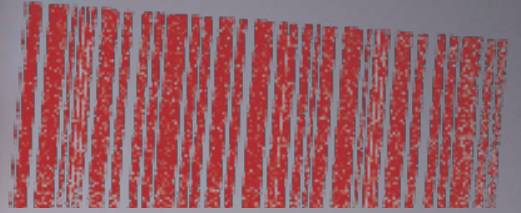


TAMASHA AND THE BELGRADE THEATRE IN ASSOCIATION WITH PILOT THEATRE PRESENT



MADE IN INDIA

BY SATINDER CHOHAN

DIRECTED BY KATIE POSNER

EDUCATION PACK

WRITTEN BY HELEN CADBURY & JOHN WILKINSON



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ENGLAND**

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To find out more about Tamasha or Pilot go to:

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#MadeInIndia

Synopsis and Introduction

When Eva chooses to have a baby through surrogacy, Dr Gupta's clinic in India appears to be the best option. Aditi, the woman who will carry her child, needs the money. Eva needs Aditi and Dr Gupta to help her realise her dream of motherhood. But an election is on the horizon and new rules, banning foreigners from paying for surrogacy in India, risk destroying not only Eva's dream, but Dr Gupta's business, and Aditi's chance of earning money to support her own children.

The play explores the ethics of surrogacy against the backdrop of the new India and its rapidly growing economy. It is also a moving, human story of three different women, brought together over the business of having a baby.

This education pack will give you a unique insight into how the production was created. It also contains articles of social and historical context, and discussion points relevant to Philosophy and Ethics, Critical Thinking, and Religious Studies, and additional classroom activities for Drama. This pack will be of use to students exploring Devising Processes, Theatre Making in Practice and Text Presenting and Performing, across AQA, Edexcel, OCR and Eduqas schemes of work.

Thanks to the staff of Tamasha and Pilot Theatre for their help in the creation of this Education Pack.

Who's Who?

Satinder Chohan, Writer

Satinder is a journalist and documentary researcher/assistant producer turned playwright, from Southall, West London. Her plays include Zameen (Kali Theatre national tour 2008), KabaddiKabaddiKabaddi (Pursued By A Bear national tour 2012), 1984 (Vibrant Festival 2014 Finborough Theatre) and Lotus Beauty, shortlisted for the 2016 Sultan Padamsee Award for Playwriting. In 2013, she received OffWestEnd.com's Adopt A Playwright Award to develop Made in India. As Writer-in-Residence at the Centre for Family Research (University of Cambridge), Satinder wrote Half of Me, first performed by Generation Arts in summer 2016 (Lyric Hammersmith). Half of Me accompanies Made in India at select venues on tour.



Katie Posner, Director

Katie is Associate Director for Pilot Theatre. Directing credits include: The Season Ticket, A Restless Place, In Fog and Falling Snow, Ghost Town, Clocking In: Life in the Chocolate City, Running on the Cracks, Romeo and Juliet, The Fever Chart, Jack and the Mystery of the Clones of Chaos, What Light (Pilot Theatre); Blackbird, End Of Desire, Parlour Song, Just, Wind in the Willows (York Theatre Royal); The Bang Gang (Northumberland Theatre Company); My Funny Valentine (Live Theatre), The Government Inspector, Ernie's Incredible Illucinations and Fantastic Mr Fox (JAM Theatre); A View From Islington North (Associate Director - Out Of Joint).



Lydia Denno, Designer

Lydia trained in Theatre Design at Nottingham Trent University. Credits include: Genesis (Forward Theatre Project); Outsiders (Pilot Theatre); Scarlet (Theatre Renegade); Love Beyond (Comissioned, costume); Far From the Sea (Theatre Absolute); Boys, Fast Labour and Before the Party (LAMDA); Conversations Not Fit for the American Dinner Table (Tongue Tied Theatre); Return to the Forbidden Planet (The Castle); The Space Between Us (Open Clasp Theatre); Beauty and the Beast (Engine House Theatre); The Loneliness of the Long Distance Runner (Pilot Theatre); Scarberia (FTP); Blackbird (Pilot Theatre and York Theatre Royal); Séance on a Sunday Afternoon (Lakeside Arts Centre); Me and me Dad (Hull Truck); Coram Boy, The Wind in the Willows, Hansel and Gretel, Catcher and Terrorism, Equus, The White Crow, Pericles and as Assistant Designer on The Railway Children (York Theatre Royal). She is excited to be working with Tamasha for the first time.



Fin Kennedy, Dramaturg

Fin is an award-winning playwright and Artistic Director of Tamasha. Credits include Protection (Soho Theatre, 2003), How To Disappear Completely and Never Be Found (Sheffield Crucible, 2007), Locked In (Half Moon national tour, 2006), and returning series The Good Listener on BBC Radio 4. For Tamasha, Fin dramaturgs and produces national tours of new plays by diverse playwrights, and runs the Tamasha Playwrights group. He is the founder of Schoolwrights, the UK's first playwrights-in-schools training programme and is a visiting lecturer on the MA Dramatic Writing at Central Saint Martins.



