



## 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:** San Quentin Drama Workshop

**Venue:** Tron theatre

**Title of Event:** Krapp's Last Tape

**Type of Event:** Theatre

**Date of Visit:** 16 Aug 08

**Overall Rating:** Good

This was a very strong piece of programming for the Tron and a fascinating experience to see Beckett's direction of one of his own most enduring texts. Naturally, the directorial style was somewhat dated (it is now over thirty years old), but I felt entirely at ease with that fact as we were being shown a piece of living theatrical history rather than a new interpretation of the text.

Name: David Leddy

Date: 17 Aug 08

Specialist Advisor

Scottish Arts Council Officer

*Please circle the relevant title*

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.	N/A	It seems entirely redundant to assess here the vision and imagination of Samuel Beckett, one of the twentieth century's most prominent and influential theatre-makers.
All (if relevant)	Curatorial/ programming vision/ selection Please indicate how the event originated eg from the exhibiting/ producing organisation, artist-led or commissioned.	Excellent	This is a fascinating piece of theatre history and an excellent piece of programming.
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	Good	The aim here is to restage Beckett's original production.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.	Good	Rick Cluchey gave an absorbing and moving performance.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	N/A	
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	N/A	<i>Krapp's Last Tape</i> is one of Beckett's most enduring classic texts.
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	Good	This production is a restaging of the version in which Cluchey was directed Beckett himself. I was very interested to see the decisions made by Beckett in his direction of the work. Naturally, the directorial style was somewhat dated, but I felt entirely at ease with that fact as I felt we were being shown a piece of living theatrical history rather than a new interpretation of the text.

<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.

<b>Artform</b>	<b>Criteria</b>	<b>Rating</b>	<b>Comments and key reasons for rating</b>
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.	Good	Sparse design with some use of shadow work.
All	Quality of Presentation/Engagement  Performing Arts - technical presentation of the production (eg lighting and sound cues, etc).	Poor	Unfortunately, there were problems with sound cues at the performance I attended. The actor's use of the prop tape player and the technician's playing of sound cues were not in synch. This is pretty disastrous in a production of this text.
All	Audience  Performing Arts - appropriateness of the production for the audience/participants; estimate the size and reaction		Approximately 130. Positive and warm reaction from the audience.  The only disappointment here was that piece was on in August when Edinburgh festivals dominate press coverage, monopolise the time of other theatre professionals and when students are mostly away. I can only presume, though, that the Tron had no control over this.
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.	Good	There was a post-show discussion.
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/A	There was a performance of the piece at Barlinnie Prison, which I am not assessing here.

## 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?*

<b>Criteria</b>	<b>Comment</b>
Suitability of the venue for the event	Excellent.
Information/ interpretive material at venue - programmes, displays etc.	Programme with a small amount of information
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. Clear and informative marketing made use of a beautifully shot, iconic photograph of Beckett.
Ease of booking and payment	Easy.
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?	All accessible.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Timing and length appropriate
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Very good.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Not funded directly by SAC as far as I know, thus no acknowledgement.

<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.