



## 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"> <li>• Quality of ideas</li> <li>• if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons</li> </ul>	satisfactory	<p>The play explored four Scottish fairy stories or folk tales, which were told in the context of a young girl reading a book given to her by her Grandmother on her birthday. These stories are part of the Scottish history of storytelling. The tales were re-told using a team of performers in the modern day setting of the young girl spending some time reading the book in a park. She gets separated from her Grandmother and spends some time alone in the park. The stories become alive as she reads them. The company transform the stories into short plays. Ancient tales can resonate today.</p> <p>The fairy stories included, amongst others, yarns about having a mad family, the dangers of wishing for company whilst spinning and the consequences of cruelty towards step-children. All to some degree cautionary tales. The young audience enjoyed the event.</p> <p>The stories were entertaining and told with vigour. Colourful and charming.</p> <p>The ending of the show concluded by the Grandmother and the girl being reunited and several characters resolving difficulties.</p> <p>Several characters who appear at the start of the show introduced themselves in the foyer as a non-narrative prologue.</p>
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> <li>• How does it fit within the artistic vision of the organisation?</li> <li>• If the event is part of a Festival, please say how it contributes to the overall programme.</li> </ul>	good	<p>The event formed part of the SYT Summer Festival 2009 presented alongside <i>Hamlet</i> and <i>Pinocchio</i>.</p> <p>The choice was good since it allowed the Festival programme to cover a wide range of ages and performances to the Festival audience and participants.</p>
All	<p>Success of event against stated aims of project and/or performance</p> <ul style="list-style-type: none"> <li>• How does it relate to information contained in the programme, the website or other printed material?</li> <li>• How well did it communicate the artistic themes?</li> <li>• How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission?</li> </ul>	good	<p>The production measured well against the stated outcomes: -</p> <p>Scottish Youth Theatre's Summer Festival offers a 5 week Performance and Production Course; 2 week Foundation Courses in Aberdeen, Edinburgh and Glasgow; a 3 week Intermediate Course, supporting the Performance and Production Course main house shows; and a 1 week Junior Course, in Aberdeen, Edinburgh and Glasgow.</p> <p>During July and August the Summer Festival Course participants come together with a team of</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	Education events – see <sup>1</sup> below for definition		professional theatre practitioners to workshop, devise, rehearse and produce theatre performances – <i>Hidden Treasures</i> was one of these.
All	<b>Performers/tutors</b> <ul style="list-style-type: none"> <li>• What is the expertise of the performers? Where performers are amateur, please reflect this in your comments.</li> <li>• How successfully did the performer(s) communicate with and engage the audience?</li> <li>• In your view, was an artist as a tutor key to the success of the workshop?</li> </ul>	satisfactory	All the performers showed great enthusiasm as part of a company and ensemble. Each performer worked with commitment and enthusiasm and there was a wide range of abilities presented. Some performers were very confident on the stage whilst others had different skills and abilities at different level. A good opportunity to explore ability and live performance capacities.
Dance, Theatre	<b>Choreography/Use of choreography</b> <ul style="list-style-type: none"> <li>• Was the work original?</li> <li>• How was the space used?</li> <li>• How many dancers were there and how were they used?</li> <li>• How long was the piece?</li> </ul>	satisfactory	The Pink Room is a small space and with a company of 9 or so plus audience and set there was not a huge amount of room for large scale choreography, but it was clear that some of the movements of the company around the space had been choreographed to make thing more smooth and interesting.
Theatre	<b>Script</b> Please comment on this for: <ul style="list-style-type: none"> <li>• new work</li> <li>• second productions</li> <li>• classics where the original has been substantially changed</li> </ul>	satisfactory	<p>This show devised by the cast under the direction of Kenny McGlashan and Craig Steele. The text was spoken in Scots daily vernacular, and some of the stories in a more historical Scots dialect relating to the period in which the story was set. For example the Spinning Wheel fable was told in a more lyrical and more ancient Scots vernacular.</p> <p>On the whole the script was simple and the basis of narrative uncomplicated – ancient stories coming alive in the retelling. It effect was quirky and interesting.</p>
Theatre, Dance	<b>Direction</b> <ul style="list-style-type: none"> <li>• Was the work well interpreted?</li> <li>• Was it well cast?</li> <li>• Was it well presented?</li> </ul>	satisfactory	The direction was coherent and consistent. The overall presentation style and internal theatrical conventions were appropriate in style for a production of young people's theatre with a youth theatre context.
Dance, Theatre	<b>Use of music</b> <ul style="list-style-type: none"> <li>• Did the music/ sound used enhance the production?</li> <li>• Is it live or recorded?</li> </ul>	good	Music was integrated into the storytelling to add a further dimension.
Dance, Theatre	<b>Design</b> <ul style="list-style-type: none"> <li>• How were the costumes, set and lighting?</li> <li>• How did it work in the venue?</li> <li>• Was it technically proficient? (eg lighting and sound cues, etc).</li> </ul>	satisfactory	<p>The costumes were colourful, exaggerated and playful. This worked well within the context of the performance style.</p> <p>The use of a collective costume base of jeans and tee-shirts was unhelpful for some the performers and some alternatives may have been more interesting in order to support the variety of shapes and sizes in the whole company.</p>