Shanaz Gulzar, AudioVisual Designer

Shanaz is an artist from Bradford, West Yorkshire. She has a degree in Fine Art and was formerly the artistic director of Chol Theatre Company.

She has gained a regional and national reputation as a media/video artist, exploring the use of video and multi-media in Theatre.



Prema Mehta, Lighting Designer

Prema graduated from The Guildhall School of Music and Drama. She has designed the lighting for over one hundred drama and dance productions across the UK including: Maaya (Westminster Hall); Bells (Mayor of London's Showtime); Wipers winner of Best Stage Production at The Asian Media Awards 2016 (Leicester Curve Theatre and UK tour); Lady Anna (Theatre Royal Bath); Coming Up and Jefferson's Garden (Watford Palace Theatre); Love, Lies and Taxidermy, Growth and I Got Superpowers For My Birthday (Paines Plough Roundabout season); and Dhamaka (O2 Arena). Prema's design for the A-List party area at Madame Tussauds, London is now open to the public. Further details are available at www.premamehta.com



Arun Ghosh, Composer/Sound Designer

Arun is a British-Asian clarinettist, composer and musical director. He has released three critically acclaimed albums, Northern Namaste, Primal Odyssey and A South Asian Suite, on camoci records. Other significant works in his repertoire include his re-score of feature-length animation The Adventures of Prince Achmed, contemporary dance work A Handful of Dust and programme symphony, Spitalfields Suite. As well as being a key player on the UK jazz scene, Ghosh has worked on over forty professional theatre and dance productions with companies including: Manchester Royal Exchange, Library Theatre, National YouthTheatre, Cardboard Citizens, Akademi Dance and Kali Theatre. He first worked with Tamasha as composer on Child of the Divide, and more recently as composer on verbatim play, My Name Is... in 2014. Arun Ghosh is an Associate Artist of The Albany Theatre and Spitalfields Music (2014), and recently completed his post as Musician in Residence of Wuhan, China in association with the British Council.



Corey Campbell, Assistant Director (Regional Theatre Young Director Scheme 3 month Placement)

Corey trained as an actor at Birmingham school of Acting. Since graduating in 2013 he has performed in Tempestory (Fringe Festival Madrid/ Almagro Festival Spain), Merry War (Shakespeare Festival Shanghai) and Dunsinane (RSC and NTS co-production). In 2015, Corey started his own theatre company, Strictly Arts Theatre. Committed to creating BAME work, unique, powerful and provocative, he wrote, co-directed and played in its first play Green Leaves Fall to critical acclaim. Most recently Strictly has developed a new piece, Freeman, with support from the Belgrade theatre Coventry and the Arts Council which is due to tour in 2017. Although Corey continues to perform, he is currently pursuing his passion for directing.



Gina Isaac, Eva

Gina trained at the Central School of Speech and Drama. Theatre work includes: *The Curious Incident of the Dog in the Night-Time* (National Theatre Productions), *Saturday Night & Sunday Morning*, *Top Girls*, *Roots*, *Absent Friends*, *Under Milk Wood*, *A View from the Bridge*, *The Lover*, *Romeo and Juliet*, *David Copperfield*, *Accidental Death of an Anarchist*, *Julius Caesar*, *Two, Twelfth Night*, *Road*, *To Kill a Mocking Bird*, *All my Sons*, *Three Sisters* and *The White Devil* (Mercury Theatre), *The Butterfly Lion* (Bill Kenwright Productions), *The Grapes of Wrath* (Chichester Festival Theatre), *Lifesavers* and *Photos of Religion* (Theatre 503), *Hysteria* (Bolton Octagon), *The Winter's Tale* (Salisbury Playhouse), *Small Miracle* (Tricycle Theatre), *Mother Courage and her Children* (ETT), *Belly* (Old Red Lion), *A Midsummer Night's Dream & Richard III* (Stafford Shakespeare Festival), *Trojan Women* (Teatro Koreja, Lecce). Television includes: *EastEnders*, *Holby City*, *Casualty*, *The Queen's Lover* (BBC), *Derek* (Derek Productions), *Men Only* (Channel 4), *Pretending to be Judith* (International), *The Bill* (ITV), *Perfect Disasters* (Impossible Pictures). Film and Radio includes: *Beyond* (Big View Media), *Fast Girls* (Unstoppable Entertainment), *Unidentified* (Big View Media), *Walking with Shadows* (Ghost Productions), *The Father Gilbert Mysteries* (Focus on the family), *Anna* (Frequency Theatre).



Ulrika Krishnamurti, Aditi

Ulrika trained at the Guildford School of Acting. Ulrika is a film and stage actress who began her career playing the role of Malati in *Rockford* (1999), a film by acclaimed Indian filmmaker Nagesh Kukunoor. Most recently, she appeared as Anushree in *The Anushree Experiments* (2016), a comedy drama filmed in Hyderabad, India. Theatre credits include *Echoes Within Walls* (First festival, 2016), *Devdas* (2013), *Twelve* (Kali Theatre, 2014), *Commencing* (Women in the Arts festival, 2013).



