



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:	Plan B
Venue:	Eden Court
Title of Event:	Choreographic Lab
Type of Event:	watching the choreographic mentoring and associated sharing
Date of Visit:	27/2/09
Overall Rating:	4: Good

The process of this Choreographic Lab was challenging for both Frank as a mentor and Ayumi as the emerging choreographer. However, the material that was shown at the end of the two week project was interesting, with some stunning imagery as the dancers intertwined with long pieces of fabric.

Name: Susan Hay

Date:3/2/09

Dance 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 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.	4	Frank McConnell has worked closely with Peter Bonham in Canada, both as a mentee and a trainee mentor. While Frank has been used as a mentor by various artists in Scotland, this is the first choreographic lab that Plan B has run. Its purpose is to support young artists and allow them the opportunity to create work with professional dancers. Ayumi Gallagher is a local dancer who went to train at The Space. The intention had been to support her development as a choreographer, both through this opportunity, but also on a longer term as a mentor, which is to be lauded. However Ayumi has decided to go travelling for an extended period so the longer term support will not be possible. Frank was not aware of this when he offered her the original opportunity.
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.	-	N/A
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	The website has a section on the Creative Lab. Its aims of providing creative mentorship to a local artist were achieved. There was no printed material to check this against.
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	Frank both challenged and instructed in his role as mentor, pushing Ayumi to be clear about what it was she was hoping to achieve and whether she had been clear about her instructions to the dancers. By teasing out positive criticism from Ayumi she seemed to learn more about the choreographic process. Chris Devaney and Libby Daye are experienced dancers who are generous in interpreting Ayumi's creative processes.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	4	Ayumi gave the dancers certain tasks to develop the material that was created during the two week process. Several pieces of fabric were used as integral parts to the choreography – creating cocoons, distorting profiles and draping the dancers in a beautiful way.

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	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	-	N/A
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	-	N/A
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	4	The music used was all recorded. Different tracks were tried out during the process, which complemented the movement material.
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.	4	There was minimal lighting provided, as it was a sharing, but the one light was set with a good eye to add to the atmosphere to the work. The costume was quite basic – the original intention of the choreographer was to use naked bodies, but vests and pants were used instead, with one being in gray vest, the other in a blue vest. This mirrored the difference in their movement style in the piece.
All	Quality of Presentation/Engagement Performing Arts - technical presentation of the production (eg lighting and sound cues, etc). Crafts/Visual Arts - Use of equipment, space and overall layout/hang Education events - relevance/ appropriateness of presentation and teaching methodology (one to one, group, child centred); details of participant group and activity, including genre.	4	The opportunity for a young choreographer to have this 1-2-1 creative opportunity is very fulsome. Frank was very pleasant and welcoming, with a friendly interactive discussion session forming part of the sharing. He managed to encourage the audience to share their views, noting that all opinions and interpretations were valid.
All	Audience Performing Arts - appropriateness of the production for the audience/participants; estimate the size and reaction Crafts/Visual Arts – time spent, interest, activity, and visitors' books comments, number of visitors/ participants at the time of visit Education/learning – pre-event involvement, participants/ schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc		28 people attended the sharing and engaged in a useful discussion with the choreographer/mentor during the sharing process.
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.	-	N/A

Artform	Criteria	Rating	Comments and key reasons for rating
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)?	4	Ayumi was more confident about her work at the end of the process and would like to develop the work further. Unfortunately she is intending to go travelling for an extended period of time, so she might not be able to do this before she leaves (temporarily).

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	Eden Court's dance studio is well designed and the venue is set up to support this sort of activity
Information/ interpretive material at venue - programmes, displays etc.	None – in speaking with the company's administrator, posters had been left to advertise the sharing which had not been put up.
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.	Information was sent by the company directly. Information is on the company's website.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	Centrally located within Inverness, an easy walk from the train station.
External signage and signposting	Good
Internal directional signage	Good – recently completed Lottery build, so compliant with Equalities requirements
Access and provision for disabled people – what can you see?	Easy access for wheelchair users, audio loops and lift to top floors.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	5pm on Friday – seemed fine
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Catering staff were friendly and efficient. I didn't engage with box office or other staff with Eden Court.
Acknowledgement of Scottish Arts Council Funding ²	Not mentioned in the talk. On the company's website.

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.

We very much appreciate Susan's feedback and thank her for taking the time to attend the lab in Inverness. One thing we did wish to clarify was the marketing and publicity for the project. The Creative Lab was advertised and marketed out with our website and this included posters, an e-newsletter, newspaper editorials and radio coverage on MFR. All marketing material clearly acknowledged the Scottish Arts Council support. Please find an image below for your reference.



creative*lab
hosted by **plan B**

Daily Class | 9.30am
Mon-Fri | 16th-27th Feb
Merkinch Community Centre
Open to adv/prof level

Showing of Work | 5.00pm
Fridays 20th/27th Feb
Eden Court | Studio Two
Open to all free of charge

For showing bookings please contact
Eden Court on 01463 234 234

For any further information please
email admin@planbcreative.org
or call 07766 062222

planbcreative.org

explore develop create

EDEN COURT
Scottish Arts Council

