

Playwright and Associate Artist at Theatre Gu Leòr, Catriona Lexy Campbell, in conversation with Muireann Kelly, Artistic Director at Theatre Gu Leòr.

Where did you grow up, Catriona?

I grew up on the Isle of Lewis and lived there till I was nine. We then moved to a village called Plockton on the west coast, near the Isle of Skye.

And was it all Gaelic that you spoke in the house or was it a mixture of Gaelic and English?

When we lived in Lewis, it was all Gaelic within the family and within our community but in Plockton there was quite a substantial reduction in the amount of Gaelic that we spoke. It wasn't a Gaelic-speaking community and we weren't in a Gaelic-speaking school so, fairly quickly, our day-to-day language became English.

In terms of your background in Lewis, your dad was from Ness?

Yeah, my dad, Norman Campbell, who's better known as Tormod Caimbeul or Tormod a' Bhocsair, was from South Dell in Ness and he didn't really speak English until he left the island when he was about eighteen. He never really spoke English at all so I would only speak Gaelic with my dad or with my family from Lewis. It was really only in Plockton that it became my day-to-day language.

And obviously that upbringing in Lewis would be influential in terms of your writing for theatre or novels because you were exposed to what your dad was writing at the time?

There is a history of writers in my family which I think is something that tends to make it easier for you to perceive of a career in that line of work. When you've seen it happening around you and you've had that first-hand experience, it doesn't seem so daunting for you to write something yourself. I remember going to see plays that my dad had written, going to the rehearsals when he was working with the cast and always thinking that it looked like great fun. On top of that, I would take part in the Mòd and I would tell stories and perform in school plays. I did always like to be on stage so all of that happened fairly naturally, I would say.

So that would be where the seed of your writing and theatre career was planted?

Yeah, I would say that I knew what it was before I knew what it was, if that makes sense. I'd always been aware of my dad writing stories that would then become books. I was aware of myself being in some of those stories so I knew of that world before I started thinking of it as something that could become my job. It was just something that happened around me. But very quickly, I remember – I must've been about five or six – saying I wanted to be a writer and I would write stories, poems, comic strips and I would try to write books. I had a lot of 'chapter ones' of things that

I would write as a child. You know, I was just obsessed with stories and how stories are put together.

And your mum would've been a huge influence on you too, as I know myself, she's never shy to sing and I suppose having someone like her around would've had an impact too?

Yeah, my mum is really a natural performer and that was another aspect of growing up, seeing my mum, Mary Jane Campbell (Màiri Sìne Chaimbeul), singing, up on stage and that really gregarious, outgoing side of her personality. Where my dad was a bit more of a recluse, my mum is very outgoing and definitely her energy when she talked about the career that she had in Gaelic theatre, along with her encouragement of all things creative, helped me to realise that this was a road I could potentially go down.

And of course, your brothers as well. There would've been a lot of music in the house?

Yeah, my brothers are both very accomplished musicians and composers. I personally don't have much in the way of musical ability.

I have heard you sing!

(Laughs) Aye, it's a bit hit-and-miss at times! But no, it's actually all just part and parcel of growing up in that world where people are performing all the time and day-to-day life involves a lot of using your imagination. I mean, when you live somewhere like South Dell, it not like there are tons and tons of places to go. Most of what we did was imaginative and I think all of that feeds into making you a creative person later on.

And I guess it could also imbue you with a pride, not just in your language, but also your culture in a rounded sense?

Absolutely, but I don't think you realise you have to take pride in it until you suddenly encounter negative feeling about it. Up until you meet somebody who says something negative, you just think of it as who you are. You're not defending it, you're just...being. It's only when you come up against negative opinions, and I didn't really experience that until quite a lot later on, that you start assessing who you are and what this means. When someone makes you feel bad, do you still feel strong in what you are? But I think having that kind of foundation, that really strong family connection to the language, meant that no matter what came towards me in that way, I never felt any less connected or any less proud of having that knowledge or upbringing.

So coming from those early seeds of it being okay to be a writer as something that you could aspire to, seeing that you could potentially work in theatre,

having a house full of music and this language...you then left school and went to Edinburgh University?