Syreeta Kumar, Dr Gupta

Syreeta trained at Bristol Old Vic Theatre School. Theatre work includes: *Always Orange*, *Fall of The Kingdom*, *Rise Of The Foot Soldier*, *Hamlet*, *Much Ado about Nothing*, *Camino Real*, *Midnight's Children* (Royal Shakespeare Company), *The Husbands* (Kali), *Dr Blighty* (Nutkhut), *Twelfth Night* (Filter), *Red Ladies* (Clod Ensemble), *Haroun and The Sea Of Stories* (RNT). She has also worked with *The London Bubble*, *Talawa*, *Tara Arts*, *Black Mime*, *Theatre Royal Stratford East*, and *Derby Playhouse*. TV work includes *Silk*, *Stella*, *Run*, *Eastenders*, *Coronation Street*, *Doctors*, *Torchwood*, *Lewis*, *Line Of Duty*, and *Apple Tree Yard*. Film includes *The Infidel*, *Notes On A Scandal*, and *The Children Act*.



Interview with Satinder Chohan - Writer



1. What was the original idea or story that sparked *Made in India*?

I was applying for the Adopt A Playwright award and had less than 24 hours to find an idea before the deadline. Reading through newspapers for ideas, I read an article about a white middle class English woman who paid an Indian village surrogate to birth her baby. The woman described her surrogate as a 'vessel'. With my Indian village roots, the surrogate could have been any number of my female relatives, or if my parents hadn't emigrated to the UK, even me. The story was loaded with so much conflicting emotion, culture and politics, I knew I had to write a play about it. I submitted the idea, won the award, and began writing the play. I think the story also chimed because there had been instances of altruistic egg donation in my community. I had always wondered about the generosity of one woman towards another in those situations; what drove a woman to offer her eggs to another, to have a baby for another, without payment? Commercial surrogacy, in which both strangers and payment were involved, was also fascinating to me.

2. Why this play now?

Globally and locally, we're living in a time when there is a serious conflict between rampant financial markets and human morals - more often than not, morals are sacrificed for markets. Everything is for sale, including education, health, emotions, bodies. Women, like these surrogates, have to sell themselves to make a living. When I began the play, commercial surrogacy was rife in many countries. During the writing process, India, Nepal, Thailand and Cambodia introduced surrogacy bans. In India, the ban feels like a nationalist reaction against global neoliberalism, and a right-wing government trying to realign India with traditional family values - altruistic surrogacy is allowed but only for childless Indian couples - not gay people, singles or foreigners.

Yet it is also a nationalism that has raised questions about the reproductive freedoms of women, and the use of reproductive techniques. Surrogacy is a topical lens through which our changing global and local political landscape is filtered. It's also a compelling story about gender, economics, reproductive technology and ethics, that continues to unfold across nations.

3. Does the business of surrogacy have parallels in other industries, particularly those employing marginalised people?

Absolutely, commercial surrogacy has parallels in other industries like the garment, construction, food production, catering, customer service (call centres), electronics, consumer goods industries, and all sweatshop industries. In these, marginalised workers are hired to provide cheaper, faster, more efficient services, for global clients by profit-driven, usually multinational companies. Yet there is a much-needed, continuing debate about whether these industries offer empowerment and emancipation from poverty, or simply involve worker exploitation. The frequent reports of low pay, terrible working and environmental conditions, health risks, excessive overtime, and child labour suggest there is still much work to do to protect marginalised workers. In India's own service or 'surrogacy' economy, locals are hired to provide a plethora of services for a global economy, becoming actual worker 'surrogates' by substituting Western workers - often even being given Western names, for example in call centres. Surrogates working for profit-driven clinics and affluent global clients are rarely valued for anything other than the babies they can deliver. There is also a big debate about women in all of this - and whether paid work - any paid work (like surrogacy), even that below a minimum wage - liberates and empowers women in particular. Yet all these industries continue valuing profit over workers - sacrificing human dignity for a quick, blood-stained buck.

4. Made in India explores medical ethics, business ethics, the reproductive rights of women, economic justice and social justice - why is theatre the right medium to explore these issues?

Actually, I think these issues and this story can be told effectively in any medium, whether it's documentary, fiction, film or television. Theatre is an effective medium because it allows the interwoven stories of the three women to take centre stage, in one distilled, live, and immediate dramatic space. Theatre demands these issues are kept tight. It allows us to focus on the shifting power dynamics between the characters, without any visual or narrative digressions that other mediums might give us the space to explore. I love that we focus so tightly on the lives of these three characters in a woman-centred space, and see the essence of what surrogacy and all its emotional transactions entail.

5. Tamasha is unusual in having a playwright as overall Artistic Director, what does this bring to the creative process?

It brings a highly talented individual to the creative process - an Artistic Director, playwright and dramaturg rolled into one! It's a supremely skilled all-rounder who can focus on the smallest detail in the text, while keeping an eye on the bigger picture of a possible production. It helped the process hugely that Fin is a writer too. He easily understood my creative objectives, obstacles and was always quick to suggest a wealth of dramatic solutions. As a writer, he could help me shape the drama much more effectively than I could alone, as he could easily understand the play I was trying to write and help me work out the best possible way of writing it.

