

SCOTTISH SOCIETY OF PLAYWRIGHTS AT 50

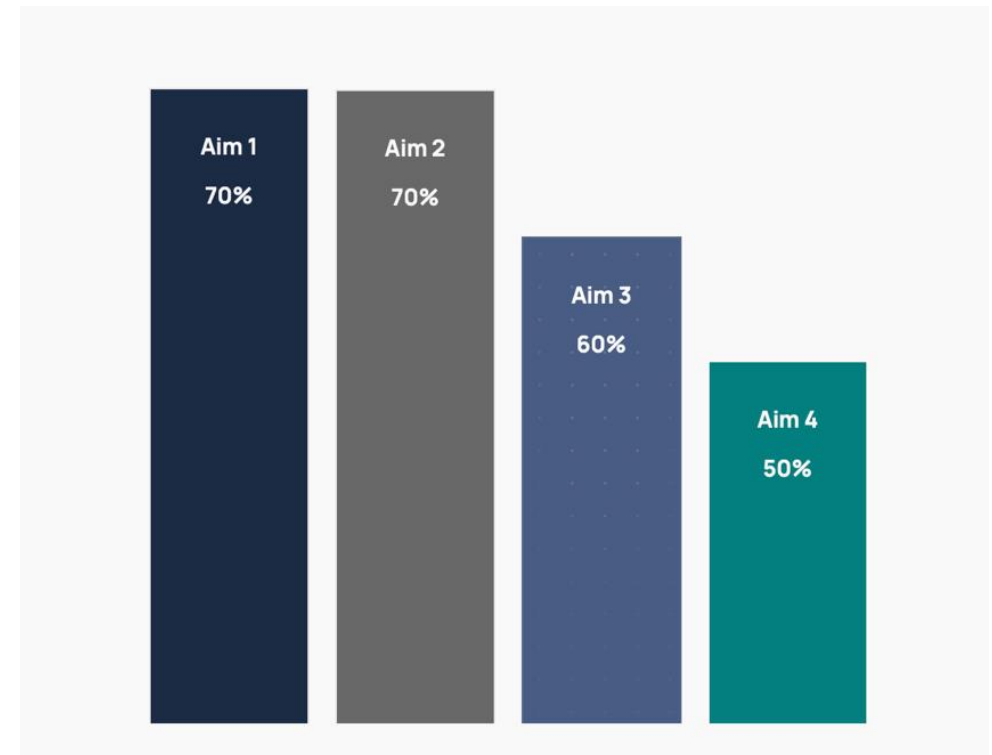
Statistics and Feedback from the SSP@50 project

This was an ambitious project, and the first of its kind for the SSP to have organised. Statistics from all aspects of the project were gathered and analysed. In addition to this, feedback was received from long-listed applicants, Fellows, partner organisations, and conference attendees.

How well did the SSP@50 achieve its aims?

The Aims

1. To celebrate and honour the cultural and socio-economic contribution of Scotland's playwrights over the past 50 years, both in Scotland and around the world and look forward to the future
2. To connect with and strengthen communities across Scotland by funding projects that increase the cultural relevance of, and foster understanding and ownership of theatre which reflects its surroundings
3. To encourage experimentation and ideas that range beyond conventional boundaries, which will contribute to and strengthen the development of theatre across Scotland
4. To provide opportunities for writers to take the space and time to create new work and provide opportunities for the development of future projects



Percentage of from delegates who attended the SSP@50 Conference who agree or fully agree that the SSP@50 project achieved its aims