That's right. I really did want to go and do drama at uni but I was seventeen when I finished high school so all the courses that I wanted to go on, you had to be eighteen to get on them and I didn't want to go and do movement. That sounded scary, I didn't know what that was, it sounded terrifying to me so I ended up, well, initially suggesting to my mother that I take a gap year and work in a hotel and her response was, absolutely not! So I ended up doing philosophy, I kind of fell into it, and my degree was in Mental Philosophy - which I realise doesn't have much to do with Gaelic theatre (*laughs*) - but it really helps to focus the mind, it makes you interrogate things all the time and to constantly ask questions. Never just taking something on face value and I think that's served me well as a writer to have had that experience. I suppose you could think of it as mathematics with words. It's making sure that the words all add up and there's a great deal of that in creative writing. So I think you could propose a tenuous connection there.

So you finished university and then where did you go? Was it then you moved to Inverness?

I left Edinburgh when I finished uni and it was on the bus on the way back that I ran into a girl who had been my debating partner in school and we ended up chatting. She said to me that she had just gotten a job up at Eden Court Theatre in Inverness doing outreach work and that they were looking for a Gaelic drama worker. I said, well, I have a degree in philosophy in my bag and no experience of doing that whatsoever! But she knew that I'd worked as an actor and we'd been in plays together and stuff so she said just go in and ask and you might get a chance. So I went in and had a very nice interview where they made it quite clear that they were keen to find someone, and to find them fairly urgently, so they were willing to take me on in spite of my lack of experience. That started in August 2004. I'm eternally grateful for that opportunity because it gave me my start and I was able to learn on the job. I was travelling around all the Gaelic-medium schools in Skye, Lochalsh and Lochaber; working with kids, doing plays, putting on festivals, making short films and it was a wonderful experience but at the end of two years, I felt it was time to move on.

And your next move was to Glasgow?

Aye, well, I was up in the Highlands for a few years doing freelance work. It started off well because I'd left the job at Eden Court knowing that I had things lined up and then eight months in started to palpitate a little bit as I watched the work disappear. So I had a good few years of being self-employed and living variously in Inverness and with my ever-tolerant mum in Plockton.

Was that when you started writing novels?

I was in the middle of writing novels then. I'd had my first novel, *Balach Beag a Mhàthar*, published in 2006 then a book of short stories for children called *Sgeulachdan Eagalach Feagalach* and a novella for learners called *Cleasan a' Bhaile Mhòir*. I also finished my first full-length novel for adults called *Samhraidhean Diomhair* and that was published in 2009. I was writing a lot, I was doing a lot of workshops and I was incredibly poor. Really often wondering if I'd made the right decision or not but there was always just enough to tide me over. I would always get something just in the nick of time. That was me really finding my feet as a self-employed artist, not really knowing where to start, no agent or anything like that. I was very much just trying to get used to the lifestyle and establish myself as well as possible. You know, I didn't have any formal training. I'd had those two years at Eden Court and I'd worked as an actor but I wasn't trained so I had to take a more roundabout route and learn on the job.

That often happens in Gaelic theatre. A lot of people who have fluent Gaelic, come from a similar background in that they would have had performance as part of their upbringing but they find that they have to develop those skills through other means.

Yeah, the guidance advisors in school don't generally recommend a career in Gaelic drama. *(Laughs)* They tend to advise you to have something to fall back on so the vast majority of us end up doing something to fall back on to have that security, I think.

They work in theatre but they're also doing voiceovers and writing and doing other jobs. Is this a consequence of there not being enough training in Gaelic?

Yeah. There's a real gap in the provision of training for Gaelic drama artists and it really is crucial that we address this as we go forward. As I said, I wasn't trained myself and I count myself very lucky that I had that time with Eden Court to learn those skills. I would've loved to have done a degree or even a course in drama in Gaelic when I was at university age. My philosophical skills might have suffered but still...*(laughs)*.

So from there you went to the National Theatre of Scotland?

That was the first Gaelic Associate Artist post that they had there and it was my mum who saw the ad and said that I should go in for it and I got it. The post ran for a year from April 2011. I remember going to the interview and the thing that stands out from that – we talked a lot about am dram and that work I'd been doing up until that point to try to keep community drama going in Gaelic – and I remember Vicky Featherstone asked me why have you never come to us before? And I said, well, no offence but I wasn't sure if you'd care. I didn't think you'd be very interested in me as a Gaelic artist from a rural area, but now, knowing that you are, that this big organisation has not only shown an interest but actually set a strategy in place to address this, it just makes you feel a lot more confident as an artist. You feel like you

will be listened to and you'll be heard. That stood out to me because it was a big step to feel included as a Gaelic artist and to have the doors opened to us because I think we can sometimes be a little backwards in pushing ourselves forwards.

