

DANAIDS

A RECONSTRUCTION OF THE LOST TETRALOGY BY AESCHYLUS

THE SUPPLIANT WOMEN, EGYPTIANS,
DANAIDS & AMYMON

2021-2026

PROJECT PACK

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THE PROJECT

The Suppliant Women opens a cycle of four plays by Aeschylus, first performed in Athens in 463 BC. It's one of the earliest Greek plays to have survived. Sadly, the other three plays, *Egyptians*, *Danaids* and the satyr play *Amymone*, have been lost.

In December 2016, director Ramin Gray and composer John Browne staged a new production of *The Suppliant Women* at Konzerttheater Bern in Switzerland with a community chorus of 28 local women.

Following the Swiss production, *The Suppliant Women* was staged in the UK during 2016 and 2017 at the Royal Lyceum, Edinburgh and the Young Vic, London. Renowned Scottish playwright David Greig created a new version of the play, following a literal translation to ensure maximum fidelity to the original.

For the UK tour two professional actors, one chorus leader and two musicians worked with newly created community choruses at each venue. The music comprised percussion and the haunting sound of the aulos, the twin pipes on which all classical theatre was accompanied. This was the first Greek production to be heard with the aulos since antiquity. The production then toured to Dublin Theatre Festival and Hong Kong Arts Festival.

Wild Yak Productions, in association with the Royal Lyceum and the Institute of Cultural and Creative Industries at the University of Kent, have now teamed up with the original creative team, and are in the process of reconstructing the final three plays in *The Danaid Tetralogy*. Since only fragments remain, the plays are being reconstructed through a workshop process supported by some of the world's leading classical scholars, arts organisations and practitioners.

In November 2021 *The Suppliant Women* was revived with the original cast and creative team, and a new community chorus, at the Gulbenkian Theatre in Canterbury. This was followed by workshops in the UK and Egypt and the premiere of the sequel, *Egyptians* in Kent in February 2023.

Work on the third play, *Danaids*, is already underway, with workshops having taken place in Greece in 2023. We will continue development work throughout 2024, with performances of the entire cycle from 2025 in Canterbury, followed by the Edinburgh International Festival in partnership with the Royal Lyceum, before a UK and international tour.



THE SUPPLIANT WOMEN



“BEAUTIFUL, ELEGANT, OUTSTANDING”

The Telegraph



**“AN EPIC FEMINIST PROTEST SONG”
“ASTONISHING ... BRILLIANT”**

The Guardian



“ROUSINGLY TOPICAL”

The Evening Standard



“FULL-BODIED FEELING... REMARKABLE”

WhatsOnStage



**“A TIMELESS, FANTASTICAL PRODUCTION
OF COLOUR, SONG AND MOVEMENT”**

The Independent



“FIERCE ... INGENIOUS”

The Financial Times



**“AN EXPERIENCE OF OVERWHELMING
POTENCY”**

The Times Venue

Venues included: Royal Lyceum Edinburgh, Theatre Royal Belfast, Northern Stage Newcastle, Dublin Theatre Festival, Royal Exchange Manchester, Young Vic London, Hong Kong Festival of Arts and Gulbenkian Arts Centre Canterbury. There have been licensed versions in Istanbul, Copenhagen, Malmö and Aalborg.

OVERVIEW

The Suppliant Women begins when a group of refugee women arrive at Argos in Greece. The citizens are forced to consider the obligations of hospitality and asylum. The women are fleeing forced marriage in their homeland, Egypt. Now they must persuade the citizens of Argos to grant them asylum. A referendum is triggered to resolve this quandary. The play probes who we are, where we belong, and, if it all goes wrong, who will take us in? It couldn't be more relevant today.

The texts of the remaining plays in the tetralogy have been lost. However, one significant passage from *Danaids* has survived, a beautiful speech attributed to the goddess Aphrodite. Together with a few fragments and alternate versions of the myth, we have started to reconstruct the stories. In consultation with acclaimed classicists (Edith Hall, Oliver Taplin, Armand d'Angour, Wolfgang Rösler and Alan Sommerstein amongst others) we are developing the scripts for the remaining plays, replicating what we know of the original creation process.