Submissions

87

Submissions

16

Local Councils

47%

Outside Edinburgh and Glasgow

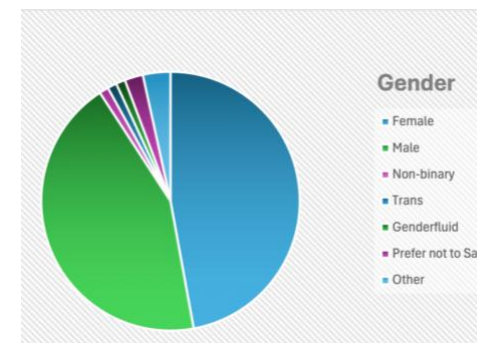
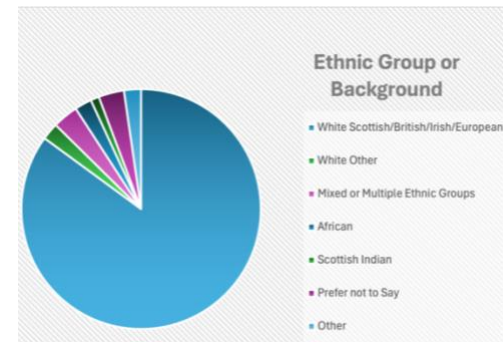
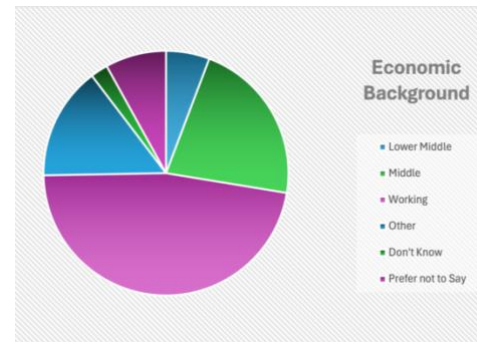
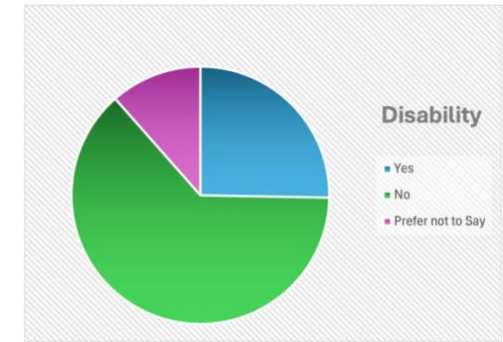
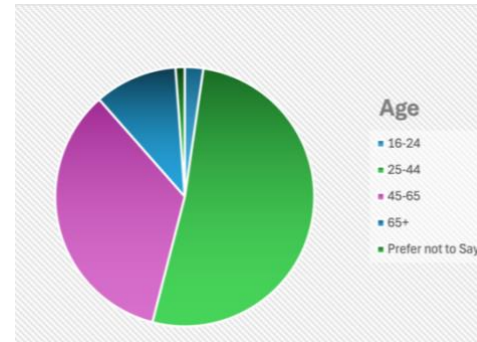


Statistics

- Submissions for projects in half of Scottish local authorities were received.
- Writers from beyond Edinburgh and Glasgow accounted for nearly half of all submissions.
- The submissions were of an exceptionally high quality, so one-third of applicants were invited to interview, with every local authority represented on the long list.

Demographics

- Writers of all ages applied to the programme. Over half of applicants (52%) were between 25 and 44 years old, with submissions spanning a broad range, from 16-year-olds to writers aged 65 and over.
- A quarter of submissions received were from disabled writers. This is lower than the national figure of 32% of people living in Scotland. However, ten percent of applicants preferred not to answer this question, which is by far the highest of all the questions.
- When asked about their Economic Background, 47% of applicants identified as working class, which is similar to the wider population.
- Eighty-seven percent of applications were from writers from white ethnic groups or backgrounds. Although this is slightly lower than the national figure of 93% of the population, we should bear in mind the demographics of larger cities that made up the majority of applications.
- Slightly more applications were received from female writers than male writers. Forty seven percent of projects submitted were from those identifying as female, with 44% identifying as male. In addition to this, 5% percent of applicants identified as transgender, which is higher than the official national figure of 0.5% of the population.



Feedback on submission process

- 100% agreed that the submission process was easy
- 100% also agreed that communication throughout the submission process was good

“...this has been the best submission process I have undertaken. I felt human, and not as if I was being made to jump through hoops. The amount of time I took felt useful as it was spent on shaping my ideas in a creative way, not scrabbling around put it together information from my CV in a different format to fit and inflexible framework. Best of all I wasn't asked for an artist's statement!”

“I think visibly supporting writer-led projects which allow us more agency with venues and organisations is a great model which will help playwrights to grow in confidence - thank you for this opportunity. ”

“I would have liked some of the project details to be clearer, such as timescale and final outcomes. I enjoyed that the openness to different project ideas was so broad, but it made it difficult to focus ideas to fit the projects scale.”

