



Scottish Arts Council

ARTISTIC EVALUATION – DRAMA

Organisation/Venue: Theatre Workshop / Festival Theatre

Title of Event: Threepenny Opera

Type of Event: Performance

Date of Visit: 1 July 2004

Overall Rating: Excellent

A confident and intelligent piece of multi media theatre which captivated me for 3 hours. Threepenny Opera has enticed me to explore musical theatre, a genre which I have never been particularly inspired by in the past.

Name: Angela Hogg.

Date: 1 / 09 / 04

Advisor

Scottish Arts Council Officer

*Please tick the relevant title*

This report has been commissioned by the Scottish Arts Council to evaluate the artistic quality of the production named below. 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 may be made available to Scottish Arts Council Officers, Council and Committee members, and specialist advisors as appropriate. It will 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 Council to report on the overall performance of its Core 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, taking account of the following:

1.	Criteria	Rating	Comment and key reasons for rating
1.1	Vision and imagination	Excellent	The choice of material, setting, staging and themes combined together presented a positive vision for TW as an artistically inspiring inclusive company.
1.2	Clarity of Communication	Good	This was very clear. Sally Clay's role provided an additional layer of interpretation.

## 2. Strengths and Weaknesses

Assess the strengths and weaknesses of the event with reference to the following:

2.	Criteria	Rating	Comment and key reasons for rating
2.1	Script – particularly in relation to new work or second productions	Excellent	Thought provoking, moving, witty and intelligent in equal measure.
2.2	Direction	Excellent	<p>A well executed piece of theatre staged on various levels. Robert Rae boldly took on a huge challenge in moving around such a large cast (some on structures, wheels etc) within a relatively intimate theatre space. The slickness of consistent and fast moving entrances and exits demonstrated that a huge amount of planning and preparation had taken place. Many aesthetically pleasing and interesting pictures were created throughout this production. I was riveted for a full 3 hours plus. The finale was very powerful.</p> <p>The only slight point I would make is in relation to the wedding scene which I felt was too long and contained too much business.</p>
2.3	Standard of Performers – where performers are not trained, please reflect this in you comments	Good	Overall the performances were good. There was a tremendous amount of energy emanating from the stage. Excellent performances from Nabil Shaban and Gary Robson. I enjoyed Ysabel Collyer's raw and passionate "speak singing". The community chorus blended well with the professional actors.
2.4	Use of Music <sup>1</sup>	Excellent	<p>The live music, songs and singing were a highlight for me. I particularly enjoyed the choral singing. The live musicians and vocalist on the balcony created a 'cabaret' feel which was in keeping with the underlying themes.</p> <p>There were one or two moments when the singing by characters was not audible enough.</p> <p>The soldiers' song was well staged.</p>

<sup>1</sup> In particular, please comment on the quality and appropriateness of any original music composed for the production. Please indicate whether the music was performed live or recorded, in whole or in parts, and what effect this has on the quality of the production.

2.5	Use of Movement/ Choreography	Good	Choreographed moments were delivered well. Ysabel Collyer's tango was a highlight.
2.6	Design <sup>2</sup> – including set, costume and lighting design	Excellent	An interesting set up on the Festival Theatre stage. The set/furniture/structures/props were well conceived and used. The use of levels as part of the set (and within eg the cages) was imaginative. I liked the lowering of the table, one of many features which served to add diversity and an interesting use of space. Costumes were tasteful and authentic.
2.7	Technical Standards – was the production professionally presented from a technical point of view	Excellent	A challenging piece technically which was delivered extremely well.
2.8	Audience Response – appropriateness of the production for the audience, estimate the size and reaction	Excellent	A full house of approximately 300 people responded extremely well.

### 3. 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.*

3.	Criteria	Comments
3.1	Suitability of the venue for the event	Suitable
3.2	Information/ interpretive material at venue <sup>3</sup>	The programme was very informative.
3.3	Publicity/ pre-publicity <sup>4</sup>	The interesting design on all publicity material was very relevant to the actual piece and likely played a key role in enticing audiences to attend.
3.4	Ease of booking and payment	Fine
3.5	External signage and signposting	Fine

<sup>2</sup> Take into account how appropriate the design is in relation to the venue and, where appropriate, the touring schedule

<sup>3</sup> These include programmes, displays etc., including the range, quality and clarity.

<sup>4</sup> Publicity/pre-publicity (leaflets, posters, etc), including the range, content, and when and where available. Be alert to the publicity available prior to your visit to the event. Also view and comment on the company's website where one is advertised, commenting on the ease of use, and quality of content and presentation, and currency of information

3.6	Internal directional signage	Fine
3.7	Access and provision for disabled people	Fine.
3.8	Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	A very long show however, as outlined above, I was engrossed until the end.
3.9	Customer service - quality and efficiency of staff (e.g., box office, front of house and bar/catering)	Fine
3.10	Acknowledgement of Scottish Arts Council funding <sup>5</sup>	Excellent. SAC was featured in the programme. SAC was also accredited in TW's chairman's speech.

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<sup>5</sup> The following is an extract from the Scottish Arts Council's conditions of grant for funded organisations:

“The company should acknowledge Scottish Arts Council funding in press releases, at launches, on all published materials (including leaflets, brochures, programmes, posters, notices display, exhibition materials, websites and advertising). Acknowledgement of the Scottish Arts Council grant must also be made in any secondary or indirect products arising from the revenue funding such as recordings, publications, video, broadcasts, computer programmes etc.”

Please comment on whether these conditions of grant were met, including use and prominence of the Scottish Arts Council logo on the company's website.