

Playwrights' Studio, Scotland

Annual Report
in brief
2018/2019



Welcome

This year's annual report gives a rundown of our work during the financial year 2018/19 which saw Playwrights' Studio facing some unexpected challenges. In June 2018, the fire at Glasgow School of Art meant that the organisation was displaced from its base in the CCA until November. This made us reflect on what a physical 'base' means to us and how, as a small national organisation, we maintain resilience.

Our business plan (2017–2021) places strong emphasis on our national role. I am particularly pleased that, in 2018/19, we began practically implementing these aspirations through our work with playwrights in the Scottish Borders, Fife and Perth & Kinross. Perth & Kinross will be the next National Playwright Development Programme Area.

As ever, Playwrights' Studio is nothing without the work of Scotland's playwrights. As I write this, in the middle of the Edinburgh Festival, having seen tremendous work by these playwrights on almost every scale, I join our Chair, Rona Munro, in celebrating these exceptional artists and the contribution they make to our cultural life and beyond.



Fiona Sturgeon Shea

Creative Director, Playwrights' Studio, Scotland

"The Programme exceeded my expectations. It helped me to write a solid draft of my play. The opportunities to receive quality feedback from professional actors, director and a playwright in turn enabled me to develop my play further and improve the quality of my work."

Borders Playwriting Programme participant



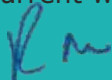
Images: Ruth Armstrong

Rona Munro, Chair

I'm delighted to introduce the 2018/19 Annual Report of Playwrights' Studio, Scotland. This is my fourth year as chair and I realise I now have an expectation that I will, once again, marvel at the quantity and breadth of the Studio's work supporting and promoting Scotland's playwrights. And yet I'm also of a generation which remembers a time when the idea of an organisation like Playwrights' Studio was just the dream of Tom McGrath and no playwright could imagine support and promotion beyond what we could scratch together ourselves.

For 15 years Playwrights' Studio has been a big part of improving the opportunities for, and status of, Scotland's playwrights, nationally and internationally. I don't think we should ever take that work for granted. We should celebrate it - celebration reinforces value and gives energy. And I think we should also use that energy to look at how much further we might go together.

The vision of Playwrights' Studio is to make Scotland a place for playwrights, all playwrights, and it's particularly heartening to me to be able to celebrate the Studio's work in supporting that diversity in current work and future planning.



Rona Munro

Chair, Playwrights' Studio, Scotland

Aim One

Strengthen and provide vital support and resources to Scotland's playwrights

6 emerging playwrights wrote new plays through our Mentoring Programme

4 early career playwrights received New Playwrights Awards to create new plays, including in Gaelic

4 experienced professional playwrights developed new plays through Partner Projects and the Professional Workshop Programme

101 scripts were read through our free script reading services

Over **600** publications are stocked in our Plays Library

Developed and delivered the second year of the New Zealand Residency and Exchange Programme. Morna Young travelled to Wellington for a 3 month intensive writing residency and commission. In partnership with Creative New Zealand, Playmarket New Zealand and Magnetic North Theatre Company. Supported by Creative New Zealand and Creative Scotland

Aim Two

Actively promote Scotland's playwrights, their plays and the craft of playwriting

7 plays, developed with support from Playwrights' Studio, were produced or presented for audiences throughout the UK. These were *Close Quarters* by Kate Bowen, *Stuff* by Sylvia Dow, *Twa* by Annie George, *Handfast* by Jules Horne, *Love Song to Lavender Menace* by James Ley, *Pride and Prejudice** (*Sort of) by Isobel McArthur, *Wired* by Lesley Wilson

860 members of the public attended our rehearsed readings and discussions

1,124 plays were purchased from our Festival Bookshop during August

Hosted *TalkFest Perth*, delivering **3** script development workshops, **2** playwriting workshops, **2** rehearsed readings and **1** 'in conversation' event, for audiences in the region

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Personal Delivery
'Real' experiences (not on)
Normalises - Real Voices
Engaging = Unique
Depth of Content
Challenges an audience
to think for themselves

Filter
Audience
Ethical/Responsible

Lab
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Aim Three

Stimulate, lead and facilitate critical thinking about playwriting through discussion, debate and advocacy

33 playwrights directly employed to deliver our Services and Programmes, including Mentoring script surgeries and workshops

Hosted **3** online international webinars on *The Climate of Rural Theatre*, *The Climate of International Collaboration* and *The Future of Translation*. Delivered in partnership with the Playwrights' Guild of Canada

Hosted the Dr Gavin Wallace Fellowship 2018 in partnership with the Royal Lyceum Edinburgh. Playwright Martin O'Connor was selected as the Fellow

