeatretrust](http://www.justgiving.com/leiththeatretrust)

To speak to a member of the Leith Theatre team email: [lynn.morrison@leiththeatre.co.uk/](mailto:lynn.morrison@leiththeatre.co.uk) 07971 965475

**MCR Pathways** is a multi-award-winning mentoring programme helping care-experienced and young people who have experienced disadvantage achieve the same educational outcomes, career opportunities and life chances as all other young people.Founded in 2007, MCR Pathways currently supports 3,500 young people each week across the country. At the core of the MCR Programme are one hour weekly in-school meetings between a young person and their mentor, who listens and provides encouragement. MCR Mentors come from all walks of life and commit to supporting a young person in school for a minimum of a year, ideally two. They are trained and supported by MCR throughout the mentoring relationship.

**MoonSlide** creates performances that meld the mysterious and surreal with the uproarious and farcical. We aim to be very broadly accessible for society's youngest and oldest members, all the while challenging perceptions of what performance can be. MoonSlide is committed to engaging marginalised groups and connecting disconnected communities through the non-verbal languages of movement, humour and humanity. We are a neuro-diverse company and work to reach neuro-diverse audiences and participants. Based under one roof, the company can rehearse and collaborate during times of social distancing.

**Pitlochry Festival Theatre (PFT)**

· Theatre for Everyone. Theatre for a Lifetime

· Our mission is to create, nurture and inspire.

· We actively seek to embody our values (empathy, respect, integrity, creativity, collaboration, inspiration) in all encounters and communications.

· Established 1951, PFT offers a unique theatrical experience, operating a daily repertoire system in the summer which means that audiences and visitors can enjoy six different productions (all performed by a resident acting company) in six days.

· The BOP/Whetstone Feasibility Study of PFT (2012/13), commissioned jointly by Creative Scotland, Perth & Kinross Council and Scottish Enterprise, confirmed the conclusions of the 2007/8 Economic Impact Study of PFT conducted by Scottish Economic Research: PFT makes an annual contribution to Scotland’s economy of between £13m and £20m, whilst every public pound invested in PFT produces a return of between £17 and £20.

**Pitlochry Festival Theatre**  
 **Address:** Pitlochry Festival Theatre, Port Na Craig, Pitlochry, Perthshire PH16 5DR  
 Box Office and group bookings: 01796 484626  
 email [boxoffice@pitlochryfestivaltheatre.com](mailto:boxoffice@pitlochryfestivaltheatre.com)

**Website:** [www.pitlochryfestivaltheatre.com](http://www.pitlochryfestivaltheatre.com/)

Pitlochry Festival Theatre is supported by funding from Creative Scotland and Perth and Kinross Council. It is also grateful to the many individual donors, trusts, and foundations who continue to support the theatre.

**Raw Material**

Founded by Margaret-Anne O’Donnell and Gillian Garrity, Raw Material is an award-winning, independent, producing company.

*“Our cornerstone and shared ambition to develop, create and tour bold accessible theatre that inspires, entertains and captivates audiences across borders forms the basis of the company, along with the desire to work across scale from small studios to large commercial venues. Collaborating with artists, theatre companies, venues and funders informs our key purpose - to bring the most exciting work to stages and audiences across Scotland, the UK and the rest of the world. From the earliest idea for a script, to hosting development workshops and the general management of large-scale international tours, we are passionate about supporting creative ambition and all stages of making theatre happen. We are advocates for access and diversity within the theatre sector. We love our job.”*

[www.rawmaterialarts.com](http://www.rawmaterialarts.com/)

**Sky Arts** exists to bring more art to more people across the UK. In 2020, with the creative industries under serious threat, we threw open our doors to make the channel free for everyone to watch. We’ve redoubled our mission to increase access to the arts and we’re committed to getting everyone involved as the industry recovers. The fact is, we need the arts now like never before, and Sky Arts brings them straight to your living room. We have something for everyone, championing creative talent by showcasing the best in music, theatre, dance, literature, opera and visual art. From Glyndebourne to Grime and Cézanne to The Style Council, we’ve got your passions covered. Millions of viewers tune in to hit returning series such as *Portrait Artist of the Year*, *Urban Myths* and British cultural institution *The South Bank Show,* but our acclaimed new programmes might take you anywhere from Pinter’s house with Danny Dyer to a Scottish road trip with Samuel Johnson. Collaboration is at the heart of what we do. Sky Arts is the headline sponsor of National Theatre Live in the UK and we work with cultural partners across the country including the English National Opera, Royal Academy of Arts, Tate, Creative Industries Federation and Coventry City of Culture to name but a few. You can watch Sky Arts for free on Freeview channel 11 and Freesat channel 147. If you’ve got Sky or a Now TV entertainment pass, you can also watch over 2,000 hours of shows exclusively on demand. We’re passionate about supporting the next generation of artists, so we’re working with five leading Sky Arts Ambassadors: Booker Prize-winner Bernardine Evaristo, dance artist Akram Khan, conductor Charles Hazlewood, Theatre Royal Stratford East Artistic Director Nadia Fall, and sculptor Anish Kapoor – to run bursary schemes for new and emerging talent.

**Starcatchers** is Scotland’s Arts and Early Years organisation pioneering the development of high-quality performances and creative experiences for babies and young children from birth to 5 years, and their grown-ups, in communities across Scotland. Starcatchers’ vision is delivered through three pillars of activity all rooted in the arts and creativity, designed to connect with babies, toddlers, young children, parents, carers and Early Years practitioners. [www.starcatchers.org.uk](http://www.starcatchers.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](http://www.theatreinschoolsscotland.co.uk/)

**WITH THANKS TO ALL OUR PARTNERS AND SUPPORTERS**

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