6. How have you worked together, as two writers, to develop the play?

From the beginning of our 15 plus drafts, I would write a draft and then we would have the most brilliant, searching, synergistic dialogues about the play, that went on for hours! From talking about the play itself, to character details, surrounding issues, transactions, politics, neoliberalism, reproductive technologies, infertility and so on. It would take a couple of days to process, but was massively helpful in moving on to the next draft. We did this intermittently for about three years - discussion, draft, feedback, discussion, draft, feedback. During my Adopt A Playwright Award year, we also had three rehearsed readings and another reading and intensive workshop later, so other vital feedback from directors and actors also pushed the play on dramatically. About a year and a half ago, when I thought I was finally finished with the play, the Indian government decided to ban surrogacy. That decision upended a lot of the play and so we had to reshape the story, which took a few more discussions and drafts, expanding and contracting, until the final distilled version of the play. After director Katie Posner came on board, Fin took a step back. For the last few drafts of the play, Katie and I have been drafting and discussing together, although Fin continues to feedback into that process too. I've just learnt so much from my work and all those creative discussions with him - it's been an intensive, invaluable process and an incredible experience working with him.

7. What do you hope the audience will leave the theatre thinking, feeling, wanting to do?

I hope the audience will be emotionally affected by the play because while it's about surrogacy, it's also about the bigger interconnected, neoliberal world we live in. In the UK, we're all privileged Westerners and consumers who rely on marginalised workers all over the world to provide the material stuff of our lives. In that power dynamic, we are the ones who can afford to blank out who those people/workers are and what their lives are actually like. I hope this play is a small reminder of the people who inhabit those worlds, their lives and struggles, who create and build our worlds from afar. Even though commercial surrogacy is a very complicated issue, I don't think it's right that we live in a world where a village woman delivers a baby for a more affluent woman for money. The surrogate should not be so financially disadvantaged and socially neglected that she is driven to deliver babies for money. So I hope the audience thinks about the inequitable world we live in, the way that our consumer and materialistic, 'everything is for sale' lives and attitudes impact in other parts of the world. I really hope some audience members might feel compelled to do something about those inequities in their own lives or the lives of others.

8. What advice do you have to aspiring young playwrights?

It's incredibly tough to survive as a writer, so I'd say, be patient, work hard, keep developing your voice and honing your work, keeping it true and honest. Also, find a paid job on the side that complements the writing, because playwriting sure doesn't pay. I've had to rely hugely on the generosity of family and friends to write - I don't own a house, a car, material possessions, or have kids - I've tried to streamline my life so that I live to write - but I'm an extreme example. If you simply have to write, you will find a way to make it work for you. Also, don't compare yourself to other writers - everyone grows and develops as a writer at their own pace, in their own way, telling their own stories - you have to stay firmly on your own path, voice it and write it as strongly and uniquely as only you can.

Interview with the Director, Katie Posner



1. Please describe your role in the production of the play?

As director, my job is about working closely with my entire creative team and to deliver a piece of work which serves the vision of its creator: the writer. Whether it's a new play or an existing text, I need to ensure I am serving the writer's intention. This play is unique in my experience, since I was asked to direct a play that had already been developed, but hadn't been performed. It was a great opportunity to work with Satinder and

4. What lured you into the script for *Made in India*? What was your instinctive reaction?

My first reaction was that I relished how it reflected the world we find ourselves in at this very moment in history. The play looks at the choices created by the widely differing circumstances of three women. The privileged West meets a rapidly developing economy, and we question the sociological changes that technological development has thrust upon us. Are we ready for the results? Have we thought through the implications? I want to make theatre that asks questions and poses moral debates, so *Made in India* was a text which drew me in from the beginning. I also love being able to work with so many incredible women.

5. When you're analysing a piece of theatre, what do you look for? How do you, personally, go about evaluating a piece of live theatre?

I try to assess any piece by how it has affected me throughout the performance. The reason I am so passionate about live theatre is the intimacy and immediacy of the relationship between the story and its audience. I hope to feel informed, entertained or challenged by what I'm presented with.

6. You're also working with an Audio-Visual Designer, Shanaz Gulzar, on the play. How does the work of an AV designer blend into your collaboration?

It was important to have the creatives starting the project with the same vision. Lydia needed to consider what Shanaz needed to do with the AV, when she was building her design, and Prema Mehta (Lighting Designer) knew where we would use AV, and how she could support it within her lighting design. I then had lengthy creative conversations with Shanaz about what the AV world would look like and what we wanted to focus on. This then led on to building a storyboard which we are currently developing. We are very interested in using Adivi as the main focus of our AV narrative in order to make her more visible throughout the play

7. What advice would you give to aspiring directors and designers?

It is a hugely creative, incredible job to have but it takes hard work and determination from the very beginning. I always encourage younger artists to be prepared to research the role as hard as you can. What do you want to achieve? Write to people you admire. Tell them what you find so appealing about their process. Ask them for advice. Perhaps a conversation? There might even be the chance to shadow them on a project. If you are fortunate, sometimes these creative collaborations can lead to further work. It certainly did in my case. And watch as much theatre as you can. Even the work you don't enjoy can inspire you creatively. I trained as an actor and by the time I had segued in to Directing, I missed out on applying for some of the fantastic training opportunities that are now accessible to emerging artists. Keep your eyes open for any chance to develop yourself and make your local theatre your go-to destination and immerse yourself in all there is on offer.

