



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:	Nick Underwood
Venue:	Tron, Changing House
Title of Event:	One Night Stand
Type of Event:	Theatre Performance
Date of Visit:	Tuesday 23rd March 2010

Very Good

It was a well-crafted, witty, imaginative bold and singular script presented within a beautifully designed production. The abstract non naturalistic setting and the use of video projection, sound and music worked well with the heightened language of the play. The story sometimes felt a bit incidental, it was not very well paced and as a consequence was less than gripping but it was a quality piece of theatre and a thoroughly enjoyable evening.

Name: Stephen Stenning Date: 1st April 2010

Specialist Advisor

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"> Quality of ideas if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons 	Very Good	The artistic presentation was imaginative and creative particularly for the evocative and non-naturalistic design the lighting, the use projection and the use of rhyming language. It did not feel like the most balanced piece of theatre but it was exciting and boldly theatrical.
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <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. 	Good	The piece was well suited to the Changing House as a venue and it seemed a good fit with the Tron as an organisation in that it was a new work presented with very high production values.
All	<p>Success of event against stated aims of project and/or performance</p> <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>	Good	<p>The information about the play and its artistic themes focuses on the writing and use of language and present it as a romance that is “Charged, funny, wistful and dark... suffused with charm and lyrical passion.”</p> <p>I found it a real joy to listen to because of the use of language and that language was witty, passionate and always lyrical. The story itself was not always gripping and occasionally the language got in the way of the story of the developing romance.</p>
All	<p>Performers/tutors</p> <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? 	Very Good	It was performed by the writer Nick Underwood and Melody Grove. They worked together well and both gave thoroughly compelling performances. Melody Grove in particular gave a performance full of energy and attack and that worked well with the lyrical language which then never sounded contrived.
	<p>Choreography/Use of choreography</p> <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	Not applicable
Theatre	<p>Script</p> <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 	Excellent	It was a clever imaginative and often very beautiful script. When setting out to lend any form of verse to a modern tale and relatively mundane situations it is easy to sound contrived and forced – it never did. The language was witty and full of surprises and it was skilfully worked into dialogue. The result was that it was a very fresh and exhilarating script.

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? 	Satisfactory	It was enjoyable enough to watch and it was certainly very well presented but there did not appear to be a very clear physical plot to the play. The actors occasionally circled each other but the action of the play did not help very much with the interpretation.
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 	Very Good	Mark Melville's sound and music added real atmosphere to the production and was used well to create an other worldliness as well as to build some tension.
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). 	Excellent	Kai Fischer's design was incredibly affecting and created a sense of scale whilst playing with the intimacy of the space. The strange coloured sand that covered the stage floor allowed the audience to see every footstep and every mark that the characters made. The lighting and video projections added poignancy and an intensity to the play and overall the design was almost worth the entry fee alone.
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 	Good	The Changing House was virtually full (I think that amounts to an audience of around 50). Within the audience there was a reasonable age range and all appeared to be engaged and were enthusiastic in their applause at the end. There was not much in the way of supporting materials but then not much was required.

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>produced by the participants?</p> <ul style="list-style-type: none"> • 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 structure and content of the project? <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"> • 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? 	<p>The Tron is easy to find as it is convenient for rail, underground and for buses and there is parking nearby. The Changing House was ideal for the production.</p>
<p>Information/ interpretive material at venue—</p> <ul style="list-style-type: none"> • Are there programmes, posters and displays about the event? • Is there information on the venue's website? 	<p>There was a good deal of information on websites as well as a leaflet and seasons brochure available at the Tron.</p>
<p>Publicity/ pre-publicity –</p> <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>	<p>I got information about the production from the Tron's brochure and from their website. The information was well-presented and easy to understand. Scottish Arts Council logos appear on the Home page of the Tron website and also on the One Night Stand leaflet.</p>
<p>Ease of booking and payment</p>	<p>I booked over the telephone and it proved very easy.</p>

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																
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? 	It started at 19.45 and lasted around an hour. Both the start time and the duration seemed ideal.																
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 signage for audio loops? 	The entrance to the Tron is clearly marked and the signage in the building is reasonably clear.																
Access and provision for disabled people <ul style="list-style-type: none"> Please insert yes/no in the boxes to reflect what you notice about the venue/event Please add in any additional comments below the table <ul style="list-style-type: none"> How many BSL/captioned/audio described performances are there at the venue? 	<table border="1" data-bbox="571 510 1262 1043"> <thead> <tr> <th data-bbox="571 510 823 589"></th> <th data-bbox="828 510 916 589">Yes/ No</th> <th data-bbox="920 510 1165 589"></th> <th data-bbox="1169 510 1262 589">Yes/ No</th> </tr> </thead> <tbody> <tr> <td data-bbox="571 595 823 689">BSL interpretation</td> <td data-bbox="828 595 916 689">No</td> <td data-bbox="920 595 1165 689">Audio description of performances</td> <td data-bbox="1169 595 1262 689">No</td> </tr> <tr> <td data-bbox="571 696 823 768">Captioning</td> <td data-bbox="828 696 916 768">No</td> <td data-bbox="920 696 1165 768">Lift/ramp</td> <td data-bbox="1169 696 1262 768">Yes</td> </tr> <tr> <td data-bbox="571 775 823 1043">Accessible toilets</td> <td data-bbox="828 775 916 1043">Yes</td> <td data-bbox="920 775 1165 1043">Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td data-bbox="1169 775 1262 1043">No</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	No
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Customer service <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? 	Very good. Everyone was very helpful.																

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.