An extensive workshop process to create the remaining plays in the cycle began in November 2021, alongside a revival of *The Suppliant Women*. *Egyptians* premiered in February 2023, with *Danaids* set to follow in 2025. The full cycle will then tour around the world following a staging of the plays in Canterbury and at the Edinburgh International Festival.

VIDEOS

Please find below videos from our productions of *The Suppliant Women* and *Egyptians*, including a full recording of the former at London's Young Vic theatre:

[Suppliant Women at The Young Vic](#) (Password: Grey)

[Suppliant Women Trailer](#)

[Egyptians in Rehearsal](#)

[Egyptians Audience Reactions](#)

This project is being delivered in multiple stages:

- 1 Workshops for *Egyptians* alongside a hugely successful revival of *The Suppliant Women* at the Gulbenkian Arts Centre, Kent - Winter 2021
- 2 Further development workshops for *Egyptians* conducted in Egypt (March 2022) and London (June-December 2022).
- 3 Highly acclaimed world premiere of *Egyptians* in Kent - February 2023
- 4 Initial workshops for *Danaids* in Hydra, Greece - September 2023
- 5 Development of *Danaids* in London - Summer 2024
- 6 Further development of trilogy and presentation of first three plays at the Gulbenkian Arts Centre, Kent - Summer 2025
- 7 Performance of the entire cycle of plays at the Edinburgh Festival
- 8 UK and International Tour of the entire cycle
- 9 Licensing of the tetralogy for further performances and replica productions around the world, culminating in performances with a global chorus in some of the world's greatest amphitheatres

THE DANAIDS MYTH SPEAKS TO THE MOST PRESSING ISSUES
OF OUR TIME — MIGRATION AND ASYLUM, DEMOCRACY
AND TYRANNY, FEMALE AUTONOMY AND MALE VIOLENCE.
THE DRAMATIC FORM OF THE PLAYS INVOLVES MASS
COMMUNITY PARTICIPATION, USING ANCIENT PRACTICE IN
AN URGENT NEW WAY.

DEVELOPMENT WORKSHOPS

The workshop process is integral to rebuilding the tetralogy. Rather than just using a paper and pencil approach, we aim to work practically in much the same way that Aeschylus would have. Using music, movement and acting, we integrate them from the start in the creation of the whole production. Each workshop process forms part of a larger iterative scheme that will slowly and surely build up the plays and productions simultaneously.

It is central to our ambition that wherever we conduct a workshop, we later offer the opportunity to be a venue for a performance of the finished plays. In this way participants' contributions are honoured and returned to them, closing a powerful, virtuous circle of creation. Naturally, this process also works as a teaser, sustaining curiosity and interest in the productions

Each play has a **main chorus** of recent graduates and early-career actors in their first professional role, and a **community chorus** of local, amateur participants.

CHORUS CREATION, TRAINING & ROLE

Building on the ancient Greek model of a youth chorus sharing the stage with experienced performers, the principles which guide our work are the following:

- to provide recent graduates and early-career actors the opportunity to perform in their first professional theatre production in the main chorus.
- to recruit through taster and open access sessions an inclusive, diverse community chorus that genuinely represents each city we perform in.
- to train these choruses to acquire the skills and stamina to deliver the challenging material and to engage them creatively, intellectually, emotionally and philosophically in the issues and dilemmas of the plays.
- while the ancient Greeks worked only with young men, we also work with young women and people of all gender identities, and older groups too.
- we can either create an entirely new chorus or collaborate with pre-existing choirs who have a proven interest in singing and dancing.
- from past experience, the legacy of each chorus is powerful, building a network of connection and solidarity, similar to reports from the ancient world.





REHEARSAL PROCESS

Each play consists of a semi-professional chorus of actors in their first paid engagement (the 'historical model'), performing alongside a Citizens Chorus of amateur performers recruited from the local area of each venue where the play is performed (the 'future model').

