



## 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: Scottish Youth Theatre**

**Venue: Scottish Youth Theatre**

**Title of Event: Advanced acting Class**

**Type of Event: Workshop**

**Date of Visit: 12 / 06 / 08**

**Overall Rating: Excellent**

This was a great little workshop, one where I genuinely felt that the participants were both enjoying and learning from the work being created. There was a fantastic rapport between the workshop leader and the students / participants, a genuine sense that the workshop mattered and that the benefits of being involved and taking part were of importance to the creative growth of the individuals. It was great to see this type of devised performance work taking place, lending itself to the varied needs of the group of individuals taking part.

**Name: Steve Slater**

**Date: 28 / 07 / 08**

Specialist Advisor    **X**

Scottish Arts Council Officer

*Please circle the relevant title*

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.	Good	Though the group in question was rather small (6 participants) the general vision for the workshops was well thought through, allowing for creative input from all concerned and there was a genuine feeling of everyone being involved with the creative process
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	The workshop was lead by Kenny McGlashan, who explained the process the group were undertaking in clear and concise form. The workshop was to develop the creative performance skills in a manner which supported both the individual's prior and /or current training and development in theatre and performance practice.
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	Good	Everyone in the group held various levels of skill and ability. The success of the workshop was to skilfully bring the individuals together in a way which both enabled them to gain from the experience personally – yet also interact and gain from the experience as a group. This balance was easily maintained during the workshop.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.	Good	Kenny McGlashan is a very able and skilled tutor. One who was at ease with the group and familiar with their individual needs. This was highlighted on numerous occasions during the evening in his ability to coax performance skills from individuals and groups
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	Competent	While not specifically focused on dance / choreography the group did engage in movement based work which was adequate for the type of workshop they were engaged with.
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	N/A	No script work was involved within the devised nature of the workshop.
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	N/A	

<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
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.	N/A	
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>	Excellent	Though the group was small, the participants were open and encouraged to be creative within the various sections set up to develop their skills. This was a mixed group of young adults (16 – 24 years) and contained one individual who was on the autistic spectrum. While this presented obvious challenges to the group in terms of their individual interaction, the skill, care and attention given both to the individual in question and the group as a whole was outstanding – making for a richly textured workshop that gained from the individuals differences and made the workshop something very special indeed.
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>		N/A
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/A	This was the workshop.
All	<b>Outcomes of education activity</b> – 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)?	Good	As mentioned above, this was a great way for parallel methods of performance experience to be brought together and combined with the various interests of the group. I would say that the outcome would lead to a greater openness and understanding of performative language and skills which the individuals utilized in other areas of their lives.

## 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	Scottish Youth Theatre is an excellent resource at the very heart of Glasgow
Information/ interpretive material at venue - programmes, displays etc.	I did not see any additional material on the evening I visited.
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.	N/A
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	As above, it is central with easy transport links
External signage and signposting	A little difficult to spot the doorway if you don't know where to go. The company should look at their marketing and presentation in the vicinity of the building
Internal directional signage	I did not see any specific signage – though I was taken to the workshop space by the workshop leader. Signage seemed to be minimal.
Access and provision for disabled people – what can you see?	Good access to the building
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Workshops ran from 6 – 9 pm which is a reasonable time for workshops such as this.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Staff were helpful at the door on my arrival
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	N/A

<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.