<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
			<p>Design - the set was comprised of several lampposts, garden bench, tress and grass. The overall effect was to create a sense of being in the park. The productions values were high, even though it was not a lavish show. Appropriate and well-executed.</p>
All	<p><b>Quality of Public Engagement</b></p> <p>Performing Arts/Education -</p> <ul style="list-style-type: none"> <li>• Was the production/event targeted at a particular audience?</li> <li>• Was the production /event appropriate for the audience/participants?</li> <li>• Were you/ engaged/inspired?</li> <li>• Did the audience/ participants appear to be engaged/inspired?</li> <li>• What was their response?</li> <li>• Approximately how many people were there?</li> <li>• Did there appear to be a broad mix of people – age, cultural diversity or disabled?</li> <li>• Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how many?</li> <li>• 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?</li> <li>• Were these targeted at specific age groups?</li> </ul> <p>Education/learning events: In addition, please provide comments on the following (if appropriate):</p> <ul style="list-style-type: none"> <li>• How was it taught/led eg one to one, group, child centred?</li> <li>• What was the composition of the participant group – age range, gender mix?</li> <li>• Is it strategically linked to the curriculum or national policy areas e.g. Early Years, Community Learning &amp; Development</li> <li>• What learning/skills development took place?</li> <li>• What was the quality of the art produced by the participants?</li> <li>• Did the workshop tutor have a teaching plan for the session and/or project?</li> <li>• How were participants recruited?</li> <li>• Did participants' views and choices help inform the structure and content of the project?</li> </ul> <p>Crafts/Visual Arts Use of equipment, space and overall layout/hang?</p>	satisfactory	<p>The event was targeted at a young audience under seven. There were only a few children in an audience made up of a majority of adults. It would seem that some were relatives of the performers.</p> <p>The young performers made the very best of trying to encourage participation from the audience, and at times it was easier than others depending on the task and goals. When communication and interactive was difficult, due mainly to lack of experience, the performers would find it difficult to encourage further participation. It would be flat on some occasions. At other time things reached a more responsive level where a better flow occurred between children, adults and performers.</p> <p>Many of the adults joined in when asked to.</p> <p>The production was presented within an hour and did not flag at all. The pace remained upbeat and active.</p> <p>There were no workshops associated with this event given the context of the production: a youth theatre production within a summer school. In fact the event and it's context served as an excellent opportunity for young people interested in performing and theatre - working with professionals to create work creates in itself a good workshop opportunity.</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				
<b>Location and suitability of the venue for the event</b> <ul style="list-style-type: none"> <li>Is it easy to find?</li> <li>Is it on a main transport route?</li> <li>Are the spaces clean?</li> <li>What were the sight lines like?</li> <li>How big was it?</li> </ul>	Good- SYT have excellent facilities				
<b>Information/ interpretive material at venue–</b> <ul style="list-style-type: none"> <li>Are there programmes, posters and displays about the event?</li> <li>Is there information on the venue's website?</li> </ul>	Good, programme and display materials good.				
<b>Publicity/ pre-publicity –</b> <ul style="list-style-type: none"> <li>What leaflets, posters, websites, did you see the event listed in?</li> <li>What publicity materials are produced?</li> <li>Is it easy to understand?</li> <li>Where can you get the information?</li> <li>Is there Acknowledgement of Scottish Arts Council Funding <sup>2</sup>?</li> </ul> <p>Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.</p>	Good. Materials of high quality. Website good, very informative.				
<b>Ease of booking and payment</b>	Good				
<b>Timing of the event</b> <ul style="list-style-type: none"> <li>Did the start and finish time seem to be appropriate for the audience?</li> <li>Was the length appropriate?</li> </ul>	Good for families and matinee audiences.				
<b>Signage and signposting</b> <ul style="list-style-type: none"> <li>Is the entrance clearly marked?</li> <li>Is there clear internal directional signage?</li> <li>Is there Braille signage or signage for audio loops?</li> </ul>	Good				
<b>Access and provision for disabled people</b> <ul style="list-style-type: none"> <li>Please insert yes/no in the</li> </ul>	<table border="1"> <tr> <td></td> <td><b>Yes/ No</b></td> <td></td> <td><b>Yes/No</b></td> </tr> </table>		<b>Yes/ No</b>		<b>Yes/No</b>
	<b>Yes/ No</b>		<b>Yes/No</b>		

<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.

Criteria	Comment			
<p>boxes to reflect what you notice about the venue/event</p> <p>Please add in any additional comments below the table</p> <ul style="list-style-type: none"> <li>How many BSL/captioned/audio described performances are there at the venue?</li> </ul>	BSL interpretation	No	Audio description of performance	No
	Captioning	No	Lift/ramp	Yes
	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Don't know
<p>Customer service</p> <ul style="list-style-type: none"> <li>How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)</li> <li>If possible, comment on how responsive they were to the needs of disabled customers?</li> </ul>	Excellent			

### **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.