



### 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.**

<b>Artist/Company:</b>	<b>Tolbooth</b>
<b>Venue:</b>	<b>Tolbooth</b>
<b>Title of Event :</b>	<b>Le Weekend</b>
<b>Type of Event:</b>	<b>Festival</b>
<b>Date of Visit:</b>	<b>30 May 2009</b>
<b>Overall Rating:</b>	<b>Excellent</b>
<i>(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – ie 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.)</i>	
Stirling's annual experimental music festival offers a varied range of high quality acts and performances in an engaging and accessible way.	
Name: Clare Hewitt	Date: 2 August 2009
Scottish Arts Council Officer	<del>Specialist Advisor</del>

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"> <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>	Excellent	The programme drew together artists from international and local scenes and presented array of experimental music and associated activity (film, exhibitions etc) which defied narrow genres and allowed audiences access to non-mainstream music, which is not often programmed in Scotland.
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>	Excellent	<p>Le Weekend included live performances, art exhibitions and film screenings. Two of the live performances were newly commissioned works, demonstrating the Tolbooth's commitment to new experimental music. The music of Thelonius Monk provided something of a theme to the programme, as did events Swiflan and The Room which ran over the three days of the festival.</p> <p>Le Weekend is an important part of the Tolbooth's annual programming.</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> <p>Education events – see <sup>1</sup>below for definition</p>	Excellent	The programme note from the Artistic Director states that 'Le Weekend has always looked to put together music that may not seem linked, challenging the comfortable ghettos where audience and musicians sometimes find themselves.' The event was successful in providing a programme which challenged both audience and performers, but which also felt like a cohesive whole.
All	<p>Performers/tutors</p> <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>	Very Good	<p>Artists performing at the festival included international and local performers, and the standard was high throughout.</p> <p>For the most part, performers engaged well with the audiences, but Bill Thompson's Shifting Currents would have benefited from the trio's engagement with the audience both during and before/after the performance. Despite the background to the commission being provided in the programme notes, it was still hard to connect with the piece despite its connection to the venue in which it was performed. Perhaps a short pre-concert talk by the composer would better make the link between composer-venue-audience in its future festival performances.</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
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>		
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>		
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>		
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>		
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>		
All	<b>Quality of Public Engagement</b> Performing Arts/Education - <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> Education/learning events: In addition, please provide comments on the following (if appropriate): <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</li> </ul>	<b>Very Good</b>	Most of the performances programmed throughout the three days of the festival were succinct, allowing audiences to see short intensive performances. Some events (Swiflan, The Room) allowed audiences to dip in and out of the event, over the course of either a day or the festival.  All performances appeared to be well-received by the audience.  Some performances were introduced by either the performers or the Artistic Director, but a printed programme provided good information for all events at the festival.

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>curriculum or national policy areas e.g. Early Years, Community Learning &amp; Development</p> <ul style="list-style-type: none"> <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>		

## 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"> <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>	<p>Three venues were used on the Saturday – The Tolbooth, Stirling Observatory and the Church of the Holy Rude. All are within a few minutes' walk from one another, and were either well sign-posted, easy to locate on the map in the printed programme, and staff were also on hand to direct audience members to the venues.</p>
<p>Information/ interpretive material at venue–</p> <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>	<p>The printed programme for the festival made use of interesting programme notes, and the illustrations of performers was an interesting touch.</p> <p>Le Weekend has a dedicated website for the current edition of the festival, and includes programme and ticket information, as well as a gallery for the previous year's event.</p>
<p>Publicity/ pre-publicity –</p> <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>	<p>The printed programme was easily available and accessible. The festival had press coverage in the run-up to the event.</p> <p>Scottish Arts Council funding was correctly acknowledged in the programme and on the website.</p>

<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,

Criteria	Comment																
Ease of booking and payment	I was able to book easily through the Tollbooth's box office.																
Timing of the event <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>	The festival programme was devised in a way that made it easy for audience members to choose and attend as many or as few events as they wished.																
Signage and signposting <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>	The Tolbooth is well signposted. Other venues used were easy enough to find through staff direction or on the programme's map.																
Access and provision for disabled people <ul style="list-style-type: none"> <li>• Please insert yes/no in the boxes to reflect what you notice about the venue/event</li> </ul> Please add in any additional comments below the table <ul style="list-style-type: none"> <li>• How many BSL/captioned/audio described performances are there at the venue?</li> </ul>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 40%;"></th> <th style="width: 10%; text-align: center;">Yes/ No</th> <th style="width: 40%;"></th> <th style="width: 10%; text-align: center;">Yes/ No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td style="text-align: center;">No</td> <td>Audio description of performances</td> <td style="text-align: center;">No</td> </tr> <tr> <td>Captioning</td> <td style="text-align: center;">No</td> <td>Lift/ramp</td> <td style="text-align: center;">Yes</td> </tr> <tr> <td>Accessible toilets</td> <td style="text-align: center;">Yes</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td style="text-align: center;">Unk now n</td> </tr> </tbody> </table>		Yes/ No		Yes/ No	BSL interpretation	No	Audio description of performances	No	Captioning	No	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Unk now n
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Customer service <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>	Customer service was excellent at all levels.																

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.