



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: Tolbooth/Stirling

Venue: Tolbooth

Title of Event : The Fence Collective/Skuobhie Dubh Orchestra/King Creosote

Type of Event: Live Concert

Date of Visit: 18 December 2009

Overall Rating: Very Good

Name: Ian Smith

Date: March 2010

Scottish Arts Council Officer: Head of Music

Specialist Advisor N/A

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	Vision and imagination of work <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 	VG	An increasingly popular annual event featuring Kenny Anderson aka King Crimson and the Fence Collective featuring the Skuobhie Dubh Orchestra. A mixed bag of delights with a wide variety of solo, duo and trio input in the first half with the band taking the stage for the second.
All (if relevant)	Curatorial/ programming vision/ selection <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. 	VG	A populist programme but equally one of quality, strength and diversity that was engaging for the audience and so obviously enjoyed by the musicians, which was infectious.
All	Success of event against stated aims of project and/or performance <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>	Exc	This concert is now being programmed as an annual Christmas party in a club setting-all were achieved and there was a capacity audience.
All	Performers/tutors <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? 	VG	All performances were of high quality and of great interest to anyone who really appreciates the folk/acoustic sector of music.
Dance, Theatre	Choreography/Use of choreography <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? 	N/A	
Theatre	Script <p>Please comment on this for:</p> <ul style="list-style-type: none"> new work second productions classics where the original has been substantially changed 	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
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 	N/A	
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 	N/A	
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). 	N/A	
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> • Was the production/event 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 areas e.g. Early Years, Community Learning & Development • 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 	Exc	The performers and management alike had made great efforts to fully engage with what is obviously a growth area for this audience. The performers were personally engaged and engaging with their audience, both verbally and musically. An excellent evening.

Artform	Criteria	Rating	Comments and key reasons for rating
	structure and content of the project? Crafts/Visual Arts Use of equipment, space and overall layout/hang?		

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
Location and suitability of the venue for the event <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? 	The Tolbooth is located in Stirling within easy reach of public transport and road networks.
Information/ interpretive material at venue– <ul style="list-style-type: none"> • Are there programmes, posters and displays about the event? • Is there information on the venue's website? 	All information regarding the gig was available on the web-site of both venue and artist with associated flyers and posters in evidence.
Publicity/ pre-publicity – <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>	See above.
Ease of booking and payment	Guest of the Tolbooth.
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? 	Yes.
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 	All clear.

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																
signage for audio loops?																	
<p>Access and provision for disabled people</p> <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"> <thead> <tr> <th data-bbox="571 226 820 293"></th> <th data-bbox="825 226 916 293">Yes/ No</th> <th data-bbox="920 226 1161 293"></th> <th data-bbox="1166 226 1257 293">Yes/ No</th> </tr> </thead> <tbody> <tr> <td data-bbox="571 293 820 394">BSL interpretation</td> <td data-bbox="825 293 916 394">Y</td> <td data-bbox="920 293 1161 394">Audio description of performances</td> <td data-bbox="1166 293 1257 394"></td> </tr> <tr> <td data-bbox="571 394 820 472">Captioning</td> <td data-bbox="825 394 916 472"></td> <td data-bbox="920 394 1161 472">Lift/ramp</td> <td data-bbox="1166 394 1257 472">Y</td> </tr> <tr> <td data-bbox="571 472 820 741">Accessible toilets</td> <td data-bbox="825 472 916 741">Y</td> <td data-bbox="920 472 1161 741">Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td data-bbox="1166 472 1257 741">Y</td> </tr> </tbody> </table>		Yes/ No		Yes/ No	BSL interpretation	Y	Audio description of performances		Captioning		Lift/ramp	Y	Accessible toilets	Y	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Y
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<p>Customer service</p> <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? 	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.