



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: Shetland Arts Trust
Venue: various
Title of Event: David Hughes Dance Company
Type of Event: workshops
Date of Visit: 4 October 2007
Overall Rating: Competent

(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.)

The series of workshops linked with a performance by David Hughes Dance Company and its workshop participants organised by Shetland Arts Trust is something that will be remembered by its participants in the years to come. Workshops were carried out around the island by various company members. The workshops seen would have benefited from team teaching, as the dance artist did not have enough skills to deal with a class well by himself. This is reflected in the overall rating of the event.

Name: Susan Hay Date:23/10/07

Scottish Arts Council 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	Dance in Shetland is something that has been identified by the Trust as an art form to be developed. To start this off, the organisation invited David Hughes Dance Company for a week's residency, which involved workshops with schools and community groups, culminating in a performance by the company and the workshop participants.
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	The Trust arranged for workshops around the islands and with mixed ability groups, which ran smoothly.
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	3	There were some company posters around advertising the event. The Trust's aims to: <ul style="list-style-type: none"> ▪ encourage and assist in promoting and advancing the creation, practice, presentation and study of all forms of art – visual, performing and creative; ▪ to encourage active participation in the arts throughout Shetland, and to promote quality in artistic endeavour. <p>This event furthered its aims.</p>
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	2 3	The dance artist seen requires more experience in teaching as he was unable to deal with managing exuberant children at the same time. John Harding, drama artist, helped out and suggested ways to finish off the class. The second workshop watched had three dancers present. It seemed like there had been little planning for the workshop, as the artists were not given tasks at the start of the workshop, but warmed up with the participants. When the group was split up, the dynamics of the workshop improved and the dancers worked well with the group.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	3-4	In the first workshop there was limited choreography, with small groups largely creating their own movements. In the second workshop there were more obvious choreographic ideas being explored with the group, which were interesting.

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.	3	Recorded music was used for the classes.
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.		n/a
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>		n/a
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>		n/a
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	Workshops with schools and community groups were part of the overall programme.
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)?	n/a	The workshops culminated in a performance with the professional company. I am not aware of any education resources being provided by David Hughes Dance Company.

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	The halls were fully accessible for wheelchairs. The floor was wooden and suitable for dancing on.
Information/ interpretive material at venue - programmes, displays etc.	No displays obvious at the venues
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.	Posters advertising the company were visible.
Ease of booking and payment	n/a
Location of venue – eg is it easy to find? Is it on a main transport route?	First venue was the school hall, the second within the community centre in Lerwick, which is easy to find.
External signage and signposting	Clear signs on the building
Internal directional signage	Good internal signage.
Access and provision for disabled people – what can you see?	Wheelchair access, no audio loops noticed.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Various timings suitable to the groups that were being worked with.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	n/a
Acknowledgement of Scottish Arts Council Funding ²	No publicity seen. Website only a holding page. Sheltand Music has SAC funding logo.

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.