And Gaelic drama has had a history of various theatre companies appearing and being successful but then disappearing, not having that place where artists could go to for advice or to stage a production and that was part of what NTS were trying to address.

You know, back when I was going round schools and working with young people, I'd be saying to them there was a wonderful world of the Gaelic arts and that they should get involved but then it would be quite hard to tell them where they could actually go. As a Gaelic artist, who do I approach? I have a script but who do I show it to? Is there any chance it could actually be produced? And it was difficult when speaking to these young people to, on the one hand, encourage them to make this their life while at the same time being realistic and advising that the structure isn't really in place to support a full-time career in Gaelic theatre.

They weren't getting to hear their language on stage, in tours. There were sporadic attempts and various companies that tried to address this but there wasn't a regularly touring theatre company that they could access and be inspired by.

No. Although there have always been companies who have produced Gaelic work, like Theatre Hebrides and Pròiseact nan Ealan, and many, many incredible artists that have made huge contributions to the Gaelic arts, there hasn't been a company solely committed to producing Gaelic theatre since TOSG and that's a real shame. It's so important that these young people don't see Gaelic as something academic that only exists in this rarefied atmosphere of the school classroom, but that there's a whole world out there. Not only can you learn using this language, you can also enjoy it. Go out for an evening, hear people speaking it and be inspired by performers in that language. The reason why I'm in the position that I'm in is because I was inspired by people who worked in the Gaelic arts. I was very inspired by my parents, I was very inspired by Simon Mackenzie who ran TOSG, the last touring Gaelic-language theatre company. He sent me on this course when I was sixteen and it really changed my life. It crystallised the belief that this was the world where I wanted to belong. Having those people in those positions, like Simon was, and who was really a go-to person makes it so much easier to imagine that you could have a future career doing something that brings you great joy.

And Simon was ahead of his time in terms of setting up summer schools and training, and working with Phillip Howard at the Traverse normalising Gaelic work so that it could stand alongside not only work in Scotland but internationally.

Yeah, absolutely demanding of Gaelic theatre that it be of a high professional standard. I remember when I was sixteen, we were really put through our paces, we were treated like professionals and it does make a huge difference. I can honestly say that I don't think I'd be in this job if it wasn't for the people who inspired me along the way. That's also why the work that Fèisean nan Gàidheal do with young people at their Summer School is so important. It fills that gap for teenagers and hopefully inspires the next generation of Gaelic artists. We need to be able to say that we're providing something tangible and valuable in terms of training and support to those artists for the future, be that in schools or in the community at large.

During your time at NTS you focused a lot on community drama which you felt very strongly about and that was when we met. I was doing a research project for NTS at the time and you were also working on a very early draft of *Doras Dùinte*.

Aye, I'd had the idea for *Doras Dùinte* for a while and it had sort of been percolating away at the back of my mind. I'd written a draft back when I was in Inverness when I was chronically self-employed. (*Laughs*) Think that's the best way to describe it, chronically self-employed in Inverness and panicking, so I wrote this scrap of a play. It had been languishing on my computer and I had a couple of other things I was working on with NTS but that was the one that I thought, yeah, there might be something there. And we ran into each other and had a meeting, I think.

Yeah, we had a meeting. David MacIannan had asked me several times if I'd come across a play that might be right for Òran Mór. He wanted something that wasn't your traditional historical Gaelic drama and that had few characters. He was looking for something more contemporary and *Doras Dùinte* seemed to fit.

It all came together at the right moment. It took a long time to get off the ground but Mull Theatre, who are now COMAR, also wanted to tour a co-production of a Gaelic and English piece. They had done successful co-productions in the past but never with a Gaelic play so that was how the tour came about. And it was at the same time that we decided to concentrate on building our new Gaelic theatre company, Theatre Gu Leòr. That had been your company initially...

I had a company many years ago at The Arches called Theatre Galore and of course the word comes from Gaelic meaning 'plenty' or 'a lot'. It also means that in Irish Gaelic so it seemed like a natural choice.

Lots of theatre! Exactly what we're trying to achieve.

So how did you find the development stage of *Doras Dùinte*?

