



**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.

<b>Artist/Company:</b>	<b>Theatre Babel</b>
<b>Venue:</b>	Citizens Theatre
<b>Title of Event:</b>	<b>Educating Agnes</b>
<b>Type of Event:</b> (e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc)	
	Performance
<b>Date of Visit:</b>	<b>29 April 2008</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 – i.e. 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>	
This was a hugely entertaining production of a Scot's language version of The School for Wives by Moliere. Great performances and a witty script combined in a highly polished production.	
Name: Lorna Duguid	Date: 13.05.08
Specialist Advisor    x    Scottish Arts Council Officer	<i>Please circle the relevant title</i>

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.	excellent	This was a very suitable choice for Theatre Babel combining a contemporary take on a classic text. It was imaginatively staged and well executed and although the ideas in the original could seem outdated and irrelevant to a modern audience, this new version highlights the absurdity of age and its futility against youth. The production was energetic and direct, very much in the company style and played to its strengths.
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.	Good	This was a very suitable production for the Citizens Theatre spring programme. A good production of a classic play with a modern Scottish twist.
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	n/a	There was no programme available that I could see apart from the play script.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.	excellent	The performers were all excellent in particular Kevin McMonagle as Arnolphe. The whole cast displayed excellent comic timing including Lewis Howden and Maureen Carr as the ill used servants who had the entire audience on their side. The performers had a major task in the timing of the complex rhythms and poetry of the script and despite this being early in the shows run handled these deftly. I would assume that their delivery would become even better after a few weeks of performances.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	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
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	Excellent	The script was a major factor in the success of this production. This was knotty and naughty, comic and knowing, without being cynical. The language cleverly wove Scottish rhythms and colloquialisms into the plot of the original adding extra layers of comedy.
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	Excellent	The performers were well directed and seemed very at ease with their direction which flowed naturally from the verse. Their physicality expressed character well. The comic scenes were well directed to pull out the most misunderstanding between characters.
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.	competent	The design was relatively simple, mainly consisting of an oversized painting of an old man staring at a sleeping girl, with doors placed within it. While the doors and hatches worked well, the painting tended to dominate the production and became distracting once the characters had engaged attention. While making a striking beginning I felt that the backdrop could have been flown out during the action leaving the audience to concentrate on the wordplay and characters.
All	<p>Quality of Presentation/Engagement</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	A high standard of technical presentation
All	<p>Audience</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,</p>		The stall seemed full and I assume the dress circle likewise. This was a Tuesday night with all seats £6 and the house seemed very busy. The audience were very appreciative and laughed loudly throughout.

Artform	Criteria	Rating	Comments and key reasons for rating
	enthusiasm, number involved, etc		
All	Additional Interpretative activity – what activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups? Please indicate age-groups targeted.	N/k	
All	Outcomes of education activity – 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)?	n/k	

## 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	good
Information/ interpretive material at venue - programmes, displays etc.	Good part from the only programme being a play script
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.	Good- striking image and good pre publicity
Ease of booking and payment	Easy internet booking
Location of venue – eg is it easy to find? Is it on a main transport route?	good
External signage and signposting	good
Internal directional signage	good
Access and provision for disabled people – what can you see?	Disabled toilet and ramps
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	good
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	good
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	yes

<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.