



Scottish Arts Council

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: Project Y

Venue: The Space, Dundee

Title of Event: Project Y

Type of Event: (*e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc*)

Performance

Date of Visit: 28 July 2007

Overall Rating (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.)

4 - Good

The strengths of the performance were the total commitment of the young dancers to the choreographies. Each piece had strong and appropriately pitched choreography for the mixed ability group. The lighting wasn't as professional as the other elements of the performance.

Name: Dawn Hartley

Date:05/08/2007

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, particularly in relation to new work or second productions	4	Good overall mix of choreography. <i>HIATUS</i> , choreographed by Katy McKewon showed promise and included an interesting trio. The theme of this piece (of pause) would have benefited from more exploration.
Sometimes relevant for all especially Festivals	Curatorial/ programming vision/ selection Also indicate if the event has originated from the exhibiting/ producing organisation, part of a festival, artist-led, or commissioned	4	The performance was the culmination of the 3-week project where young dancers (aged 15-21) from Scotland and including 2 from Northern Ireland. The young dancers took class and created new choreography with 4 different choreographers.
Dance, Theatre, Music, Education ¹ , Visual Arts - tutors	Quality of production/ teaching/ workshop – production/teaching/workshop's success in relation to stated aims i.e., in the programme or other printed material and how well the production/teaching/workshop communicated its artists' themes.	3	In the whole the written notes in the programme mystified rather than clarified. The exception to this was <i>RUSH</i> , choreographed Thomas Small which had a short and slightly vague description.
Dance, Theatre, Music, Education, Visual Arts – tutors	Performers/tutors - technical standard, performance skills and ability to communicate. Where performers are not trained, please reflect this in your comments. Education - presentation, details of teaching methodology (one to one, group, child centred), details of the class and what took place, genre and content	4	The young, untrained dancers danced with confidence, with a few displaying good performing skills. Lisi Perry's piece enabled all the cast to show expression in interesting ways.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	5	The choreography was interesting and appropriate to the dancers' skills. There was a good mix of styles across the whole evening and all pieces were of an appropriate length. <i>MUNGO PARK</i> , choreographed by Andy Howitt looked cramped with the full company of dancers on stage all the time.

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.	3	The lighting wasn't good with strange blocks of darkness across the stage and cyc. There was also shadows (of cables?) on cyc. The lighting design included interesting cues but the actual 'states' weren't well focussed.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	4	There was great music for all pieces. In the choreography didn't seem to have a strong relation to the music; it missed a lot of the dramatic points.
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.	3	The costumes were good and striking. The lighting ideas were good but not well-realised (no lighting designer was credited).
All	<p>Quality of Presentation</p> <p>Performing Arts - technical presentation of the production (eg lighting and sound cues, etc).</p> <p>Visual Arts - Use of equipment, space and overall layout/hang</p>	4	The lighting and sound cues were perfect. Film was also used in one of the pieces, <i>HIATUS</i> .
All	<p>Audience</p> <p>Performing Arts - appropriateness of the production for the audience/participants, estimate the size and reaction</p> <p>Visual Arts – time spent, interest, activity, and visitors' books comments, number of visitors/participants at the time of visit</p> <p>Education/learning – participants/schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc</p>	4	This was a highly appropriate production for the audience of family and friends of dancers and keen dance attendees. There was a great reaction from the audience which was surprisingly small (2/3 capacity), perhaps because this was just one performance from a mini-tour.
All	Events available/ groups targeted – workshops, artist's talks, discussion groups, pre-school/ primary/ secondary students, >18,>60 etc		n/a
Education – any art form	Outcomes – what learning 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? Does it provide skills development?		n/a directly- though I'm sure the participants will have interesting evaluations.

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- good sized stage for cast.
Information/ interpretive material at venue - programmes, displays etc.	Programme gave clear information on the event (apart from the work's descriptions).
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.	Good website. I didn't see much publicity outside of the space.
Ease of booking and payment	I received a comp.
Location of venue – eg is it easy to find? Is it on a main transport route?	Good
External signage and signposting	Good
Internal directional signage	Good
Access and provision for disabled people – what can you see?	Good- front door, lifts and accessible toilets.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Good
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 - 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	Yes

Criteria	Comment
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.