



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:	UBU as part of New Territories (New Moves International Ltd)
Venue:	Tramway
Title of Event :	Technological Phantasmagorias I, II and III
Type of Event:	Performance
Date of Visit:	7/03/09
Overall Rating:	5: Excellent

High quality production values brought together innovative media, sculpture, design and texts. Contemporary and existential themes wove through the pieces, disorientation, no fixed sense of place or time, present fears and loves expressed together. I was engaged and disengaged at the same time. I appreciated the aesthetics and illusion created by the technology, the ruminative poetics and thoughts and challenged by the conscious absence of bodies in the aesthetic and artistic vision.

Name: Ruby Worth

Date: 7/03/09

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.	5	The work is a 'technological phantasmagoria' as recognised in programme notes, exceptional use of digital projection, simple stark and effective design, high quality sound and effect. A triple bill, each with a commonality of media, subtly explored in different materials, texts and existential themes.
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.	4	Play and Sleep My Baby Sleep were co-produced by the company and the French Theatre Dept of Canada's National Arts Center and Le Manège, France. The Blind was co-produced by the company and the Montreal Museum of Contemporary Art and the Avignon Festival. The Triple bill was part of New Territories and complimented the festival's Tramway programme well through its combined effects and media.
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	4	I was intrigued by the programme notes as to UBU's design and metaphysical themes, disembodied heads, small creatures in discussion and lost souls in a forest grew in my imagination before I arrived. The themes of disconnection, loss of place, absence of humanism, intensity of present moment were reflected in fixed expressions, fractured dialogues and shared sometimes interchangeable storylines.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	5	Pre-recorded video's of performers were projected onto a range of plaster and wax heads, some more effective than others (strength of the illusion for me was maintained in continuous projection). Skill of the performers reflected predominantly in restraint of movement, fixed expression and focus of attention.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	4	In Play, the choreography was in the timing of the projections and rhythmic weaving of the voices. The eye was continually guided by the speaking faces shifting in trio, choral and single focus. The length of the pieces were 15, 25 and 45 minutes
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	4	Play by Samuel Beckett was performed in French, not a language I speak and the subtitles were too fast for me to take in both the image and read. Sleep my Baby Sleep by Jon Fosse – minimal, poetic existential questioning and reflection, creatures swapping subjective story lines. The Blind by Maurice Maeterlinck – disturbed psyches, prayer, fear and disability. Each were strong in their

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
			succinctness and communication of fragmentation and challenge of connection to any definable version of reality.
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	4	Blind and Sleep my Baby Sleep particularly stood out in terms of direction. Minimalist with occasional emotional expression or illusion to body (laughing, burping, crying) otherwise projected faces were fixed, movement registering in eyes and mouth only. I particularly enjoyed the Choral effects in Blind and the woman's moving eyes in first piece.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	5	Quality of sound was exceptional, the illusion of each mouth speaking it's own voice was maintained throughout in phenomenal effect. Sound effects and scapes equally added atmosphere and place.
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.	5	Cheap on airplane seats, heavy on the tech cargo! 3 pieces were set in different spaces in the Tramway, traversing between worked well and the individual set designs set each one apart. Walls, glass floors, plaster and wax heads; ingeniously constructed.
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>	5	Exceptional technical production values, kit and presentation. The projected white light of limbo for the creatures, the black darkness of the forest for the Blind, this contrast set the different pieces apart well and to great effect.
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>		The triple bill had a limited audience capacity, and was being performed 3 times a day. I went to a 2pm show, approx 30 in audience. During the first piece you could have heard a pin drop.
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.	4	During my visit I enjoyed the social space of the Tramway and the chance to experience an additional video installation in the main Tramway 2 space.

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	Tramway hosted the work well, it's size allowed for 3 different spaces to be constructed in the main theatre area.
Information/ interpretive material at venue - programmes, displays etc.	Show programmes handed out and venue programmes on display, high visibility and accessibility
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.	Mailing list for brochure, website well designed and pleasurable to get around.
Ease of booking and payment	Easily booked in by phone
Location of venue – eg is it easy to find? Is it on a main transport route?	Accessible by bus and train.
External signage and signposting	Visible
Internal directional signage	Visible
Access and provision for disabled people – what can you see?	Has access and provision for wheelchairs
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Appropriate timing of triple bill, pieces accumulating in length, 15. 25, and 45 min. Audience stayed present for all pieces
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Very welcoming staff.
Acknowledgement of Scottish Arts Council Funding ²	On Tramway website and back of brochure.

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.