



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:	Stammer Productions
Venue:	Hill's Trust Primary School, Glasgow
Title of Event :	"Impossible bodies"
Type of Event:	Performance /Workshop
Date of Visit:	29/05/09
Overall Rating:	Excellent
 <i>An engaging and imaginative Performance/Workshop by Stammer Productions for 6/7 year old children in a Glasgow Primary School.</i>	
 Name: June Adamson Date: 01 Aug 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 	Excellent	The performance was engaging and imaginative, full of surprises and fun. This is the first time I have seen any work by Stammer Productions
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. 	Excellent	Colette Sadler/Stammer Productions initiated this series of pilot workshops/performances with school children between the ages of 6 – 8 years old in Glasgow. This workshop was one of 6 at 3 different schools The concept was based on Collette Sadler's dance "The Making of a Doubt" scaled down to a 15 minute performance followed by a one hour workshop.
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	<p>The aim of the project was to present a short extract from the original choreography "The Making of a doubt" to children from local schools <i>"particularly those from marginalised backgrounds who may have had little or no exposure to dance of performance of this kind."</i></p> <p>The workshop was based on <i>"movement and costume themes from the performance that allow the children to interact with the puppets and dancers as well as creating their own aliens."</i></p>
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? 	Excellent	Two of the company dancers performed – Max and Eva. They are both technically of a very high standard. Colette introduced the performance and led the workshop. She worked very hard at encouraging quality in the children's movement. The children were very engaged throughout the performance and workshop.
Dance, Theatre	<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? 	Very Good	2 dancers and 2 dummies –original movement, very good use of space and 15 mins seemed the right length for the children for the performance and they remained very involved during the 1 hour workshop.

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? 	Very Good	The ideas in the performance were a little unconnected and lacked flow and yet the children enjoyed every new section and found it very funny, ie the dummies, the moving cardboard and the 3 arms and 3 legs.
Dance, Theatre	Use of music <ul style="list-style-type: none"> Did the music/ sound used enhance the production? Is it live or recorded? 	Very good	Signy Jacobsdottir provided excellent live percussion. This worked very well because the children loved it and were fascinated by it during both the performance and workshop
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). 	Excellent	Puppets were very realistic and from the back when they were sitting at the beginning, they looked real and the children were amazed when they found out they were puppets! Costumes – hoodies and later jumper with extra arms and trousers with an extra leg! Set was very simple (2 cardboard screens) but effective and would work well in the touring schedule.
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> Was the production 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 	Excellent	<p>The workshop involved 22 participants from P3 (aged 6 and 7 years old) plus their teacher and classroom assistant. They loved the performance and showed their delight by giggling, making comments to each other.</p> <p>Colette led the workshop skilfully. She was able to communicate very well with the children and encourage them to dance with their very best effort. This led to very good level of quality of movement and experience for the children. The children loved meeting the dummies – Helga and Jimmy!</p> <p>Towards the end of the workshop, the children were divided into 3 groups and had a chance to try on some of the costumes and make up their own movements.</p> <p>Performance followed by workshop was ideal as the performance introduced the children to the theme and they got the chance in the workshop to meet the dummies and try out the costumes and create their own movements.</p> <p>This was an excellent event and was thoroughly enjoyed by the children. Although educational workshops are a new venture for Stammer Productions, I thought that they did an excellent job. It was well planned and executed and was a very worthwhile and positive experience for the children. I would encourage Stammer to consider doing further workshops in the future.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>areas e.g. Early Years, Community Learning & Development</p> <ul style="list-style-type: none"> • What learning/skills development took place? • What was the quality of the art produced by the participants? • 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? 		

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? 	Very suitable venue – main hall of the Primary School
<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? 	There was no information for me to read at the venue but Collette suggested that she would email me details of the project which she did. I also checked out their website for information about the project.
<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>	I found details of the project on the company's website. It was well presented and informative. Scottish Arts Council funding acknowledged on Stammer Productions 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.

Criteria	Comment																
Ease of booking and payment	N/A																
Timing of the event <ul style="list-style-type: none"> Did the start and finish time seem to be appropriate for the audience? Was the length appropriate? 	1.5 hours is a long time to hold the attention of 6/7 year olds, and yet because the session was broken up into several interesting sections, the length of time was perfect.																
Signage and signposting <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? 	Fine																
Access and provision for disabled people <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 comments below the table</p> <ul style="list-style-type: none"> How many BSL/captioned/audio described performances are there at the venue? 	<table border="1" data-bbox="571 622 1251 1144"> <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 performances</td> <td>No</td> </tr> <tr> <td>Captioning</td> <td>No</td> <td>Lift/ramp</td> <td>No</td> </tr> <tr> <td>Accessible toilets</td> <td>Yes</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td>No</td> </tr> </tbody> </table> <p>School is all on one level and seemed to be reasonably accessible for disabled people.</p>		Yes/No		Yes/No	BSL interpretation	No	Audio description of performances	No	Captioning	No	Lift/ramp	No	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No
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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? 	When I arrived in the playground, I was kindly escorted to the main entrance by one of the senior girls.																

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.