



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: YDance
Venue: Strathpeffer Community Centre
Title of Event: YDANCE Training Session
Type of Event: Teacher In Service Training (Primary School Dance)
Date of Visit: 01/03/09 – (9.30 -11.30am)
Overall Rating: 5: Excellent

In partnership with Glasgow University this session formed a part of a Post Graduate Qualification in PE for Primary School teachers. A very inspiring teacher training session, introducing teachers to methods and approaches to teaching dance with primary school pupils. It was framed in part by Ydance's excellent interactive CD ROM dance resource Any Body Can Dance.

It was thoroughly enjoyed by the participants, very practical with lots of 'take aways'. Useful applications, curriculum links and approaches to differentiation were also offered.

Name: Lee Fisher

Date 06/03/09

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 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.	5	Skilfully led dance teacher inset training. A practically and psychologically 'safe environment created by the dance-artist.
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.	5	The event formed a part of a Post- Graduate Qualification in PE (primary schools) led by Glasgow University. This partnership with YDance has been in existence for 3 years.
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 ¹ below for guidance	5	From conversations with the representative from Glasgow University the broad aims of the programme were to: <i>Raise awareness of the potential of partnerships with external artists and to up-skill teachers in dance teaching and its potential across the curriculum.</i> Teacher INSET aligns with Ydance's mission as 'a leading provider of dance education training.'
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	5	Good technical skills of the dance artist enabled her to demonstrate dance sequences in a clear and inspiring manner. Participants were untrained dancers.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	5	Well structured and accessible tasks pitched and differentiated appropriately.
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	N/A	
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	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
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	5	When this was used, it was well-chosen for dynamic and rhythmic qualities.
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.	N/A	
All	<p>Quality of Presentation/Engagement</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>	5	<p>The session began with an informal introduction to the work of Ydance and a short 'walk through' of Ydance's CD-ROM resource (ABCD). Subsequent session was based on and around this.</p> <p>The dance artist's fast paced teaching style spanned from directive to facilitative across the 2 hr session. Tasks included, skill based sequence teaching (to whole group) as well as choreographic work in pairs and small groups designed to develop movement material.</p>
All	<p>Audience</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>		<p>There were some 18 primary school teachers participating (3 males) plus 2/3 assisting tutors.</p> <p>All were participating with enthusiasm and energy.</p> <p>The tasks set, were seen to be very appropriate for the uses offered and suggestions for differentiation were also given. Desired learning objectives- in and through the tasks- were clear and appropriate.</p>
All	<p>Additional Interpretative activity – what activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups? Please indicate age-groups targeted.</p>		<p>My understanding is that the session would be followed by a facilitated discussion (led by Glasgow University) exploring the experience, further applications and actions moving forward. – I did not observe this session.</p>
All	<p>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)?</p>	5	<p>The teachers left the session having practically experienced numerous tools for use in a creative dance session. Additionally teachers received printed copies of the workshop activities. Presumably access to the excellent CD-ROM resource would also be possible. Given extra time the introduction of theoretical underpinning (e.g Laban movement analysis) may have been a useful addition and offered a framework for those with particular learning preferences.</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
Suitability of the venue for the event	Good size school gym
Information/ interpretive material at venue - programmes, displays etc.	None.
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.	Website has very clear signposts to the different activities offered by the organisation. This particular session not advertised on line as it was not open access.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	N/A
External signage and signposting	N/A
Internal directional signage	N/A
Access and provision for disabled people – what can you see?	N/A
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	2hrs – adequate.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	N/A
Acknowledgement of Scottish Arts Council Funding ²	Logo very clear on CD-ROM resource and on website.

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.

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.