



TRUSTEE RECRUITMENT PACK

February 2026

CONTENTS

1. About Company of Wolves

1.1 Vision, Mission and Values

1.2 Our Team

1.3 Our Current Board

2. The Role of Trustee

2.1 What We Are Looking For

2.2 How to Apply

2.3 Timeline

1. ABOUT COMPANY OF WOLVES

1.1 Introduction

Company of Wolves is an innovating force in Scottish theatre. Founded in 2012 by co-artistic directors Anna Porubcansky and Ewan Downie, Company of Wolves is a laboratory theatre company based in Glasgow with a unique and powerful approach to training and performance based on experimentation, inclusion, collaboration and play.

Over the last 14 years, we have developed a unique training methodology that draws on our eight years of working in Polish laboratory theatre, toured eight acclaimed performances to more than 50 venues all over Scotland, and established a highly popular annual programme of public workshops in Glasgow. We have created successful support schemes for creatives across the country, and built strong research

and teaching partnerships with world-class academic institutions including the University of St Andrews and the Royal Conservatoire of Scotland (RCS).

We are led by our Core Team which comprises our artistic directors Ewan and Anna, Producer Corinne Salisbury and Company Manager Emma Jackson, supported by Finance Manager Brian Daly.

Our performances are raw, irreverent, uncivilised and sublime. To date, we've made eight shows that include devised physical ensemble performances (*Invisible Empire*, *Seven Hungers*, *A Brief History of Evil* and *The End of Things*), original versions of classic texts (*Julius Caesar*), and haunting solo pieces (*Achilles*, *Unbecoming* and *The Bacchae*).

"A stunning mixture of the elemental and the human"

The Scotsman on *Seven Hungers*

We are committed to bringing experimental theatre to people and places that are often overlooked. As well as a full Fringe Run in 2025 we have toured all over Scotland: in fourteen years, we have performed 163 times to more than 6000 people, at more than 50 venues across 17 Local Authorities, including remote regions across the Highlands and Islands, Orkney, Argyll and Bute, and the Borders. We make our work for the road: we are just as at home in remote village halls and community centres as we are in studio theatres or main stages. For us, magic lies in the connection between people, the meeting of performer and audience, wherever this takes place.

"I didn't know theatre could do this"

Audience Member on *Unbecoming*

Our training is transformative and profound: we use movement, voice and imagination to go beyond the everyday and awaken the depths within, inviting participants to become more alive, more resilient, more empathetic and more connected.

"We were moving and connecting and dancing and singing and being human in a way that we just aren't allowed to be in our lives anymore"

Workshop Participant

"One of the most powerful and moving experiences I've had in relating with others"

Workshop Participant

Our teaching is in demand. In the last 14 years, we have taught more than 50 workshops attended by over 1,000 people. Often selling out within days of advertising, our public workshops attract participants from all walks of life: performers, theatre-makers, dancers, visual artists, teachers, therapists, doctors, writers, community workers, administrators, and musicians. We are regularly invited to teach at Higher Education institutions across Scotland and beyond, and have a long-term teaching partnership with the Royal Conservatoire of Scotland which we have maintained and grown since 2012.

We have a strong record in artist development: we reach students and young people through our teaching, employ early-career artists in our projects, provide creative and business mentoring to emerging artists, and have initiated professional development schemes such as Open Training (2014), Embodied Theatre (2013-2016) and Articulation's Open Space for Physical Performance (2017/2019). In 2023 we piloted two new initiatives aimed at community building and creative development: Labs, a paid advanced training opportunity for professional theatre-makers, and the Scottish Small-Scale Touring Forum, a meeting point for creatives in the small-scale touring sector in Scotland. *"On an emotional level, just extremely useful to realise 'Oh, you too!' It can feel very lonely. Would love to continue to connect with this community regularly."* Forum Participant, 2023

"I met people who are interested in working in a similar way as myself. And made me feel more connected to my community as an artist." Labs Participant, 2023

In 2025 we piloted our Theatre Maker Placements Programme, a four-month long paid placement opportunity for two early career theatre makers in Scotland to shadow the company in both creative and management aspects of its work. This included receiving tailored mentoring with our core team, taking part in our workshops, contributing to the development phase for a new Company of Wolves production, participating in our Team and Board meetings, and shaping plans for their own work. Both graduates have since received funding for their own projects. Applications for two more placements will open this spring.

"The placement came at exactly the right point in my career. It's given me a valuable chance to inhabit several elements of my practice at once and how this can work sustainably." Emma Lynne Harley, Theatre Maker Placement

We have forged lasting relationships with venues and arts organisations across Scotland, including Platform, the Citizens Theatre, Take Me Somewhere and The Barn, and have established a long-term collaboration with the School of Classics at the

University of St Andrews to explore ancient theatre practices and integrate them into our training and performances.