Over a period of 2-3 days a répétiteur will work with the Citizens Chorus to teach them the words and music with the help of recordings and a support pack. A movement coach will teach the chorus their movements using video and with support from choreographer *Sasha Milavic Davies* and composer *John Browne*.

If the production is being performed in English, two actors, a chorus leader and two musicians (rehearsed separately in the UK) will travel to the country together with the main chorus and core creatives. A final one-week intensive phase sees all the elements - scenic, choreographic, musical and dramatic - all come together.

This rehearsal process aims to approximate the original creation methodology. Aeschylus, like any ancient playwright, would have been awarded a chorus and, with his team, would have spent up to nine months creating the performances. He would have been responsible for words, music, acting, choreography and design.

During a workshop in October 2019 at Malmö Stadtheater, David Greig introduced the idea of 'embodied writing' where workshop participants contribute to the creation process through writing exercises and improvisations based on material from the Danaid myth. The resultant work was enriching for participants and enriched the new text too. This creative and empowering technique stimulates the imagination of community chorus and feeds directly into the final work. Collaboration forms the bedrock of the project.



DIRECTOR'S NOTE

Sometimes the only way to move forward is to go back. In theatre, that means all the way back to the start, to Aeschylus, the earliest playwright whose work has come down to us. Writing in the fifth century BC, he was an innovator who used myth and reality to create poetry, politics, philosophy, music, choreography and action: in short, drama, in the fullest sense.

There is only one extant trilogy from the ancient world, *Oresteia*, by Aeschylus. But in 463 BC he won Athens' annual drama competition, the City Dionysia, with another tetralogy called *Danaids*. Only one play, *The Suppliant Women*, remains but the story and themes are so resonant today that the idea of reconstructing and restoring the three lost plays seems powerful.

Danaids opens with 50 women who face forced marriage to their cousins. They flee Egypt to Greece. But their 50 cousins follow them to Argos. They defeat the Argives and the marriage becomes inevitable. But, on their wedding night, 49 of the girls decapitate their new husbands. One, Hypermestra, spares her husband, Lynkeus. After divine intervention from Aphrodite, this couple form a new dynasty: the Danaids. And, some say, the ancient Greeks, by calling themselves Danaans, refer back to this very story.

So, with themes of migration and the rights of asylum seekers, forced marriage, the question of sexual consent and the relationship between the sexes, the myth feels highly pertinent.

We produced the extant *The Suppliant Women* in 2016 with an approach that mixed detailed research and authenticity with a refreshingly modern approach. The result was greeted ecstatically, with great curiosity to know how the rest of the story evolved. Hence this project.

Once again, we're collaborating with scholars and academics from all over the world, using our best guess to construct two further plays that incorporate the few surviving Aeschylean fragments in order to complete the trilogy.

Aeschylus was responsible for words, music, choreography, design and acting (he appeared himself). We're gathering a team to deliver each of these elements but trying to imagine what Aeschylus would have come up with. Our goal is to attempt to make something that, if he were to turn up today, he'd recognise as his work.

Scholarship in the field of classical theatre continues to advance and we are incorporating key new elements. For example, in the last few years there's been a breakthrough in the reconstruction and mastery of the aulos, the twin pipes that accompanied drama. We're using them in our work.

Similarly, our handling of the chorus is modelled on classical practice, using a group of untrained young people to work alongside professional actors. This has been transformational, both for the quality of the performances, for the participants and for our understanding of the ethos, psychology and mechanics of these ancient texts. We hope to explore further aspects of original practice, for example mask work, in subsequent iterations.

