



ARTISTIC EVALUATION

This evaluation is intended to represent an objective aesthetic judgement. **Specialist advisors and officers should avoid making judgements based on their own personal tastes and preferences wherever possible.**

Artist/Company:	Promote YT
Venue:	Festival Theatre
Title of Event:	Making a Concept into a Play
Type of Event:	Training Event
Date of Visit:	2nd December 2009
Overall Rating:	Very Good

It was a well focussed training opportunity that offered practitioners a real insight into approaches to working on scripts with and for young people. It was clear that there was demand for the training and the session was well tailored to meet that demand. The session and everything around was very efficiently and professionally presented and the result was that participants felt supported and seemed to get a great deal out of the experience.

(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – i.e. the particular strengths and weaknesses. If the management of the event affects the overall enjoyment of the event, please comment, but the overall rating should be based on the artistic merit of the event.)

Name: Stephen Stenning Date: 12 December 2009
Specialist Advisor

This report has been commissioned by the Scottish Arts Council to evaluate the artistic quality of the production named above. It has been prepared by either a specialist Advisor, or an officer of the Scottish Arts Council, as indicated on the form. The report will be circulated to the organisation which produced the work and to the management of the venue, if the venue is core funded by the Scottish Arts Council.

The report will form evidence for the Artistic Leadership and Public Engagement sections of the Quality Framework and be taken into account in assessing the work of the producing company in relation to future applications for funding to the Scottish Arts Council. It may also be used by the Joint Board to report on the overall performance of its funded organisations.

Evaluators should enter their rating under each section, explaining briefly their reason for the rating with reference to their comments under each section. Ratings should be given in accordance with the following:

- Very poor**- standard falls well below what is acceptable.
- Poor** - not well conceived and executed
- Satisfactory**
- Good** - well conceived and executed
- Very Good** – well conceived and executed to a very good standard
- Excellent** – Inspiring and executed to an exceptionally high standard

1. Artistic Assessment

Please evaluate the artistic quality of the event, with particular reference to the strengths and weaknesses of the following:

Artform	Criteria	Rating	Comments and key reasons for rating
All	<p>Vision and imagination of work</p> <ul style="list-style-type: none"> Quality of ideas if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons 	N/A	
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> How does it fit within the artistic vision of the organisation? If the event is part of a Festival, please say how it contributes to the overall programme. 	Very Good	Promote YT provides a broad range of training opportunities and this initiative seemed a very appropriate and well-focussed addition to that programme. As far as I am aware it was not part of a specific programme but rather it is a part of Promote YT's commitment to offering training for professionals working with young people. It fitted in well with what I know of the training that they offer in that it was well focussed and delivered by a leading practitioner currently working in the field.
All	<p>Success of event against stated aims of project and/or performance</p> <ul style="list-style-type: none"> How does it relate to information contained in the programme, the website or other printed material? How well did it communicate the artistic themes? How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission? <p>Education events – see ¹below for definition</p>	Excellent	Promote YT's Training Framework confirms a number of aims in the form of statements. The workshop was a very successful demonstration of their commitment to broaden practitioners of techniques and approaches that enrich the delivery of youth theatre activity.
All	<p>Performers/tutors</p> <ul style="list-style-type: none"> What is the expertise of the performers? Where performers are amateur, please reflect this in your comments. How successfully did the performer(s) communicate with and engage the audience? In your view, was an artist as a tutor key to the success of the workshop? 	Very Good	Douglas Maxwell was a great choice to lead the workshop and he expertly ensured that the workshop moved along well and was always focussed on the practical concerns of writing for and with young people. He understood the very different approaches of different youth theatre practitioners and addressed a variety of approaches to working with and for young people.
	<p>Choreography/Use of choreography</p> <ul style="list-style-type: none"> Was the work original? How was the space used? How many dancers were there and how were they used? How long was the piece? 	N/A	

¹ Education is a bridge between artform excellence and increased access and participation, and it is people centred. Providing opportunities for learning and progressing in an artform or using an artform to address other, non-artistic, outcomes are equally valid; in either case a high quality strategic approach is required in order to benefit the participants and the organisation. Delivery can be through workshops, post/pre-show discussions, outreach work, etc aimed at any age group.

