



### ARTISTIC EVALUATION

It should be noted the views expressed in this evaluation are intended to represent, as far as possible, an objective aesthetic judgement. Specialist advisors and officers should avoid making judgements based on their own personal tastes and preferences.

**Artist/Company:** Lyceum Theatre Company

**Venue:** Royal Lyceum Edinburgh

**Title of Event:** The Man who had all the Luck

**Type of Event:** (e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc)

**Date of Visit:** 29 Jan 2009

**Overall Rating:** Excellent

*(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.)*

This was a powerful and subtle production with high production values. It was presented with great professionalism and intelligence. High quality acting, direction and technical standards.

Name: Lorna Duguid  
Specialist Advisor

Date: 11 February 2009

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 at the end of 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 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:**

- 1 - **Very Poor** – standard falls well below what is acceptable.
- 2 - **Poor** – not attaining acceptable standards of conception or presentation.
- 3 - **Competent** – routine rather than especially interesting.
- 4 - **Good** – well conceived and executed
- 5 - **Excellent** – conceived and executed to a 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	Vision and imagination of work - Quality of ideas, skills in execution; if you've seen the work of this artist(s)/ company before, please comment on the comparison.	excellent	This was an extremely polished and high quality production that fulfilled the demands of a major producing theatre like the Lyceum. It fully realised the subtleties and themes of this early Arthur Miller play and presented them with intelligence and seriousness.
All (if relevant)	Curatorial/ programming vision/ selection Please indicate how the event originated eg from the exhibiting/ producing organisation, artist-led or commissioned.  If the event is part of a Festival, please say how it contributes to the overall programme.	excellent	This production suited the Lyceum perfectly, in terms of the quality of the writing and production but also in giving the audience something a little unexpected rather than a more well known Miller
All	Success of event against stated aims - in the programme or other printed material, including how well it communicated the artistic themes.  Education events – see <sup>1</sup> below for guidance	excellent	As already stated this was a high quality realisation of the script and provided the audience with an interesting, thoughtful and entertaining evening
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.	excellent	This was an extremely high standard of performance. The cast worked very well as an ensemble with the lead actor Philip Cumbus very strong but not at all overshadowing the strengths of the other actors. All brought great characterisations even in the smallest roles for example the baseball scout (played by Peter Harding) was on stage for less than 10 minutes, yet created a fully rounded and believable character.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	N/A	
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	excellent	This script was fully deserving of this revival. Dealing with many of Miller's themes of chance and fate, it raised many questions regarding luck versus hard work, and the ultimate futility of fighting against chance and random circumstances. Its refusal to answer the question of whether struggle or acceptance is the better choice resonates with a modern sensibility.

<sup>1</sup> 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, Dance	Direction - Concerns issues of interpretation, casting and presentation.	excellent	The direction of this piece was subtle and Intelligent, foregoing flashy tricks for good storytelling and allowing the actors and the script to shine. Casting was very good. Presentation was in period yet this seemed to serve the universality of the script as there were no distracting elements of interpretation to draw attention away from the core themes of the play/
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/ recorded) to the production.	N/A	
Dance, Theatre	Design – costume, set, lighting. Take into account how appropriate the design is in relation to the venue and, where appropriate, the touring schedule.		Design was appropriate of the period and blended with the subtle interpretation. Lighting and set were used to add to the atmosphere of scenes rather than to draw attention to themselves as elements.
All	<p><b>Quality of Presentation/Engagement</b></p> <p>Performing Arts - technical presentation of the production (eg lighting and sound cues, etc).</p> <p>Crafts/Visual Arts - Use of equipment, space and overall layout/hang</p> <p>Education events - relevance/ appropriateness of presentation and teaching methodology (one to one, group, child centred); details of participant group and activity, including genre.</p>		Very high quality production values and technically strong.
All	<p><b>Audience</b></p> <p>Performing Arts - appropriateness of the production for the audience/participants; estimate the size and reaction</p> <p>Crafts/Visual Arts – time spent, interest, activity, and visitors' books comments, number of visitors/ participants at the time of visit</p> <p>Education/learning – pre-event involvement, participants/ schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc</p>		A pretty full audience in the circle for a Thursday evening. The stalls also seemed busy. A very good response for the audience who were engaged by the production. A lot of discussion of the quality of it on the way out of the auditorium.
All	<b>Additional Interpretative activity</b> – what activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups? Please indicate age-groups targeted.	n/k	

<b>Artform</b>	<b>Criteria</b>	<b>Rating</b>	<b>Comments and key reasons for rating</b>
All	Outcomes of education activity – what learning/skills development took place? What did participants take away with them? Are education resources being provided for follow up work? Is it strategically linked to the curriculum (formal or informal)?	n/k	

## 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
Suitability of the venue for the event	Very suitable
Information/ interpretive material at venue - programmes, displays etc.	Programmes and front of house displays
Publicity/ pre-publicity – leaflets, posters, websites, etc. What is produced, is it easy to understand and where can you get the information? Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.	The usual Lyceum marketing, brochure etc. Very good information available on the theatre website
Ease of booking and payment	Easily booked online
Location of venue – eg is it easy to find? Is it on a main transport route?	Very accessible
External signage and signposting	Good
Internal directional signage	Good
Access and provision for disabled people – what can you see?	Doesn't seem particularly easily accessible although there is provision for disable people
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Good
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Efficient and friendly staff
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Yes

<sup>2</sup> 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.

**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.