Facilitated a gathering of **22** freelance playwrights at different career stages and from different geographical areas. Formulated a response to the Scottish Government's Draft Culture Strategy

Aim Four

Increase the efficiency and sustainability of Playwrights' Studio for the benefit of Scotland's playwrights and the people of Scotland

The Scottish Borders Playwriting Programme, led by Kelso-based Associate Playwright, Jules Horne moved into its final year. **9** writers continued an intensive programme of playwright development, culminating in the creation of Borders Pub Theatre, a new event showcasing new writing in the region

Created a carbon management plan. Continued monitoring and exploring ways of reducing carbon emissions and becoming more environmentally conscious

Maintained delivery of all Services and Programmes, despite significant disruption following the Glasgow School of Art Fire. Found new ways of working to adapt to changing environmental and technological circumstances



49 Events & Scripts

Discussions: **Gentlemen, I just don't belong here** Sarah Rose Graber **In Conversation with Ben Tagoe** Lu Kemp **Let Them Lead the Way** Jenny Knotts **Lost (and Found) in Translation** Alan McKendrick **Every Picture Tells a Story** Lynda Radley **The Business of Playwriting** / Workshops: **Beginnings, Middles and Ends** Sylvia Dow **Moments of Discovery** Christine Devaney **Writing History** Oliver Emanuel **You, Me and Everything In-between** Glas(s) Performance **V for Verbatim** Mark Jeary & Mariem Omari **Writing for Performance: An Introduction** Nicola McCartney **Raising the Stakes** Johnny McKnight **Hear Me** Ramesh Meyyappan **Writing for Radio** David Iain Neville / Scripts: **Translating Lies** Ian Brown **The Girl with the Little Hands** Daniel Cameron **Three Leaps of the Gazelle** Jack Dickson **Bed, Baths and Jaundice** Jack Elliot **My Boy** Fiona Evans **Curriculum Vitae** Jill Franklin **Twa** Annie George **Gary is the Best Man** Alan Gordon **I am a Telephone** James Ley **Plucked of Purpose - the Adventures of PB**, and **Eriks Chair** Skye Loneragan **A Single Good Hour** Simon MacCallum **Born to Rule** Felix Maxwell **I Can Go Anywhere** Douglas Maxwell **Pride and Prejudice* (*Sort Of)** Isobel McArthur **Bana-Ghaisgich/ Heroines** Mairi Morrison **The Captain's Heart** Laurie Motherwell **The Brahan Child** Erica Munro **Seven Minutes in Heaven** Eve Nicol **Pink House** Madison Pollack **Dandelion** Lynda Radley **Cuckoo** Jeremy Raison **The Beginning of Now** Isla Robertson **The Exhibit** Derek Roland **Missing Vagina Syndrome** Sara Shaarawi **Cicadas** Sam Siggs **Twilight of a Champion** Martin J Taylor **One Hundred Oxen** Andrew Thompson **The Cycle of Consumption and Waste** Heloise Thual **The Coralling** Elspeth Turner **And Another Thing ... In Her Own Words 2** Lesley Wilson **Lips that Touch Liquor** Lesley Wilson / Webinars: **The Climate of Rural Theatre** George Gunn with Lisa O'Connell **The Climate of International Collaboration** Morna Young with Arthur Meek **The Future of Translation** Catriona Lexy Campbell with Janet Tamalik McGrath

67 playwrights

Victoria Beesley | Ian Brown | Daniel Cameron
Catriona Lexy Campbell | Thomas Clark
Jack Dickson | Sylvia Dow | Clare Duffy
Jack Elliot | Oliver Emanuel | Fiona Evans
Jill Franklin | Annie George | George Gunn
Maryam Hamidi | Lesley Hart | Lewis Hetherington
Jules Horne | Campbell Hutcheson | Mark Jeary
Anita John | Jenny Knotts | Emily Lerner
David Leddy | James Ley | Skye Loneragan
Simon MacCallum | Iain Finlay Macleod
Mairead Martin | Euan Martin | Douglas Maxwell
Felix Maxwell | Isobel McArthur | Nicola McCartney
John McEwen | Laura McIntyre | Alan McKendrick
Johnny McKnight | Linda McLean
Ramesh Meyyappan | Laurie Motherwell
Erica Munro | Rona Munro | Eve Nicol
Martin O'Connor | Mariem Omari | Morna Pearson
Frances Poet | Madison Pollack | Lynda Radley
Jeremy Raison | Isla Robertson | Derek Roland
Robert Sproul-Cran | Sarahjane Swan and
Roger Simian | Ben Tagoe | Laura Tansley
Martin Taylor | Andrew Thompson | Heloise Thual
Elsbeth Turner | Jenna Watt | Lesley Wilson
Morna Young

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