



### 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.

**Artist/Company:** Junction 25  
**Venue:** Tramway, Glasgow  
**Title of Event:** From Where I am Standing  
**Type of Event:** performance  
**Date of Visit:** 13 June 2008  
**Overall Rating:** 5: Excellent

Junction 25 is a performance group for young people based at Tramway and supported through the RSAMD's Youthworks programme. In, *From Where I am Standing*, the young performers persuaded their parents to join with them on stage. This was an excellent and imaginative piece of devised theatre which took the audience on an emotional journey, encouraging us to reflect on our own parent-child relationships. It was performed with confidence and produced to a high standard.

Name: Anita Clark Date: 27/06/2008

Scottish Arts Council Officer

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.	5	<i>From Where I am Standing</i> is a strong piece of devised theatre, developed by the cast of non-professional performers. It has a clear focus driving the work and explored the central idea of the relationship between the young Junction 25 members and their parents with humour, warm and honesty.
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.	5	Junction 25 is a collaborative project between Tramway and the RSAMD Youthworks programme to engage young people in creating and performing contemporary theatre. My understanding is that the ethos behind Junction 25 is that it is lead by the young people, supported and facilitated by theatre practitioners Jess Thorpe and Tashi Gore. It fulfils a critical role at Tramway, creating opportunities for young people to actively engage in artistic practice and with the venue's programme. The approach being developed by Junction 25 sits appropriately within the overall artistic culture of Tramway.
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	5	The programme and publicity materials provided a context for the theme of the performance with a short piece of text by one of the group members exploring the dynamics of a parent/ child relationship.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.	4	The cast of 24 young people and parents were confident and settled in their performance. They had a vast range of experiences and for many of the adults it was their first performance experience. The assured performances demonstrated to me that the creation process had been inclusive and enjoyable for the cast.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	4	The piece engaged a range of theatre practices and techniques including choreography and staged movement which were used effectively throughout.
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	4	The script was devised by the cast, developed from their stories and experiences. Stories were interwoven through the work as the audience were introduced to the different parent/ child pairings and the individual dynamics of each of these relationships. Overall the transitions between the different story lines worked well but on a couple of occasions, it would have benefitted from some further work to maintain the overall coherence. I am

<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
			aware from the programme and the performance that one of the mother's was unable to perform on the evening I attended, so this may have contributed to this.
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	5	The production demonstrated strong direction and clarity of intention which is not easily achieved through a devised process. The direction was sensitive to the abilities and personalities of the individual cast members and engaged the audience effectively in themes explored in the work.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	4	A variety of recorded music was used effectively during the performance, illustrating the stories and emotions. The live performance from one of the women, who indicated that she was singing in public for the first time, was charged, evocative and intensely emotional.
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.	4	The stage was set with a number of domestic scenes around the space – pairing of different styles of chairs and sofas, reflective of the different home environments of each parent/ child pairing. This worked well without crowding the performance space. The final pillow-fight scene, with an abundance of feathers filling the stage and into the audiences, created a strong visual and uplifting finale to the piece.
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>	4	Although there were some moments when the technicalities were not completely tight, overall the presentation and delivery was of a good standard.
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, enthusiasm, number involved, etc</p>		There was a large audience for the performance (Approximately 80% of capacity), some of whom will have had personal connections with the performers. However, Junction 25's concern, articulated in the work, that they would have no audience if they involved their parents was on stage, was unfounded! The production appeared to have drawn a wider audience who responded enthusiastically.

Artform	Criteria	Rating	Comments and key reasons for rating
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/A
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)?	5	I think one of the clear strengths of Junction 25 is the clear vision and function as an artistic project rather than as educational activity. That said, this performance demonstrated the process as being a highly effective learning opportunity for all the participants and that skills in creative collaboration, devising, performance along with confidence had been significantly developed.

## 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	The Tramway 1 space was an ideal venue for this production with a large performance space but with close proximity between the audience and performers.
Information/ interpretive material at venue - programmes, displays etc.	A free programme was distributed which included a short text piece from one of the members as an introduction to the work and credits for the cast and crew. This included the weblink for information on Junction 25 on Our Glass's website but I couldn't find any information about the group or a link to this on the Tramway site. This seems a missed opportunity as I would have expected more information to be available on the group, future projects and how interested young people could get involved.
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.	I received a postcard about the performance at another Tramway event that I attended and was also sent information by the directors. The production also featured in a preview piece in The Herald.
Ease of booking and payment	I was invited along by the directors who organised a complementary ticket for me.
Location of venue – eg is it easy to find? Is it on a main transport route?	Tramway is outwith the city centre but is close to both bus and train routes. There is on street parking available immediately outside the venue.
External signage and signposting	External signage is adequate with Tramway signposted from the main road, but this could be improved.
Internal directional signage	The Tramway has recently undergone a major re-design of its internal signage which has greatly improved the effectiveness and visual quality.
Access and provision for disabled people – what can you see?	Within Tramway there is with visible physical access. The height of the bar and box office could be off putting for wheel chair users.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The performance started at 8pm and lasted just over an hour which was appropriate for the work and the audience.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Box office and front of house staff were friendly and efficient.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Scottish Arts Council was credited on the Tramway season brochure but there was no acknowledgement of Tramway's foundation funding in the performance programme.

<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.