



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: Rui Horta

Venue: Tramway

Title of Event: Scope

Type of Event: Performance

Date of Visit: 28 February 2008

Overall Rating: Good

A buzz of excitement greeted the audience on entered the performance space having been allocated a coloured wrist ban to wear. A sense of anticipation, loud music, lights, and two performers combined with a back-up crew and a specially designed moveable performance space for audience and performers. New Moves attracts performers such as Rui Horta and his company, which is always challenging, exciting and unexpected. This production of "Scope" lived up to all of these. Not a big audience which was disappointing.

Name: Patricia Eckersley Date 29/02/2008

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 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.	Good	An intriguing evening of work widening the research started by Rui Horta on communication and space starting with "Pixel" then "Setup" and now "Scope". The trilogy ends with the focus on love and all the complexities the emotion brings.
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.	Good	The production was part of the New Moves, New Territories Festival and the British premiere for the Portuguese based company.
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 ¹ below for guidance	Good	Having not seen Rui Horta's earlier work based on the theme of communication, I had no expectations of the production. In the unravelling of the performance, it didn't seem to matter what the starting point had been for the choreographer because the piece built its own energy. The work simultaneously created two timings, that of the performance and that of the spectator's. At times, I found myself disengaged with the performance and its rituals of relationships. The unravelling and disjointedness between performer and spectator was too lengthy and lost its spark at times.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	Excellent	Romue Runa and Elisabeth Lambeck gave life to "Scope" with total energy and commitment. An intense and absorbing performance with little let up. As audience and spectator's we moved as required while watching the complexities of the relationship unfold between the two performers.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	Excellent	Strong physical and dynamic movements. The dancers seemed to be at their limit of endurance at times.
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.		

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 - Concerns issues of interpretation, casting and presentation.	Good	The physicality of the piece was strong but the dialogue was limited and disjointed which distracted from the thread of the work.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	Good	Great throbbing music greeted the audience on entered the space. This, combined with the multi media animation converted the stage allowing the performers to unfold their story.
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	Simple costumes (including stick on body parts). No clutter on space and wonderful lighting, which constructed pathways to follow for both audience and performers.
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>	Good	Strong back up team of technical staff who worked alongside the performers constantly adapting the space as required for the audience and performers.
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>		About 40-50 audience size. Audience was divided into two sections, sometimes by a curtain allowing a different perspectives or the performance.
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.		Not aware of additional workshops offered.
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)?		

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	Excellent venue of Tramway.
Information/ interpretive material at venue - programmes, displays etc.	Some programmes on display of New Territories at the venue.
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.	As above, plus website programme available.
Ease of booking and payment	Not full, able to book ticket on the evening of the performance.
Location of venue – eg is it easy to find? Is it on a main transport route?	Direct tube and bus service to venue.
External signage and signposting	No signage apparent of venue.
Internal directional signage	Good.
Access and provision for disabled people – what can you see?	All ground level.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Started at 7.30pm. Felt the piece was too long and would have benefited from being cut, it started to loose impact near the end.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Good.
Acknowledgement of Scottish Arts Council Funding ²	SAC acknowledgement given.

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.

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.