Well, *Doras Dùinte* was developed using, I'd suppose you'd call it, a fairly standard template; starting off working with a dramaturg to advise on drafts then working for a week with a group of actors to test the material. Then the draft is reworked with the

continuing support of the dramaturg until you get to your final working draft. Of course, that final draft will still be subject to change once you go into rehearsals but the hope is that you are presenting your actors with the strongest possible writing with which to work.

How helpful was the process?

I found the process very helpful, if a little daunting at first. Having been a novel writer up until that point, it was a bit of a baptism of fire, let's say. I came into my first meeting with my dramaturg, Nicola McCartney, with what was effectively a novel. *(Laughs)* Yeah, it was a novel, let's face it. A little bit of dialogue in between the vast paragraphs of stage directions. And Nicola was very direct and clear with me and said there's a craft to this, an art and you need to learn those rules and be able to work within those parameters. I knew my craft in terms of novel writing but I think I was pretty naive in thinking it would be an easy transference of skills. It's really not! But it was what I needed. I desperately needed that level of attention and experience placed on that script in order that it be of a professional standard. And I learned a huge amount in terms of the techniques, the mechanics of writing a piece for theatre; how each line has intention, how every stage direction must be vital to the action, every scene is like a little play in itself. It was great advice that Nicola gave me that I now carry through all my work and it gave me a foundation of knowledge and understanding that now underpins all of my writing for the stage. And so the play was premiered at Óran Mór in October 2013 and toured by Mull Theatre in February the next year. A theatre script is really put through its paces and I think that discipline improves your writing across the board.

It was a process that I went through myself as the director in terms of the challenge of directing in Gaelic , dealing with subtitles, all of those things we had to embrace together. So we decided that there was something here and we set about putting the structure of a theatre company in place. What was your ambition at the outset?

For me, the ambition has always been to create new, exciting contemporary theatre that is inspired by the Gaelic language and available to as many as possible, whether they speak Gaelic or not. I have never thought of my language as hindering me or limiting my writing to one genre or location. I mean, I'm a Gaelic speaker but I'm also a consumer of entertainment from around the world. I don't just want to hear stories about Gaels – much as I love those stories and take great enjoyment in my cultural heritage – but I want to be able to experience and engage using my language. There's a big world out there and there's no reason why you shouldn't be able to represent it and comment on it in your own words. No English speaker has those qualms so why should we? And many of the young people who speak Gaelic nowadays don't come from islands, are not necessarily from native Gaelic-speaking families, and it's important that they can own their experience of the language too.

So you then felt comfortable enough with what we'd achieved but wanted to build on that?

Yeah, I'd written my second novel for adults called *Cluicheadairean*, I'd written another novel for learners called *Nigheanan Mòra* and had also written a radio-play based on my book, *Samhraidhean Dìomhair*, for BBC Radio nan Gàidheal. My dramaturg on that project was Iain Finlay Macleod. So I had been producing large pieces of writing throughout that time. I had also written a bit for children's television. That was mainly me writing wee songs about vegetables and going to the shop and things like that but I think *Bannan* would be my first professional job writing for drama on TV. It's been great to have *Bannan* as we've moved on from reruns to something new. The addition of new drama means work for writers, actors, directors, crew and that's going to be continuing.

You've also added your voice to the campaign to secure more funding for MG Alba in order to produce new programming. Is that something you feel passionately about?

BBC Alba has proven very popular as a channel but it needs to be properly funded in order to maintain and grow its audience and, also, to offer opportunities to professionals at all levels in the industry and to be representing the Gaelic language community as it is now. It's the same way that I feel about Theatre Gu Leòr. It's very important that we see the work that we produce as happening in the here-and-now. By that, I don't mean in terms of the time in which the pieces are set but that when I watch them I know that this isn't something that was made in the late 1980s or 1990s but was made now. I think that's really important in feeling that our language is not couched in the past but has something to say today.

Effectively being like something you would visit in a museum?

Exactly. I mean, as I've said, if we're going to spend all this time encouraging people to make a career in the Gaelic arts, there has to be something for them to do, somewhere for them to go and there has to be a coherent structure in place to support them and training in place so that they can develop their skills in a professional environment. And it has to happen regularly, not just once in a blue moon, but often enough for it to have a tangible effect. We've tried to address this in our own practice at Theatre Gu Leòr. On *Doras Dùinte*, we worked alongside people who weren't Gaelic speakers but had those valuable skills. That included working with Nicola but extended right across the production; from stage management to crew and we continued to build on that with *Shrapnel*.