We believe everyone should have the opportunity to experience and participate in the arts, and we work hard to ensure our company is inclusive and compassionate in all that we do. Our Core Team and Board have trained extensively in anti-racism, equalities and trauma awareness. We work closely with our Access Partners, which currently include the Alwaleed Centre, RCS Fair Access and Who Cares? Scotland, to build inclusive programmes that support people from diverse backgrounds to participate in our work.

We became a charity in 2019.

*“Richly, writhingly poetic ... an impressively physical performance” – ★★★★★ THE STAGE on *The Bacchae**

*“A stripped back, lyrical retelling ... a thing of beauty” – ★★★★★ THE LIST on *The Bacchae**

“an understated triumph that makes the play feel...it was written for this moment”
**** THE STAGE on *Julius Caesar*

“an absorbing discovery... rich in drama and emotional resonance”
**** THE TIMES on *Achilles*

“a brave and eloquent exposure of the extreme tensions of modern motherhood”
**** THE SCOTSMAN on *Unbecoming*

1.2 Vision, Mission and Values

Mission

We make visionary theatre for adventurous audiences in Scotland and beyond, and lead transformational training for artists, students and anyone interested in embodied creativity.

Vision

We want Company of Wolves to be nationally and internationally recognised for its artistic integrity, rigorous experimentation and compassionate ethos.

We want to change the theatre industry for the better, help develop innovative theatre-makers of the future and model best practice in all that we do.

We want our organisation to be inclusive, supportive and welcoming to a wide range of people, and to inspire others to do the same.

Values

We believe in:

experimentation: we try things out to see what works

inclusion: we welcome the widest possible range of voices and experiences

process: how we get there is intrinsic to where we get to

collaboration: everyone in the team has a meaningful voice in the process

community: we prioritise people and relationships

1.3 Our Team

Anna Porubcansky, Co-Artistic Director

Anna is a performer and music director who works in classical, traditional and choral song, polyphony, and natural voice. Her primary focus is on anatomy, neurology, and the relationship between voice, breath, movement and body. Anna has worked with world-renowned teachers including Kristin Linklater, Katie Duck, and Frank van de Ven, and has extensive experience leading community projects across cultures. She holds a PhD in Theatre and Sociology from Goldsmiths, University of London.

Ewan Downie, Co-Artistic Director

Ewan read philosophy at Edinburgh University, and trained as an actor at Dublin's Gaiety School of Acting. In 2004 he moved to Poland where he spent eight years immersed in the Laboratory Theatre tradition, first as a student, then as a member of Teatr Piesn Kozla.

He has worked with and learned from many extraordinary practitioners, including Kristin Linklater, Keith Johnstone, Katie Duck, Professor Zygmunt Molie, Natalie Goldberg and Ian Spink.

He has directed or performed in all of Company of Wolves' work to date, and has taught movement, improvisation, devising and creative practice for over 20 years.

Corinne Salisbury, Producer

Corinne Salisbury's producing experience stems from working as Administrator for various theatre companies and venues since 2007, before she took on the role of full-time Shared General Manager for a consortium of new writing theatre companies - nabokov, Theatre Uncut, Forward Theatre Project and Pieces Productions - from 2013 to 2015, in an innovative cross-organisation role funded by the Paul Hamlyn Foundation.

Since going freelance in 2015 she has worked as producer, tour-booker and fundraising consultant for companies including Fifth Word (associate company at Oxford Playhouse), Company of Wolves, Tavaziva Dance, Jabuti Theatre, Paper Doll Militia, Fuora Dance Project, The DH Ensemble, Faction Theatre, Theatre Uncut, Tangled Feet, Forward Theatre Project, 59 Productions, Poleroid Theatre, Les Enfants Terribles, Notnow Collective, Sheer Drop Theatre and the Bush Theatre.

Emma Jackson, Company Manager

Emma started her career in animation production before setting up The Shakespeare Schools Foundation then had stints with National Galleries of Scotland and Museums Galleries Scotland before going freelance. As a freelancer Emma founded Keep The Heid Mental Health Café charity in 2021, delivers creative writing workshops and supports artists and organisations with development and fundraising.

1.4 Our Current Board

Co-Chair, Severine Wyper

Severine is the Executive Producer for Vanishing Point and has worked with the company for over 14 years. She has been instrumental in the growth of the company, from a local theatre company to an organisation that is internationally known, that has toured to over 25 countries, from Brazil to Russia. She has overseen and produced all of Vanishing Point's main productions to date.

Co-Chair, Dr Stephen Greer

Senior Lecturer in Theatre Practices at University of Glasgow Steve's research is centred on the intersections of contemporary theatre and performance, cultural politics and queer theory.