Artform	Criteria	Rating	Comments and key reasons for rating
Theatre	Script Please comment on this for: <ul style="list-style-type: none"> • new work • second productions • classics where the original has been substantially changed 	N/A	
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 	N/A	
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 	N/A	
Dance, Theatre	Design <ul style="list-style-type: none"> • How were the costumes, set and lighting? • How did it work in the venue? • Was it technically proficient? (eg lighting and sound cues, etc). 	N/A	
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> • Was the production/event targeted at a particular audience? • Was the production /event appropriate for the audience/participants? • Were you/ engaged/inspired? • Did the audience/ participants appear to be engaged/inspired? • What was their response? • Approximately how many people were there? • Did there appear to be a broad mix of people – age, cultural diversity or disabled? • Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how many? • What activities or supporting materials were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info? • Were these targeted at specific age groups? Education/learning events: In addition, please provide comments on the following (if appropriate): <ul style="list-style-type: none"> • How was it taught/led eg one to one, group, child centred? • What was the composition of the participant group – age range, gender mix? • Is it strategically linked to the curriculum or national policy areas e.g. Early Years, Community Learning & Development • What learning/skills development took place? • What was the quality of the art 	Very Good	<p>The workshop was very well structured all the participants were given a clear outline by Douglas Maxwell as to the areas that he was looking to address. He went through his own approach to the various areas of working illustrating with specific examples from his experience. In the second half of the workshop there practical writing exercises were used to illustrate potential approaches to writing with young people.</p> <p>There were 13 participants who had signed up for the workshop and there was a variety of learning outcomes that they were looking for from the workshop. At the start of the workshop time was spent finding out about the different expectations and, although a printed plan was not handed out, the structure that was laid out at the start was adhered to.</p> <p>The workshop was facilitated very sensitively and therefore the range of approaches that the participants had to their work were all covered in the session. Participants were invited to contribute to the workshop throughout there was a good atmosphere that encouraged interaction. It was clear that Promote YT had prepared participants well and there consequently was none of the nervousness that comes from participants being unsure of exactly what they have signed up for.</p> <p>Promote YT also provided an informal drinks session after the workshop which provided a further opportunity for practitioners to network and discuss work...</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>produced by the participants?</p> <ul style="list-style-type: none"> • Did the workshop tutor have a teaching plan for the session and/or project? • How were participants recruited? • Did participants' views and choices help inform the structure and content of the project? <p>Crafts/Visual Arts Use of equipment, space and overall layout/hang?</p>		

2. Management of Event

Please evaluate the way the event was presented/organised by the organisation and the venue, with reference to the checklist below, including additional comments/observations. Please try to view the venue and the services, and interpretative material as though you had never visited it before eg if you did not know the venue's location, how easy would it be to find your way there, and to find your way around once you had arrived?

Criteria	Comment								
<p>Location and suitability of the venue for the event</p> <ul style="list-style-type: none"> Is it easy to find? Is it on a main transport route? Are the spaces clean? What were the sight lines like? How big was it? 	<p>The Festival theatre was a suitable location and the room provided was a nice space to work in. The Festival Theatre is convenient for public transport and easy to find.</p>								
<p>Information/ interpretive material at venue–</p> <ul style="list-style-type: none"> Are there programmes, posters and displays about the event? Is there information on the venue's website? 	<p>There was information on Promote YT's website and I was also sent the training framework.</p>								
<p>Publicity/ pre-publicity –</p> <ul style="list-style-type: none"> What leaflets, posters, websites, did you see the event listed in? What publicity materials are produced? Is it easy to understand? Where can you get the information? Is there Acknowledgement of Scottish Arts Council Funding ²? <p>Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.</p>	<p>Emails had been sent out by Promote YT and it was clear that the information had been very clear and well understood. All the participants were clear about what they were expecting and the workshop appeared to meet those expectations. The website acknowledges SAC.</p>								
<p>Ease of booking and payment</p>	<p>It was very easy to book my place with Promote YT.</p>								
<p>Timing of the event</p> <ul style="list-style-type: none"> Did the start and finish time seem to be appropriate for the audience? Was the length appropriate? 	<p>The timings of the workshop seemed ideal and allowed for people coming from Perth and Dundee. The timings of the sessions within the workshop also worked well.</p>								
<p>Signage and signposting</p> <ul style="list-style-type: none"> Is the entrance clearly marked? Is there clear internal directional signage? Is there Braille signage or signage for audio loops? 	<p>The entrance to The Festival Theatre is clearly marked and the internal signage within the venue is adequate.</p>								
<p>Access and provision for disabled people</p> <ul style="list-style-type: none"> Please insert yes/no in the boxes to reflect what you notice about the venue/event <p>Please add in any additional</p>	<table border="1"> <thead> <tr> <th></th> <th>Yes/No</th> <th></th> <th>Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td>No</td> <td>Audio description of</td> <td>No</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	No	Audio description of	No
	Yes/No		Yes/No						
BSL interpretation	No	Audio description of	No						

² In press releases, at launches, on all published materials (including leaflets, brochures, programmes, posters, company's website, notices display, exhibition materials, websites and advertising, recordings, publications, video, broadcasts, computer programmes etc.) Where the event is publicised in the programme brochure of another organisation (eg venue, gallery, etc) then SAC acknowledgement should appear against the particular programme entry for this event.

Criteria	Comment			
comments below the table <ul style="list-style-type: none"> How many BSL/captioned/audio described performances are there at the venue? 			performances	
	Captioning	No	Lift/ramp	Yes
	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No
Customer service <ul style="list-style-type: none"> How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering) If possible, comment on how responsive they were to the needs of disabled customers? 	Promote YT staff were available at the beginning and the end of the workshop and were very helpful as were the Festival Theatre staff.			

3. Organisation's Comments (optional)

This is the organisation's opportunity to respond to points raised within this assessment. Please do not feel obliged to fill this section in. In the spirit of the Quality Framework, we would ask that any comments are self-evaluating, providing an insight as to why, if there is, a major disagreement of response between the organisation and the evaluation, in a constructive way.

This will not alter the rating given by the assessment, but will allow the organisation the opportunity to give their opinion/feedback. The Scottish Arts Council reserves the right to edit comments if they are deemed to be libellous or defamatory.

As the Scottish Arts Council implements the Quality Framework internally, we intend to publish artistic evaluations on organisations that we support regularly on our website. The final artistic evaluation, including the organisation's response will be published on a quarterly basis on our website.

Please keep your response to max 500 words. If we do not hear from you in 15 days, we will assume that you do not want to respond.