



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: Tron Theatre Company

Venue: The Tron Theatre

Title of Event: *The City*

Type of Event: Performance

Date of Visit: Tuesday 23rd February 2010

Overall Rating:

(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.)

GOOD

This was a well directed piece with good performances from a stellar cast along with high production values. However, I struggled with the actual script. Having said that, the following day, I did find myself thinking about it and trying to work out what the play was actually trying to say and achieve as well as figuring out the relationships between the characters.

Name: Wendy Niblock

Date: 9/4/10

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 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 	Good	<p><i>The City</i> was well directed and well performed. However, I thought <i>The City</i> was a confusing story and a difficult play to follow.</p> <p>My view is <i>The City</i> fitted within Andy Arnold's choice of plays for his current season.</p> <p>I have seen a few productions since he took over as Artistic Director and all have been very different choices of work that have been presented on stage. One thing in common is the overall standard of presentation is consistently high.</p>
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. 	Very Good	<p>The Tron's programme is an eclectic mix of theatre, music, comedy and outreach for children, young people and adults.</p> <p>In my opinion, <i>The City</i> was an appropriate piece for the theatre to include as part of its Spring season.</p>
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 ¹ below for definition</p>	Good	<p>The Tron brochure described the play as a <i>mysterious play about contemporary life and it is a funny and haunting theatrical experience.</i></p> <p>My opinion is that the production fitted this description well.</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	<p>The three cast members (Ronnie Simon, Selina Boyack and Gabriel Quigley) gave strong performances - in particular, Selina Boyack as Clair. It was also good to see Ronnie Simon back on stage after (in my view) too long an absence.</p> <p>The performance also included performances from members of the Tron's Skills Youth Theatre Group, who played The Girl. This role alternated between Ellen Graham and Anna-Louise Mulvenna. I am not sure which girl played the night that I saw the performance, but her performance was self assured and impressive.</p>

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
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	N/A
Theatre	Script Please comment on this for: <ul style="list-style-type: none"> • new work • second productions • classics where the original has been substantially changed 	Competent	Personally, I found the script confusing and a difficult story to follow. However, in its favour, it did stay with me for a few days and I found myself trying to dissect in my head what it was all about and the relationships between the characters.
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 	Very Good	Andy Arnold's direction was confident and well paced. Overall, I thought it was presented to a high standard.
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 	Good	Recorded music composed by Nigel Dunn and Stephen Wright worked well and complemented the piece.
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). 	Good	<p>The set design by David Sneddon was simple and effective consisting of a brick wall and garden furniture.</p> <p>The lighting design by Malcolm Rogan was atmospheric.</p> <p>Both design elements highly complemented the production</p>
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	Good	<p>The Changing House was almost full the night I saw the production.</p> <p>My view is that the performance was aimed at a general theatre going audience and potentially was appealing to all ages.</p> <p>The Changing House is accessible but for this production, there was no captioned or signed performances. However, I am aware that the Tron is committed to making their performances as accessible as possible.</p> <p>On the night I worked hard at trying to be engaged with the story, despite it being a very good production. It was difficult to determine whether the rest of the audience were engaged. Certainly my companion struggled with the actual story as well.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>comments on the following (if appropriate):</p> <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 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 Theatre is centrally based and is on several main bus routes. It is within easy walking distance of all train stations (Central, Argyle Street and Queen St) and Underground stations (Buchanan St and St Enoch Square).</p> <p>The venue was ideal for this performance. It looked as if it could accommodate a capacity of between 75 to 100. There were no problems with sightlines.</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>The theatre had a good front of house display of posters, fliers and production photographs. The Tron's website is very informative with options to book online.</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 	<p>Posters and brochures were on display in the foyer – all contained SAC accreditation.</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																
<p>produced?</p> <ul style="list-style-type: none"> 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>The Tron website also has SAC accreditation on its homepage.</p>																
<p>Ease of booking and payment</p>	<p>N/A. Received complimentary tickets.</p>																
<p>Timing of the event</p> <ul style="list-style-type: none"> Did the start and finish time seem to be appropriate for the audience? Was the length appropriate? 	<p>The performance started at 7.45pm and lasted for 1 hour 15 mins. This was highly appropriate for the piece.</p>																
<p>Signage and signposting</p> <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? 	<p>Signage is clear within the venue. There is not any braille signage in the venue but there is an audio loop within the main auditorium. I am not sure if there is an induction loop in the Changing House.</p>																
<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="571 965 820 1032"></th> <th data-bbox="825 965 916 1032">Yes/ No</th> <th data-bbox="920 965 1161 1032"></th> <th data-bbox="1166 965 1257 1032">Yes/ No</th> </tr> </thead> <tbody> <tr> <td data-bbox="571 1039 820 1128">BSL interpretation</td> <td data-bbox="825 1039 916 1128">No</td> <td data-bbox="920 1039 1161 1128">Audio description of performances</td> <td data-bbox="1166 1039 1257 1128">NO</td> </tr> <tr> <td data-bbox="571 1135 820 1225">Captioning</td> <td data-bbox="825 1135 916 1225">No</td> <td data-bbox="920 1135 1161 1225">Lift/ramp</td> <td data-bbox="1166 1135 1257 1225">Yes</td> </tr> <tr> <td data-bbox="571 1232 820 1487">Accessible toilets</td> <td data-bbox="825 1232 916 1487">Yes</td> <td data-bbox="920 1232 1161 1487">Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td data-bbox="1166 1232 1257 1487">Not sure</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	Not sure
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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? 	<p>The Tron's box office and front of house staff are always efficient and friendly.</p>																

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.