The author of Contemporary British Queer Performance (Palgrave Macmillan 2012) and Queer exceptions: solo performance in neoliberal times (Manchester University Press

2018) as well as a range of essays and articles about British and European theatre. Steve most often writes about live performance in relation to questions concerning identity, sexuality and gender, but have broad interests in the cultural politics of visual art, TV, film and video-games.

His current research focuses on the histories and futures of Live Art and experimental performance in Scotland, leading the Live Art in Scotland project.

Ayo Schwartz

Ayo is a multifaceted theatre practitioner and activist with a rich background in theatre operations, general management, and human resources. As a Third Culture People who is an Afro-Indigenous Two-Spirit (niizh manidoowag) individual, Ayo brings a unique perspective to their work, intertwining their cultural heritage with their professional expertise. Their artistic journey has been diverse, collaborating with artists and activists across various disciplines such as visual art, performance art, dance, and theatre. Formerly Head of HR at National Theatre Scotland Ayo's advocacy work is deeply rooted in their commitment to social justice, cultural preservation, and community engagement.

Dr Marc Silberschatz

Marc is Director of Stage & Screen at the Royal Conservatoire of Scotland and holds a PhD from the University of St Andrews and the Royal Conservatoire of Scotland and an MA with Distinction in Classical and Contemporary Text (Directing).

Since 2004, Marc has directed twenty-five productions in New York, Scotland and England, most notably *The Oresteia* (Arts Centre Washington), *Wars of the Roses Part One* and *Titus Andronicus* (Bard in the Botanics), Orson Welles' *Moby Dick Rehearsed* (New York Times critic's pick), *T.L.C.* (New York Fringe Excellence Award Winner) and *Wars of the Roses* (an eight-play repertory cycle of Shakespeare's English history plays called by Back Stage "the largest production in off-off-Broadway history'). He has also served as fight director on dozens of productions.

2. THE ROLE OF TRUSTEE

2.1 What We Are Looking For

The Board's role is to support Company of Wolves to achieve its vision and mission. In particular, it:

- Ensures that Company of Wolves operates within the law and implements its charitable purposes
- Oversees and monitors good management of the company's resources
- Decides on the strategic direction of Company of Wolves and scrutinises implementation
- Acts in the best interests of Company of Wolves with care and diligence
- Works with the Company of Wolves team led by our Co-Artistic Directors offering guidance and expertise as appropriate
- Board Members make decisions collectively, and everyone takes responsibility

What makes a good Board Member?

- Interest in the work of Company of Wolves and a passion to change the theatre industry for the better
- Excellent interpersonal skills and a willingness to work collaboratively
- Ability for sound decision-making, drawing on all the available evidence and information
- Willingness to contribute relevant experience as appropriate

You do not need experience as a Board Member to join the Board. Nor do you need an arts qualification or to have achieved a particular level of experience at work to apply.

We are open to a wide range of backgrounds and experiences but are particularly interested in candidates with experience of the following;

- Financial planning, accounting and fundraising
- Regional and/or national government cultural policy and strategy
- Climate change policy and good practice
- International collaboration

Support for New Board Members

You will be given an induction pack containing information about Company of Wolves and the role of the Board Member. An induction session with the Artistic Directors will be arranged shortly after your appointment.

We will buddy you with a current Board Member who will talk with you ahead of your first meeting to answer any questions you may have and provide you with an overview of what you can expect from your first meeting.

We aim to support you with the cost of being a Board Member, and reasonable expenses (travel, etc.) can be claimed by Board members. If you have specific concerns, e.g., childcare or other caring commitments, please talk to us.

Time Commitment

The Company of Wolves Board meets four times a year either online or in Glasgow. In addition to attending meetings, Board members are asked to give an additional two days of their time over the course of each year towards assisting the company in its aims, and to attend any performances, work sharings or trainings provided to support the Board's development or their knowledge of the company.

Please note this is a voluntary position.

2.2 How to Apply

Please send a CV of no more than 2 pages and a supporting statement which should be no longer than 1 page OR a 2 minute audio/visual file to info@companyofwolves.org by **Friday 20 March**. Your statement should include a bit about your background and why you're interested in joining the team.

If you would like to have an informal chat about the role please email Emma Jackson, Company Manager on info@companyofwolves.org

2.3 Timeline

Application Deadline:	Friday 20 March
Shortlisting:	w/c 23 March
Interviews:	w/c 4 May
Decision:	w/c 11 May
Induction:	May
First Board Meeting:	June 2

Please Note

We want to remove barriers that may prevent people from accessing or participating in our work. For this reason, we encourage applications from individuals from groups that are underrepresented in the arts due to age, disability, gender, sexual orientation, ethnicity, faith or belief, education, or socio-economic background.

Company of Wolves is an equal opportunities organisation. We will work with short-listed candidates to ensure their access needs are met during the recruitment process and will ensure that access requirements are not a factor in our decision-making.