Design Images

Lydia Denno, Designer, and Katie Posner, Director have worked closely to develop a design concept which expresses the ideas of the play.

These images of the model box include hints of India's garments industry and traditional textile design, suffused with red.

What do you see? What is the significance of the colours and textures used?



Costume Images

Each set and costume change represents a trimester of a woman's pregnancy.



Interview with Lydia Denno (Designer)

This interview will be of use to students looking at Devising Processes, Theatre Making in Practice and Text Presenting and Performing, across AQA, Edexcel, OCR and Eduqas schemes of work.

1. Please describe your role in the production of Made in India.

I'm the designer, which means I'm responsible for the visual aspects of the storytelling; set, costume and props. I work with the director and other creatives to come up with a concept for the 'world' of the play and then realise this by working with a team of makers.

2. How did you become involved in the project?

I was approached by Katie, director, with whom I've worked several times before. She was looking for a designer who would fit with Tamasha's ethos - celebrating the cultural diversity of British artists, (my family on my paternal side is Iraqi, my maternal side is British), and equally someone who would be familiar with, and interested in, the themes of cultural tension/integration, which are prevalent in the play.

3. How do you then work together to develop the unifying ideas in a production, sometimes called the Design Concept?

After reading the script independently, we had several face-to-face meetings where we bashed out ideas, as well as lots of Skype chats, as these initial ideas evolved. We were both keen to work with a concept that was somewhat abstract, so that the stage space would house the varying spaces in the play fluidly, and also that the design might offer a metaphor for the themes of the play, rather than a naturalistic interior. The design concept adds an element of intrigue rather than merely serving as a backdrop for the words.

4. What lured you into the script for Made in India? What was your instinctive reaction?

I think I was initially struck by the strength of characters. The story of the play revolves around three independent women who are each fighting their own battle. Their intentions are good, but their methods have their flaws and it's in this conflict that they are united, and divided. I felt great empathy for all of them.

Structurally I find the script very appealing too - the play is split into three trimesters, or terms, of the pregnancy that sits at the heart of the piece. This was helpful for unlocking the ideas for the design concept.



5. Tamasha are primarily focused staging on new work. How important is it to look at a piece of writing through the prism of the writer? How do you ensure that you keep to their vision?

Interestingly I didn't meet the writer, Satinder, until after I'd presented the final model. She and Katie had continued a dialogue throughout the design process so she was aware of the decisions we were making, but I think the end result isn't exactly how she's imagined it at the beginning. Because I'd seen the script through various drafts, I was confident about her intentions for the piece and I think the design concept actually allows the words space to breathe, since it depicts a metaphor rather than a detailed space.

6. When you're analysing a piece of theatre, what do you look for? How do you, personally, go about evaluating a piece of live theatre?

For me, theatre is primarily about storytelling, so I'm interested in the tools used to tell that story from a new and challenging perspective. For me it is important that the form of the piece is as much about the storytelling as the words spoken.

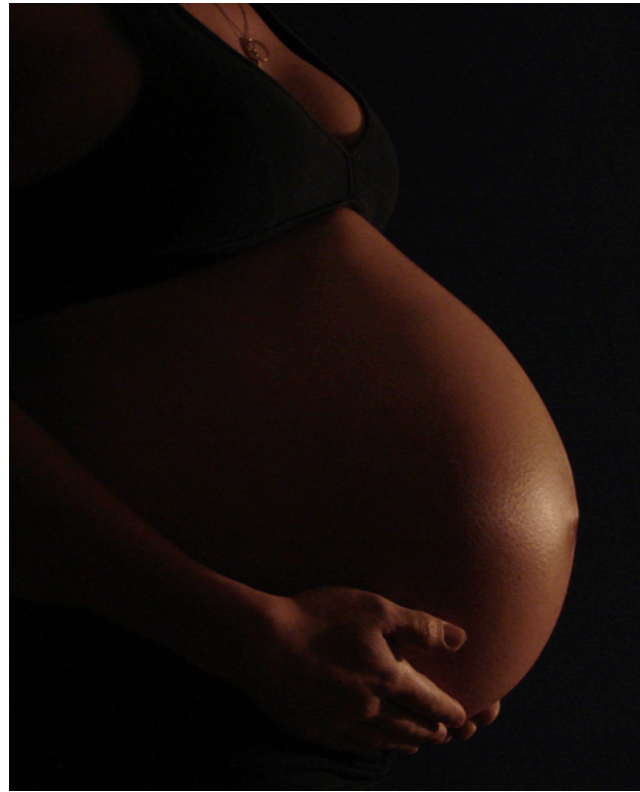
7. You're also working with an Audio-Visual Designer, Shanaz Gulzar, on the play. How does the work of an AV designer blend into your collaboration?