Which brings me very neatly to our work with *Shrapnel*. The opportunity came up to adapt your dad's novel, *Shrapnel*. You were very passionate about that and that it could make a great piece of theatre. How did that come about?

My dad started writing the novel back in 1998 and it was eventually published in 2006. I was at uni in Edinburgh at the time he was writing and he would come down to visit to do his research. I remember these long walks through the city, trying to find cafés and restaurants he remembered from his time there in the 1960s and he'd tell me all about the people that he'd met and the wild nights they'd had in Sandy Bells and The Black Bull and, of course, down in Leith. And while he was writing, he'd read each chapter to me out loud. That was actually one of the best tips my dad gave me as a writer – read everything out loud, novels, scripts, poems, everything. It's time-consuming and laborious but you'll find the flaws you missed when it was just in your head. Anyway, he'd read it to me and then ask me if he should keep going and I'd say, "Yes! I want to know what happens next!" So when the novel was eventually finished, he dedicated it to me and that gave me a very close connection with the book. When I decided that I wanted to adapt one of his novels for the stage, it seemed the obvious choice.

And you mentioned that the novel was set in Leith in the 1960s. Was it important to you to create a piece that was in that non-traditional setting for a contemporary piece of Gaelic theatre?

That was certainly something that drew me to the piece, that I felt it would really lend itself to a contemporary theatre style. I think it's important to make a distinction between contemporary theatre and pieces that happen in the present day. When we say contemporary, we mean in terms of the way that it is creatively presented. We're always looking at new ways to engage with audiences, to use modern technology and methods to tell the story but you don't want to exclude any stories from your canon, in terms of location or time-period, because you never know what will impact on you or inspire you. It's the way that you present those stories that's important and, for me, that world was so inspiring and colourful. It was both an expression of a time that's been lost but also such an unusual setting for a piece of Gaelic theatre that it felt like a great way to place the language in a modern creative context.

We worked on the same principle on this project as with *Doras Dùinte* and you had the exciting opportunity to work with the very talented Frances Poet from NTS as your dramaturg. How did you find the challenge of adapting a novel for the stage?

It was very challenging at times. I mean, *Shrapnel* isn't a very long book but it is a very rich book, both texturally and linguistically. There's a huge number of characters, a lot of different locations, a lot of different scenarios so there was a long process of reducing these elements, effectively condensing the story down to its essence so that it could work on stage. It was important to uncover what the book was at its heart so that the wonderful story in the book could be experienced theatrically in the way that my dad intended. Also, as I've said before, a book isn't a play. These are very different ways of presenting a story and the rules are different. I had those skills that I'd learned from my time with Nicola, the intrinsic rules and

mechanics of script-writing and the importance of meeting those demands, and then with *Shrapnel*, learning to interpret someone else's world and find a way to take ownership of that in order to write a script.

And you seemed to connect very well with Frances? It seemed like a good fit.

Absolutely. Frances was very inspiring to work with and it was she that gave me the confidence to take those big leaps and make the necessary changes that, had I been left to my own devices, I may never have made. She was great at asking just the right question and, perhaps because she's not a Gaelic speaker, she was able to advise me on the script as a piece in itself. She didn't know my dad and hadn't read the novel so she was really one of the few people that could give me that guidance I needed to bring clarity to the script without the added pressure.

And there must've been great pressure on you, not only because it was such a well-known novel, but also because it was your dad's work?

It was an enormous amount of pressure, because you know that you're trying to represent something of a very high calibre, by a very experienced writer in a form that you're fairly new to and you just want to get it right. I didn't want to do his work a disservice by diluting it or changing it into something it's not. And, as I said, it is a fairly complex novel so it took some unravelling. Added to that, my dad's approach to writing was very unconventional and it would've been impossible for me to replicate his style myself but, luckily, my dad was very supportive and was generous and open throughout our time working on it together. He very much encouraged me to take charge of it and to put my own mark on it.

Because, after all, this was an adaptation for the stage and part of that process included a development stage where we brought together a group of actors to work with the script. Your dad seemed happy at the development stage. How did you work together?