SSP@50 Fellows

586

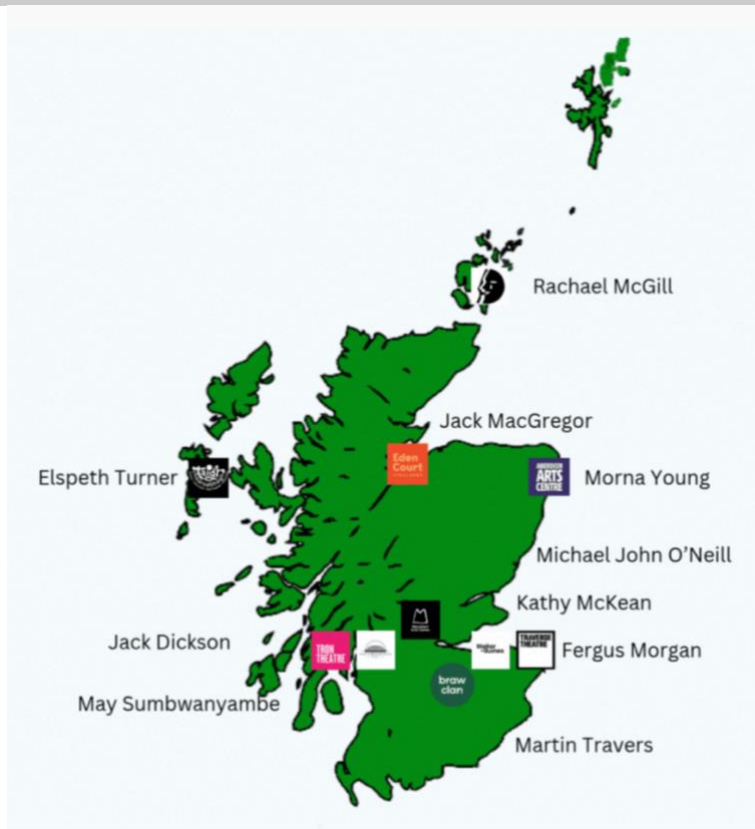
Audience Members

19

Public Events

59

Freelancers Employed



Statistics

- Martin Travers' *Crown of Straw* attracted 183 audience members
- Rachael McGill's *Stromness Plays* showcase attended by 120 people
- Elspeth Turner's *Teud A'Briseach* readings attracted 67 attendees, representing 5.26% of North Uist and Berneray's population
- Over 5,000 people listened to Fergus Morgan's podcast in the first month
- Fifty-four interviews across three projects

Feedback from SSP@50 Fellows

- Over 70% of the Fellows felt that they had fully achieved their aims for their SSP@50 Fellowship Award
- 100% agreed that the aims of the SSP@50 project had been achieved
- 100% agreed they were satisfied with the support and communication received from the SSP throughout their Award

“You did what no commissioning theatre would ever do these days, sadly - you gave me the freedom to write what I wanted to write, what I KNEW would work without any editorial interference. PLUS, you gave me the opportunity to face my bete noir: the writing workshop:)..... The insight one gains as a writer, working with, talking with, reconnecting with and learning from the people who, ultimately, pay our wages, is beyond price. Thank you for trusting me”

“[The community connection] was the strongest aspect of the project – very many connections were made, between others as well as me.”

“I think it is important that the SSP continue to apply to the Open Fund (or what might replace it) regularly. It empowers us a sector. And it will allow other playwrights other than the fellows to feel valued and allowed to make work that the established theatres might not support.”

Feedback from SSP@50 Fellowship Awards Partner Organisations

“We definitely ... felt supported by SSP at all times, which was appreciated as this was our first time working with a playwright.”

“The SSP arms-length approach worked well ... This structured flexibility meant we could tailor, to an appropriate degree, how best to support the project.”

SSP@50 has been an important milestone for the SSP as a trade-union and playwrights support network, raising the profile of the organisation at a crucial time in the development of the wider performing arts ecology in Scotland.

It has also planted 10 very notable creative seeds across Scotland, many of which will undoubtedly give rise to further new development in the next year or two as the original ideas embedded in the 10 communities take further hold and entirely new, as yet entirely unknown, potentials emerge.

SSP@50 Conference: Big Decisions

95

Attendees

13

Freelancers Employed

2

Student Placements

210

Cups of Tea/Coffee

Feedback from SSP@50 Conference attendees

- 100% of attendees were satisfied or somewhat satisfied with the event management and event content
- 90% agreed that they would like to see the SSP organise a conference again in the future
- 90% also agreed that the SSP@50 project achieved its aims
- 80% would like to see the SSP run a similar project again in the future

“I thought it was a fantastic range and breadth of projects and it was great to hear more about them from the artists themselves.”

“It was valuable having non-playwrights present at the conference and I think ultimately this networking is of greatest value. Creating space for connection and conversation to demystify the commissioning process and open doors for some writers who are not as enfranchised by those with commissioning powers.”