By using the latest academic research and support from a broad range of scholars and experts, inviting collaboration from a range of experienced artists across all the disciplines and integrating principles of openness, inclusion and education into



the making process, we hope to approximate the conditions that pertained when Aeschylus started work around 463 BC. And that should give us the best chance to create a plausible reconstruction of this thrilling lost tetralogy, giving audiences the chance to enjoy and participate in another Greek epic

Ramin Gray
Director



PROJECT AIMS

- 01 To remount *The Suppliant Women* around the world.
 - 02 To re-construct three of Aeschylus's lost plays, *Egyptians*, *Danaids*, and *Amymone* using ancient Greek theatrical techniques.
 - 03 To perform the tetralogy of ancient Greek plays in rep around the world for the very first time.
 - 04 To provide opportunities for emerging artists and actors to participate in their first professional theatre production.
 - 05 To empower and build self-confidence in participants that form the choruses in each production in each territory.
 - 06 To connect classical academics, choral scholars and theatre practitioners from leading universities and institutions around the world, sharing new practices and approaches to ancient texts.
 - 07 To create a platform for artists, academics, creatives and local arts organisations to exchange experience and knowledge with others around the world.
 - 08 To start a dialogue, through theatre, about some of the key advocacy issues of our time – migration, forced marriage and consent.
 - 09 To create a number of international training opportunities, thus enhancing participants' skills and their international contact base.
 - 10 To share practical skills, from directing to budgeting, acting to marketing techniques, between creatives, performers, and local community groups.
 - 11 To build a sustainable community arts project in each country, connecting participants and local arts practitioners with an international network of artists, trainers and arts organising, deepening existing relations and forging new ones.
 - 12 To work with schools and universities around the world to help facilitate the teaching and performance of ancient Greek texts through our educational packs and workshops.
 - 13 To partner with local educational and aid organisations to facilitate use of drama techniques within existing arts and social programmes.
 - 14 To strengthen underprivileged and marginalised communities by providing a constructive creative outlet and a transformative long-term opportunity for self-expression and professional development.
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PROJECT OUTCOMES

- 01 To create genuinely hybrid productions fusing re-imagined Greek texts with movement and music, combining ancient traditions with contemporary theatre practices.
 - 02 Three new published playtexts.
 - 03 A dynamic and exciting tetralogy of plays that will continue to evolve and develop as they are performed internationally.
 - 04 A replicable performance model; new versions of the productions can be staged by local community groups around the world with production books and online training for chorus leaders.
 - 05 A series of workshops on the productions and their themes, Greek drama, music and community theatre practices in schools, colleges, community organisations and universities in countries where the productions are developed and/or performed.
 - 06 The development of a sustainable practice of teamwork and self-discipline through theatre practice, thereby enhancing self-confidence and improving communication skills amongst chorus participants.
 - 07 The development and sharing of a structure for the formation of community theatre groups and choirs around the world.
 - 08 The expansion of participants creative and practical horizons resulting in a greater sense of personal purpose, self-confidence, and community responsibility.
 - 09 The creation of a number of International Apprenticeships for arts training.
 - 10 The creation of a network of knowledge sharing between artistic, educational and charitable institutions around the world.
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THE CREATIVE TEAM

JOHN BROWNE COMPOSER

John is an Irish composer working in opera, theatre and choral music. John trained at university college cork with Gerald Barry and the Manhattan School of Music in New York (Fulbright award).

Operas include: **Babette's Feast** and **Demon Juice** (Royal Opera House), **Early Earth Operas**, **Midnight's Children** (ENO). Choral work includes: **A Nightingale Sang** (Southbank Centre), **Through the Wilderness** (Liverpool Cathedral) and **Small Selves and Out of Suffering** (Westminster Abbey). John has also created choral arrangements for the band Elbow.

Theatre includes: **The Events** (actors touring company/traverse theatre/young vic), **Die Töchter des Danaus** (konzert theater bern), **The Mother's Ring** with survivors of the genocide in Rwanda. Film includes: **The Itch of the Golden Nit** for Aardman. Over the last few years: he has been composer-in-residence at FNSNM, Kings College London, his music has been chosen to represent Ireland at the international rostrum of composers in Paris, and has been performed at the Dublin festival of 20th-century music. He is a cultural fellow at Glasgow Caledonian University.