Well, he wasn't well at the time so he'd said to me that I could just get on with it and he would read drafts as I went along. He would then offer suggestions or point out where I'd made a mistake or misunderstood something. He was very particular about his work and had an exceptionally keen eye so he'd pick up very quickly if a word was out of place or wasn't of quite the right tone for a character. But we had a good laugh working on it together and I think he was happy with the way it was progressing. Initially, he wasn't sure how on earth it could ever work on stage but, after we did the development phase, I was able to show him a video of the actors experimenting with the script and that gave him a better idea of what it would be like eventually. I would've really liked for him to have seen the final, finished piece though I'm sure there are a few things he would've hauled me up on. No doubt about that and he would have been right too! (*Laughs*) But, overall, I would say that I think he enjoyed seeing it progress and I hope he would've been pleased with what we produced.

And sadly your dad passed away in the Summer of 2015.

He was 72 and had fought a battle with prostate cancer for two years. He was an incredible person. He kept his sense of humour and his sharpness of mind to the end. The contribution that he made to the Gaelic language and culture was vast and he's left behind a beautiful and unique legacy of writing that captures a world that will never exist again. It was a great loss, to me personally, to my family but, also, to our community. I'm always thinking of questions to ask him and it's hard to know that I can't anymore but he gave me so much anyway. I was very lucky to have had him in my life.

After that, we were finally able to secure the funding for the tour and that toured in March of 2016 and we decided that you would be part of that cast so you saw the whole process through to the end. What was it like working with that team?

It was a wonderful team. We were really lucky to get to work with Matt Padden from NTS on sound design and his work with The League of Highland Gentlemen brought a wonderfully emotive dimension to the piece. The novel is full of sound and song and their work made that part of the show so special. I was especially moved by the way they used snippets of dialogue from an audio book of the novel, read by my dad, mixed in with the music and soundscape. It made it feel like he was there with us on stage every night. We were fortunate to have the chance to work with Iain Craig on animation and design again and also with Carys Hobbs on costume and set design. Added to that, we had a strong, dynamic cast and crew who all brought their very best to every aspect of the production and I'm very grateful to all of them.

And how did the tour go?

The tour was very successful. We toured Scotland following the path of the story, starting in Glasgow then making our way to Edinburgh, Aberdeen, Inverness then onto the Highlands and Islands. It was especially exciting for me to bring it back to my home town of Plockton then up to Stornoway in the Isle of Lewis to finish the journey where the narrator finished his. We had great audience numbers and I was particularly encouraged by the number of people who came to see the show who didn't speak Gaelic or who didn't ordinarily go to the theatre. I think there is a real demand for original theatre in Gaelic and the tour of *Shrapnel* would seem to bear that out.

And in terms of your plans for the future, how do you see things progressing with Theatre Gu Leòr?

In terms of Theatre Gu Leòr, we're developing our community and education strand with Beth Frieden. Beth is American but came to Scotland to learn Gaelic and has become deeply involved with the language and culture. We've worked on a project with Glasgow Gaelic School, engaged with a community group through An Lòchran

and we included an adaptation workshop, along with several Q&A sessions, in our *Shrapnel* tour programme. We're going to be working on a piece for children soon, a site-specific piece and I might even have a musical in my back-pocket but that's for another time (*laughs*). Also, we're going to be working towards addressing the very real gap that exists in training provision by implementing strategies that give our artists and technicians the best possible chance in a competitive industry. We've done two tours now and I think we've learned a great deal each time but it's important that we can carry on building on these skills to make the best possible work we can. We're very excited about our next production which will be *Scotties* and you'll be writing that...

Yes, I've been commissioned to co-write the piece with Frances Poet by the National Theatre of Scotland and, of course, hugely excited to be working with Frances again. That'll be the next big production that we're working towards. And you're working on a three-hander?

Yes, I've been working on an idea for a black comedy based on the old black-and-white films I loved as a child like *Whatever Happened to Baby Jane?* and *Arsenic and Old Lace*. It's a story about two warring sisters and I'm working on the idea with the wonderful Dolina Maclennan and my mum. They are both highly-acclaimed singers and actors and I can't wait to start working with them. Along with that, I'll be continuing to help Theatre Gu Leòr develop into a strong and innovative company that gives artists the support to create amazing theatre in Gaelic.

So there's nothing stopping you now?

(*Laughs*) I hope so. You can't know what's going to happen but I think we're in a good place.