My dialogue with Shanaz has been an integral part of the design process as she's using the elements of the set to project onto. Rather than having a designated screen, her imagery will be projected onto moving medical privacy screens whose fabric is made from Indian sarees. As well as this being a practical issue, Shanaz' visual language follows the more abstract ideas of the set design and so an ongoing dialogue has been important.

8. What advice would you give to aspiring directors and designers?

Being a designer is about much more than coming up with and delivering concepts. It's a very hands-on role that requires working with lots of different people at lots of different stages in the process. It's important to have insight into the roles of the other creatives and the production team to understand how the design can best aid other peoples' processes as well as serve the story being told. With that in mind, I was given some advice early on, that a designer should avoid trying to make things look pretty - they should endeavour to make things tell the story in the best way possible. That's been very useful to me.

Context 1: Surrogacy Questions Answered



What is Surrogacy?

Surrogacy is an arrangement in which a woman carries and delivers a child for another couple or person. A fertilised embryo, created by the egg and sperm of the genetic parents, is placed in the womb of the surrogate. In commercial surrogacy the woman is paid, but this is only legal in a few countries. The alternative is altruistic surrogacy, where some expense may be paid, but no fee. Only altruistic surrogacy is legal in the UK.

Why do people choose surrogacy?

For a couple, or single person, wishing to become a parent, surrogacy will often be a choice when it is the only option they have. They may be infertile, gay or have physical or medical conditions which do not allow natural childbirth. Sometimes it's to avoid the risks of childbearing at an advanced age, and for a small minority, it may simply be a case of "convenience".

What are the clinics in India like?

Conditions vary. Usually surrogate mothers have little contact with their doctors and are responsible for their own food and lodging. However, in better clinics, doctors house surrogates decently, provide good nutrition, and ensure that they are not doing physical work that could endanger the pregnancy or the women.

How many women are at each clinic?

Again, this varies. Some have around 80 women. Living in a group home can enable them to feel safe and secure. For these women living a clandestine life for nine months, it makes matters simple and straightforward.

Are the women allowed visitors?

Husbands and relatives are usually allowed to visit the house at any time. There are times when a woman will have to share her bed with her own child. Sometimes the doctor will allow those whose pregnancies are not secret to go home for a short visit. A woman who has to lie about her surrogacy, may find herself in a difficult situation if there is an emergency in her family.

Why is surrogacy in India controversial?

Indian doctors who perform embryo transfers are often accused of exploiting women, of marketing their wombs to affluent western couples. Some say that the surrogate mothers are forced by family members against their will or that these women are lazy. There is an element of shame attached if neighbours or family believe that the woman has had extra-marital sex to have the baby.

Context 2: Surrogacy in India

The events in Made in India centre around the controversial subject of Commercial Surrogacy. In India, surrogacy became a big business, attracting thousands of foreign clients and generating millions of dollars. It made a huge contribution to the country's flourishing medical tourism sector, which is estimated to be worth \$2 billion per year. Although surrogacy for foreigners has now been banned by the Indian Government in 2016, it is still available within India, for Indian nationals who are married and are experiencing infertility.

The typical Indian surrogate is lower working class, married, uneducated. They agree to it in order to obtain a better life for themselves, better than the low-paying work they normally have to do. Without the surrogacy money, daily life for these women usually involved cleaning, going into the fields to tend rice, wheat and millet under the midday sun. After a sip of tea, they then have to return home to cook dinner.

Of India's 1.2 billion people, 70 percent live on less than \$2 a day. Health and prenatal care for most poor women are minimal at best. More newborns die on their first day of life in India than in any other country. However, money from the clinics allow them to fix their homes and afford whatever else their family might need. A surrogate who successfully gives birth earns the equivalent of at least \$7,500. Twins bring an extra \$1,500 to \$2,000. It is a life-changing sum.



Context 3: The Birth of Krishna

For some, the idea of surrogacy doesn't startle the Indian mind as much as it does in the West, because it has its roots in Hindu scripture. The tale of the god Krishna is an early reference to surrogacy.

Krishna was conceived in the womb of the goddess Devaki. However, a wicked cousin wished the child killed, fearing a prophecy that the son would murder him. Devaki placed Krishna in another goddess to save him, and a different child was killed. The sacrifice, the moral goes, enabled the birth of something positive.

In India, these legends are more than just myths. The separation between gods and mortals is not clear. The act by which an embryo is placed in a surrogate mother and brought to term may be copied by humans. Also, India's most famous story, The Mahabharata, contains examples when it is acceptable for a surrogate to be paid for carrying someone else's child.



Points for Discussion

In what circumstances can you imagine being a surrogate for someone else?

Should surrogates be paid?

(A level Philosophy and Ethics) What issues of medical, religious and business ethics are in play around commercial surrogacy?

What theories and methods would you use to make decisions about whether commercial surrogacy should be legal?

Drama Activities 1

Actioning

'Actioning', is a technique which can be used in rehearsals to help actors explore their intentions in every line, or what they are trying to do to the character/s they are speaking to.

An action is a transitive verb. The way to remember transitive verbs is to think of them as something you do to someone else. "Sad" isn't a transitive verb, but "sadden" is. You might tell someone some news in order to shock them, please them or impress them. The shock, or pleasure, or impression is the action of the line.