DAVID GREIG WRITER

David was born in Edinburgh in 1969 and brought up in Nigeria. He studied drama at Bristol University and is now a well-known writer and director of plays. He has been commissioned by the Royal Court, the National Theatre and the Royal Shakespeare Company and is currently Dramaturg of the National Theatre of Scotland.



His first play was produced in Glasgow in 1992 and he has written many plays since, produced worldwide. In 1990 he co-founded Suspect Culture Theatre Group with Graham Eatough in Glasgow.

His translations include: Camus' **Caligula** (2003), **Candide 2000**, and **When the Bulbul Stopped Singing**, based on a book by Raja Shehadeh. **Danny 306 + Me (4 ever)** (1999) is a play written for children.

Further plays include: **The American Pilot** (2005), about America's involvement in the Middle East and Eastern Europe; **Pyrenees** (2005) about a man who is found in the foothills of the Pyrenees, having lost his memory; and **San Diego** (2003), a journey through the American dream. These were followed by **Gobbo**, a modern-day fairytale; **Herges Adventures of Tintin**, an adaptation; **Yellow Moon: The Ballad of Leila and Lee** (2006); and **Damascus** (2007).

David Greig's more recent works include: two translations of Euripedes' **The Bacchae** (2007); and of Strindberg's **Creditors** (2008). In 2010 his play **Dunsinane**, set in Scotland during the border wars with England, premiered at Hampstead Theatre with the Royal Shakespeare Company and his play, **The Monster in the Hall** (2011) was staged at the Traverse Theatre, Edinburgh as part of the Edinburgh Fringe Festival.

His recent play, **The Strange Undoing of Prudencia Hart** (2011) was first presented by the National Theatre of Scotland and toured in summer 2011. In 2012, his play **The Letter of Last Resort**, was performed at Tricycle Theatre, the final play of a ten-play cycle entitled **The Bomb - A Partial History in Two Parts**. In 2013 he wrote **The Events**, in which different local choirs perform the musical numbers every night.

RAMIN GRAY DIRECTOR

Born in London in 1963, Ramin attended ten schools on three different continents. He studied Persian, Arabic and Islamic History at Oxford University. In 1990 he joined the Regional Theatre Young Director Scheme at Liverpool Playhouse for four years.

During the 90s he focussed on directing new plays by Paul Godfrey, Jon Fosse, Denise Chalem and Gregory Motton in Liverpool, London (Gate and Battersea Arts Centre) and Paris (Odéon Théâtre de l'Europe, Théâtre National de Gennevilliers).

From 2000-09 he worked at the Royal Court, first as International Associate with Elyse Dodgson and from 2005 as Associate Director under Ian Rickson and then Dominic Cooke.

He directed more than 15 premieres by Vassily Sigarev, the Presnyakov Brothers, Martin Crimp, Mark Ravenhill, Marius von Mayenburg, Juan Mayorga, Roland Schimmelpfennig, Meredith Oakes, Marina Carr and Simon Stephens.

From 2010-18 Ramin was Artistic Director of Actors Touring Company: David Greig's *The Events* (Traverse Fringe First, Guardian Best Play 2013, Young Vic, New York Theatre Workshop), Ivan Viripaev's *Illusions*, Sarah Kane's *Crave*, Marius von Mayenburg's *Martyr*, Roland Schimmelpfennig's *The Golden Dragon and Winter Solstice* and Aeschylus' *The Suppliant Women* (Young Vic, Royal Lyceum, Dublin Theatre Festival and Hong Kong Arts Festival, Observer Play of the Year 2017).

Opera includes: Beat Furrer's *La Bianca Notte* (world premiere), Brett Dean's *Bliss* (European premiere) and *Death in Venice* for Hamburg Staatsoper and Theater an der Wien. Most recently he directed Gerald Barry's *The Importance of Being Earnest* for the Royal Opera House, transferred to the Barbican and Lincoln Center.

