



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:	Royal Lyceum Theatre Edinburgh
Venue:	Royal Lyceum Theatre Edinburgh
Title of Event:	Copenhagen
Type of Event:	Performance
Date of Visit:	06.05.2009
Overall Rating:	Very good
<i>(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.)</i>	
<p><i>Copenhagen</i> was a very good, clear, engaging production of a challenging text by Michael Frayn. Very well directed and designed and with strong, clear, engaging performances by an experienced professional cast. Great strength was in keeping the humanity of the characters at the forefront while bringing out the intellectual, moral and emotional drama of the play.</p>	
Name: Tim Licata	Date: 07.05.2009
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 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 	Excellent	<p>The vision and imagination of the ideas and moral dilemmas posed and explored in the play was excellent. The imaginative use of an historical situation as a starting point was excellent. Copenhagen was first performed in 1998, though the ideas and dilemmas explored in the play remain strongly relevant.</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. 	Excellent	<p>Copenhagen seemed an excellent programming choice for the Lyceum as part of a strong overall season. I have seen many productions at the Lyceum, past and recent, and Copenhagen fits well into a quite varied programme of work that is appealing and challenging to the Lyceum's wide range of audience. Copenhagen continues the Lyceum's tradition of very high production values (direction, design, etc.).</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 ¹below for definition</p>	Very good	<p>"...humorous and horrifying, profound and yet startlingly simple, deeply metaphysical but grounded in the starkest reality... a very human story of two friends on opposite sides of a war ...[playing out] ... an intense and gripping drama." Mark Thomson, Lyceum Artistic Director, programme notes.</p> <p>I thought this production of Copenhagen well fulfilled the above description. This is the first time I have seen this play. It is a gripping drama, though quite an intellectual drama, the action is primarily verbal; a drama of ideas, moral dilemma and conflicts of allegiance to friendship, country, society and scientific fraternity. Without very good performers, clear strong direction and vision, this play could be very dense. As it was, the artistic themes were very clear and relevant and the themes and drama of the play were indeed gripping.</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>Very good, highly experienced professional performers. Strong ensemble playing. All three actors engaged the audience and communicated the themes of the play and their character's human dilemmas and points of view, extremely well. All performances very clear, precise, powerful and succeeded not only in making the intellectual and moral points clear, but also inextricable from the humanity of their characters.</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	<p>Choreography/Use of choreography</p> <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	Good appropriate use of design and stage space.
Theatre	<p>Script</p> <p>Please comment on this for:</p> <ul style="list-style-type: none"> new work second productions classics where the original has been substantially changed 	Very good	Very good, well established text by Michael Frayn.
Theatre, Dance	<p>Direction</p> <ul style="list-style-type: none"> Was the work well interpreted? Was it well cast? Was it well presented? 	Very good	Very good, strong, clear, precise direction by Tony Cownie. Great attention paid to the clarity of the text, ideas and human dilemmas within. Copenhagen is an almost completely verbal play, it is a drama of ideas and human dilemmas, intellectual, moral and emotional. Tony Cownie succeeded very well in directing the actors to bring this intellectual drama out through the humanity of the characters. Very well and clearly interpreted. Very well cast. Very well presented.
Dance, Theatre	<p>Use of music</p> <ul style="list-style-type: none"> Did the music/ sound used enhance the production? Is it live or recorded? 	Very good	Very good use of [stock] recorded music, supporting and enhancing the atmospheres of the play.
Dance, Theatre	<p>Design</p> <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). 	Very good	<p>Set design by Neil Murray was very good, simple, sparse, and appropriately abstract in a good way that encompassed both the environments of the play and the intellectual ideas within. Costume design, also by Neil Murray, was also very good, very appropriate for the characters, time period and play.</p> <p>Very good lighting design by Malcolm Rippeth, supporting and enhancing the set and establishing the different playing spaces and physical, emotional environments.</p> <p>Technical presentation was very good and professional. The show worked extremely well in the venue.</p>
All	<p>Quality of Public Engagement</p> <p>Performing Arts/Education -</p> <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 	Very good	<p>Lyceum Theatre was approximately ½ to 2/3 full, est. 350 people (capacity approx. 650).</p> <p>Copenhagen was targeted at the Lyceum's wide range of audience and was very appropriate and engaging for the audience. I was very engaged by the performance and inspired by the intellectual and human themes of the play. The audience appeared very engaged with the performance, laughter at humorous points and engaged attention throughout. Strong genuine applause at interval and end of production. There appeared a fairly broad mix of ages in the audience, though mostly 30's to 60's on this occasion. Not as much cultural diversity on this evening, apparently mostly Caucasian, middle to upper income attendees (my estimate). Some specially abled people that I saw. This performance was BSL interpreted.</p> <p>From programme information, Copenhagen was well supported with a few high quality events to</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>materials were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info?</p> <ul style="list-style-type: none"> • Were these targeted at specific age groups? <p>Education/learning events: In addition, please provide 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>		<p>enhance audience experience; including Scottish premiere of a film, <i>The Strangest Dream</i>, theme of related topic, a talk by Michael Frayn, playwright, and a staged reading of 1945 transcripts related to the events of this play. Also a panel discussion on <i>The Drama of Nuclear Weapons</i>. Several of these events in association with the Royal Society of Edinburgh. Well supported educational events. I believe these events were targeted / appropriate for all ages approx. 14+. I don't know if there were other age specific activities.</p> <p>I did not attend other educational activities.</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 Royal Lyceum Theatre is easy to find, located in central Edinburgh, on main transport routes. Beautiful theatre, well maintained. Most all sightlines seemed good. Some restricted view seats, sold as such.</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>Very good, high quality publicity materials; posters, flyers and programmes. Good photo displays in foyer. Performance text on sale. Good information on website. Programme was very interesting and informative with appropriate additional material from the author and related sources to enhance understanding and experience of the play.</p>

Criteria	Comment																
<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 produced? • 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>I believe the event was listed in all normal sources. I saw event in The List, on Lyceum Website and on posters / flyers on public display and at other venue information stands. High quality posters and flyers produced. Information appeared easily accessible and very easy to understand. Prominent acknowledgement of Scottish Arts Council Funding on publicity materials and website.</p>																
<p>Ease of booking and payment</p>	<p>Fine, professional.</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 timing of the event was fine and appropriate. The length was appropriate.</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>Clear external and internal signage.</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></th> <th>Yes/No</th> <th></th> <th>Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td>Yes</td> <td>Audio description of performances</td> <td></td> </tr> <tr> <td>Captioning</td> <td></td> <td>Lift/ramp</td> <td>Yes</td> </tr> <tr> <td>Accessible toilets</td> <td>Yes</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td></td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	Yes	Audio description of performances		Captioning		Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	
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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>Excellent, professional, friendly customer service through box office, front of house, ushers and bar staff. I saw two specially abled audience members, I don't know directly what their experience of service was, but from my experience of the attention of staff, I imagine it would be very good.</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.

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.