All verbs are doing words but transitive verbs are the most doing of the doing words.

Have a look at the opening scene, the actions describe what the characters are trying to do to each other:

ADITI: Madamji, I've never been inside anywhere like this.

INTRIGUE

DR. GUPTA: A new world?

ENTICE

ADITI: Pure white, like milk.

ADMIRE

DR. GUPTA: All this, will grow bigger still.

ENTHUSE

ADITI: Not a speck of dust or dirt. Another me looking back.

ADMIRE

DR. GUPTA: The way I dreamt it.

ENTHUSE

ADITI: I'll dream here too.

EXCITE

DR. GUPTA: They won't just be dreams. Your selfless deed will be repaid. Because it's your destiny.

ASSURE

ADITI: You hold me in your hands.

EMPOWER

DR. GUPTA: In this womb of new life.

ASSURE

ADITI: New life.

AGREE

These actions are not fixed and may change throughout rehearsals. They are just a way into the scene for the actors. Actioning can be difficult for students to grasp. It can also be difficult for the actors, but it is an essential part of bringing any script to life in rehearsals.

Look at the following scene. Try applying some actions yourself. We've started you off:

DR. GUPTA: Welcome to India Mrs. Roe -

GREET

EVA [shaking DR. GUPTA'S hand]: Eva, please.

SOFTEN

DR. GUPTA: - and welcome to my world famous Lajja Gauri Clinic!

EMBRACE

EVA [admiring the garland]: Marigolds, so colourful. Thank you.

DR. GUPTA: Actually, I didn't expect you til tomorrow.

EVA [holding up a newspaper]: Dr. Gupta, I just read about a possible surrogacy ban -

DR. GUPTA: Please, don't worry.

EVA: - in the car from the airport.

DR. GUPTA: Flares up every now and again like an irritating rash -

EVA: But it says -

DR. GUPTA: - then dies down again.

EVA: The Government isn't introducing a ban?

DR. GUPTA: Too much to lose.

EVA: I've nothing to worry about?

DR. GUPTA: Not so close to a state election.

EVA: If we need to start sooner -

DR. GUPTA: Any changes, I'll let you know, immediately.

EVA: You're sure?

DR. GUPTA: I'm sure.

When you have decided on the actions, think of a movement, gesture or facial expression for each action.

Put the scene on its feet, but only use the actions, not the words.

Then put the actions and words together, running it through two or three times, allowing the actions to become more natural and internalised.

Workshop for Classroom Drama - before watching the play (GCSE/BTEC/A level)

1. Warm-up Secrets and Lies

In groups of 4 or 5, introduce yourself to the other group members with two truths and one lie about yourself. Take it in turns to go round the group. Then discuss which you thought were truths and which were lies. As a whole group, discuss what gave people away, was it harder to hide a big lie?

Discuss: are there any circumstances when it's acceptable to lie?

2. Stimulus for drama The Hindu story of the birth of Krishna

Krishna was conceived in the womb of the goddess Devaki. However, a wicked cousin wished the child killed, fearing a prophecy that the son would murder him. Devaki placed Krishna in another goddess to save him, and a different child was killed. The sacrifice, the moral goes, enabled the birth of something positive.

3. Create a scene where one thing has to be sacrificed, in order to make something positive happen.

What moral dilemmas does your scene explore?

Are any lies told, and can they be justified by the outcome?

4. Share your scenes and discuss:

What are the unique aspects of drama, which make it a useful way to explore moral dilemmas?

5. Watch the play

When you are watching *Made in India*, consider this question, and observe how the playwright and the production present the moral dilemmas of the story.

This pack will be updated during rehearsal, including a review writing page and an insight into the rehearsal room.

Outreach events and workshops available for schools and venues

Overview

Made In India by Satinder Chohan is Tamasha's 2017 national touring production, available from January to April 2017. Set in a surrogacy clinic in modern day Gujarat, the play charts a woman's journey to have a child at any cost, and explores the profound moral questions which arise when human reproductive science meets globalised capitalism.

Half Of Me is an accompanying youth theatre play, also by Satinder Chohan, funded by the Wellcome Trust. Developed in collaboration with the Centre for Family Research (CFR) at Cambridge University, this play explores the adolescent experience of being born by Assisted Reproductive Technologies (ARTs). Four venues on the Made In India tour will also be presenting this play.

Tamasha is pleased to be able to offer additional outreach events exploring these themes further, aimed at secondary school students, teachers, emerging writers and general audiences.

These workshops can events can be booked by request to the Tamasha office (alex@tamasha.org.uk/ 020 7790 0090).

Please note that they are subject to availability and that venues presenting **Half Of Me** and **Made In India** together may have to be prioritised over venues only presenting **Made In India** - though please do enquire.

GENERAL AUDIENCES

Post-show Q and A:

A 30-minute panel discussion for general audiences featuring creatives from either show in conversation with experts from the Centre for Family Research on the psychological and sociological implications of the widespread use of ARTs - from egg and sperm donation, to 'three-parent embryos', to gay parents, single mothers by choice, or surrogacy in the developing world.