International directing credits include: *The Ugly One* by Marius von Mayenburg at Praktika, Moscow (Best Director at Perm Textura Festival); *Constellations* by Nick Payne in Denmark, Austria and Switzerland; *Harper Regan* by Simon Stephens at the Salzburg Festival and Deutsches Schauspielhaus Hamburg. *The Events* by David Greig in Austria (Nestroy for Best Play), Norway, Denmark, France, Luxembourg and Belgium.

Future plans include Sarah Kane's *4.48 Psychosis* at Gogol Centre, Moscow with acclaimed Russian actress Chulpan Khamatova.



SASHA MILAVIC DAVIES CHOREOGRAPHER

Sasha works as a director, choreographer, and dramaturg. She was a founding member and Artistic Associate of the Yard Theatre. She was awarded the Muci Draskic award for best director in Serbia in 2017. Her dance show for 200 women *Everything that rises must dance* is touring international festivals. She is an Associate at Complicite.

Recent work as choreographer/movement director for theatre includes: *The Antipodes* (National Theatre); *Touching the Void* (Bristol Old Vic/ Duke of York); *Our Town* (Regents Park OAT); *Merry Wives of Windsor* (Shakespeare's Globe); *Berberian Sound Studio* (Donmar Warehouse); *Pity* (Royal Court); *The Writer* (Almeida); *Jubilee* (Royal Exchange, Manchester/Lyric, Hammersmith); *The Suppliant Women* (Royal Lyceum, Edinburgh/Actors Touring Company/Young Vic).

As director, theatre: *She Ventures and He Wins* (Young Vic); *Pet Života Pretužnog Milutina, Moja Ti, Constellations* (Atelje 212, Serbia); *One Side to the Other* [installation] (Akram Khan Company/The Lowry).

As choreographer and associate director, dance & opera: Upcoming - *Seven Deadly Sins* (LA Philharmonia); *Wozzeck* (Aix-en-Provence); *Everything That Rises Must Dance* (Dance Umbrella/Complicité); *La Bianca Notte* (Hamburg Opera); and *Von Heute Auf Morgen, Sancta Susana* (Opera de Lyon).



MARY KING VOCAL DIRECTOR

Performer, teacher, West End vocal coach, celebrated voice specialist, broadcaster and writer. A popular and highly experienced mezzo soprano, Mary has worked with leading conductors and numerous orchestras across the world.

Mary was a long-standing Artistic Associate of the English National Opera, is the Vocal Talent Consultant for Glyndebourne, and between 2007 and 2013 she created and led Southbank Centre's Voicelab.

Teaching regularly at Western Australian Academy of Performing Arts in Perth, Royal Academy of Music and Arts Educational School (ArtsEd), Mary has worked with singers at every stage of their careers. She also works privately as a vocal coach for multiple West End shows, is an Honorary Associate of the Royal Academy of Music, an Honorary Fellow of Rose Bruford College and a Fellow of the Northern College of Music.

Mary is increasingly widely known through her work on television and radio. She was one of the driving forces behind Channel 4's award-winning *Operatunity*, and on *Musicality*, also on Channel 4. She has appeared on the BBC as the expert analyst for the Cardiff Singer of the World competitions since 2003 and is a regular presenter on BBC Radio 3. She is also in demand as a writer with books such as *The Singer's Handbook* (Faber) and coaching notes like *The Boosey Voice Coach* (Boosey & Hawkes).





PRODUCERS



WILD YAK PRODUCTIONS

Wild Yak is a London based independent production and general management company specialising in bringing international work to new audiences and developing new writing, with roots in theatrical production.

Wild Yak produces, develops and manages all forms of live entertainment, including theatre, concerts and dance productions, as well as private events, and more recently developing original drama content for film and television. Wild Yak acts as general managers for a range of organisations and independent productions. Belka Productions, which specialises in Anglo-Russian cultural exchange, is a subsidiary of Wild Yak.

Producing and general management credits include *The Mongol Khan*, *Giselle - The United Ukrainian Ballet* (London Coliseum) *The White Factory*, *The Government Inspector* (Marylebone Theatre) *Life & Fate*, *Uncle Vanya*, *Tartuffe* (Theatre Royal Haymarket) *Queens of Syria* (Young Vic, New London & UK Tour), *Counting Sheep*, *Lunch*, *Balaklava Blues* (The Vaults, Touring), *Context Festival*, *Sun Line*, *Requiem for Aleppo* (Sadler's Wells), *Three Sisters* (Vaudeville Theatre), *And Here I Am* Cheltenham Everyman, UK & International Tour), *The Sovremnnik Theatre Season* (Piccadilly Theatre), *Donkey Heart* (Trafalgar Studios), *Luce* (Southwark Playhouse), *Three Sisters*, *Uncle Vanya* (Wyndham's), *A Dashing Fellow* (New Diorama), *Tied to You* (Pushkin House), *A Warsaw Melody* (Arcola Theatre), *Sunstroke* (Platform Theatre), *Piranha Heights* (Old Red Lion), *Mary Postgate*, *Hansel & Gretel* (Edinburgh Festival) & the documentary film *The World to Hear*.

www.wildyak.co.uk

THE FOREIGN OFFICE



Founded in 2020 by *John Browne*, *Sasha Milavic Davies* and *Ramin Gray*, initially to reconstruct Aeschylus' lost trilogy, *Danaids*. Working across forms, we decant dramas from other times and places for audiences today. Based in London but connected across the world, The Foreign Office is playful, radical, lean and contemporary.

PROJECT PARTNERS

THE SCHOOL OF ARTS AND CREATIVE INDUSTRIES, LONDON SOUTHBANK UNIVERSITY

The School of Arts and Creative Industries (ACI) is vibrant, dynamic and constantly evolving. We challenge ourselves, harnessing the latest digital technology to break boundaries and find new ways to create. Our courses reflect the exciting, ever-changing media industry worldwide. Our students go on to help shape it. Our research-informed teaching is imbued with an award-winning entrepreneurial spirit, and many of our lecturers and tutors currently work in industry and bring that immediate experience and invaluable, first-hand knowledge into their teaching spaces.

We currently have established partnerships with some of the world's most innovative and respected organisations, including the Hammersmith Lyric Theatre, the Old Vic, the BFI, Royal Opera House, BBC, The Photographers' Gallery, BuzzFeed, Screen Skills, Ministry of Sound, BAFTA, Google, the National Theatre, the Tate, and many more. In fact we currently work with over 100 creative industry partners.

<https://www.lsbu.ac.uk/>



INSTITUTE OF CULTURAL & CREATIVE INDUSTRIES, UNIVERSITY OF KENT

The University of Kent has an impressive history of supporting arts and culture in Kent, in particular through the work of its **Gulbenkian Arts Centre**. In 2014 the exceptional work carried out by the team at Gulbenkian was acknowledged when it became a National Portfolio Organisation with Arts Council England and it has since developed a national and international profile through a diverse, multi-arts programme and pioneering projects such as ART31 and bOing! International Family Festival.

The University is very proud of its venues but recognises that, as a Civic University, we need to do more to widen cultural participation, champion diversity and promote arts excellence across Kent. It is in this context that our arts and culture activity including the Gulbenkian Arts Centre now sits within our **Institute of Cultural and Creative Industries (iCCi)**. This innovative and dynamic new Institute delivers a distinctive model of skills acquisition and education, built on innovative research, a dynamic arts programme, and partnerships with artists, practitioners and the creative industries. Through iCCi, the University is connecting research, teaching, industry and community, so that new and amazing things can happen.

www.kent.ac.uk/institute-cultural-creative-industries



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**ARTS COUNCIL
ENGLAND**



ROYAL LYCEUM THEATRE, EDINBURGH

The Royal Lyceum Theatre Company is Scotland's leading producing theatre, led by Artistic Director David Greig. With a strong reputation for excellence, in both classical and contemporary work, The Lyceum is committed to developing Scotland's considerable indigenous talents while presenting the best of international drama. The Company rehearses in its own rooms opposite the theatre, and costumes and sets are designed and built at The Lyceum's workshops in Roseburn.