SCHOOL/COLLEGE STUDENTS

Academic talk:

Aimed at GCSE or A-Level Psychology students, this 1 hour talk by a leading researcher from the Centre for Family Research, part of Cambridge University's Psychology department, will look at family research, and how it can change policy and practice as well advance theory. Students will also learn what it's like to study Psychology at Cambridge, what different topics are on offer and what life is like as a Cambridge student.

Take part in a research study

Unique opportunity for students to take part in a research study by the team at the Centre for Family Research, University of Cambridge that is investigating whether theatre can be a useful medium for learning about family diversity. Students will be invited to participate in a study on the topic of family diversity and parent-child relationships, focusing on what

young people understand about twenty-first century family life, and what factors they think are important for a healthy childhood. A report of the findings will be sent to all participating schools at the end of the study and students will receive a certificate of participation.

TEACHERS

Teacher training:

2 hour workshop for secondary school teachers introducing recent advances in ARTs, their implications for both individuals and society, and how to address this with students. The workshop introduces key research findings from studies of twenty-first century families, focussing on issues such as divorce, step-families, and families formed through the use of ARTs. The training will examine different family structures and children's perspectives of growing up in different types of families, with an emphasis on (i) their development and (ii) their social experiences. Researchers will talk teachers through a presentation of 'Twenty-first Century Families' and provide a compilation of slides that teachers can keep and use as teaching aids. This cutting edge workshop will suit teachers of science/biology as well as sociology, psychology, citizenship and sex education.

WRITERS' GROUPS (Can also be adapted for school/college students)

Introduction to Playwriting workshop:

2 hour workshop in a school/college or in a venue's rehearsal room for either students aged 13+ or adult beginners, unpacking the basic principles of playwriting with particular reference to scenes from either **Made In India** or **Half Of Me**. Led by a professional Tamasha playwright including possibly Satinder Chohan or Tamasha artistic director Fin Kennedy, subject to availability. Includes a practical exercise for participants to generate their own short play idea.

'Dramatising Science' workshop

4 hour workshop in school/college or in a venue's rehearsal room for emerging playwrights at any stage of their careers (or FE/undergraduate Drama students), examining creative ways to present scientific ideas through drama. Led by a professional Tamasha playwright including possibly Satinder Chohan or Tamasha artistic director Fin Kennedy, subject to availability. Includes a practical exercise, some writing time and feedback on ideas.

Supported by
wellcometrust

For more information or to book an outreach event please contact Alex Towers, Producer
020 7749 0090 / alex@tamasha.org.uk

Made in India Education Pack Glossary

Altruistic Egg Donation or Surrogacy

When a surrogate is given no financial gain for donating an egg or carrying a child.

Assisted Reproductive Technology

The technology used to achieve pregnancy in procedures such as fertility medication, in vitro fertilisation (IVF) and surrogacy.

Commercial Surrogacy

When the surrogate mother is compensated (usually financially) for her services beyond reimbursement of medical expenses.

Dhaba

A roadside restaurant in India.

Emancipation

The fact or process of being set free from legal, social, or political restrictions.

Embryo

An unborn or unhatched offspring in the process of development.

Embryo transfer

The step in the process of assisted reproduction in which embryos are placed into the uterus of a female with the intent to establish a pregnancy.

Empowerment

Authority or power given to someone to do something.

Exploitation

The action or fact of treating someone unfairly in order to benefit from their work.

Infertility

The inability to conceive a child.

Medical tourism

Traveling outside one's country of residence for the purpose of receiving medical care.

Surrogate

A woman who bears a child on behalf of another woman, either from her own egg fertilised by the other woman's partner or from the implantation in her womb of a fertilized egg from the other woman.

Surrogacy

An arrangement in which a woman carries and delivers a child for another couple or person. A fertilised embryo, created by the egg and sperm of the genetic parents, is placed in the womb of the surrogate.

Sweatshop

A factory or workshop employing workers at low wages, for long hours and under poor conditions.

Trimester

A single term, where there are three terms altogether ie. the first three months of pregnancy, the middle three months and the final three months of pregnancy.

TOUR DATES 2017

Belgrade Theatre Coventry
Tue 24 Jan - Sat 4 Feb

Tron Theatre, Glasgow
Wed 8 Feb - Sat 11 Feb

Macrobert Arts Centre, Stirling
Tue 14 Feb

Traverse, Edinburgh
Fri 17 Feb - Sat 18 Feb

Contact, Manchester
Tue 21 Feb - Wed 22 Feb

Mercury Theatre, Colchester
Fri 24 Feb - Sat 25 Feb

Redbridge Drama Centre
Tue 28 Feb

The Dukes, Lancaster
Thur 2 Mar - Sat 4 Mar

Soho Theatre, London
Tue 7 Mar - Sat 25 Mar

Hat Factory, Luton
Fri 31 Mar - Sat 1 Apr

York Theatre Royal
Fri 7 Apr - Sat 8 Apr

At the end of April the show will tour to rural venues in East Cleveland as part of the Rural Arts Create Tour.

www.tamasha.org.uk/made-in-india