The company has been resident at the Royal Lyceum Theatre since 1965 and has been shaped by artistic and associate directors including Tom Fleming, Ian Woolridge, Kenny Ireland, Bill Bryden and Richard Eyre. Throughout its long history, the company has welcomed many stars to its stage including David Tennant, Alan Cumming and Emily Mortimer to Tony Conti, Ian McKellan and Marlene Dietrich. In Season 2015/16 the company celebrated its 50th anniversary with an acclaimed season programmed by outgoing artistic director Mark Thomson which included the award-winning, sell-out return of Brian Cox & Bill Patterson to the Scottish stage in Samuel Beckett's *Waiting for Godot*.

The company also runs a varied engagement and outreach programme through our Creative Learning team and at the heart of our offering to young people is the Lyceum Youth Theatre which has given many Scottish actors a start on the stage and inspired many others with new found confidence and friendships that stand the test of time.

www.lyceum.org.uk





DEVELOPING ARTISTS

DEVELOPING ARTISTS

Developing Artists is a registered charity working to support the arts in post-conflict nations and deprived communities.

Our projects connect people and institutions in some of the world's most disadvantaged areas with an international network of arts organisations and practitioners. Developing Artists strengthens underprivileged and marginalised communities by providing constructive outlets for their creative life, and transformative long-term opportunities for self-expression and professional development. Developing Artists creates and supports collaborative productions and initiatives and through these identifies talented individuals who would benefit from participation in the charity's Apprenticeship Programme.

Over the past ten years Developing Artists has delivered over 25 projects in eight countries, and brought together artists and performing arts organisations throughout the world. The charity fosters a self-sustaining approach to the arts through which individuals acquire the skills to earn an income from their work, and initiate their own projects over the long term. They are empowered to share what they have learned with their local communities, thereby acting as catalysts for wider social change.

www.developingartists.org.uk | Registered Charity Number: 11755594

EL WARSHA

El Warsha is an independent theatre troupe, established in 1987, working on theatrical forms that embrace the rhythm of life, united together by a quest for new horizons of wonder, and communicating our cultural world-view through working in parallel on the creative process of reaching-in and our outreach activities. They have performed and toured their plays locally and internationally, within the Arab World and beyond. El Warsha was the first Egyptian company to perform at the Avignon Festival in France.

El Warsha started by adapting/Egyptianizing Western plays with increasing freedom until 1992 (Handke, Dario Fo / Franca Rame, Pinter, Kafka, and Jarry). Thereafter they explored the traditional performance arts of Egypt that preceded the introduction of European theatre in the 19th Century, and created their own plays after long periods of research and training. Later they took everyday life as a source for theatre, and also produced two Egyptian masterpieces of the 20th Century. They are now exploring new Syrian writing, after trying to tell the story of the Egyptian Revolution ("*Zawaya, Testimonies of the Revolution*"), and after attempting to re-tell the story of Troy ... exploring insights of the Palestinian '*Poet of Troy*' Mahmoud Darwish about "*The Wisdom of Reversals*", relating this to the recent wars against Gaza.

El Warsha's method of work is long term and cumulative. The creative process is about the journey and the unravelling path, maintaining in the Present a dialogue between the Past and the Future. El Warsha offers on-going training opportunities for young artists who wish to work as professionals. They cooperated with the Jesuits and Brothers Association in Menya to form a Centre for the Performing Arts, training children and amateurs, and established a Centre for the Stick Arts in Mallawy, Menya, Middle Egypt.



CONTACT

For further information on the project, programming enquiries, or to support it in any way, then please don't hesitate to get in touch.

General enquiries: info@wildyak.co.uk

Programming: oliver@wildyak.co.uk

+44 (0) 20 3983 1515

Danaids Project
c/o Wild Yak Ltd,
Ground Floor,
Bloomsbury House,
26 Bloomsbury Street,
London, WC1B 3QJ,
United Kingdom

www.thedanais.com

