



### 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.**

<b>Artist/Company:</b>	Contemporary dance piece choreographed and directed by Martin Robinson – devised and performed by 3 young dancers aged 17 to 20 yrs		
<b>Venue:</b>	Shetland Museum		
<b>Title of Event :</b>	GMAN: Contemporary dance in response to the Gunnister Man mystery		
<b>Type of Event:</b>	Dance		
<b>Date of Visit:</b>	24/10/09		
<b>Overall Rating:</b>	Good <i>(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – ie 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>		
	<b>A mostly enjoyable performance. Particularly impressed by the young performers, their confidence, expertise, and their obvious commitment to the piece. Two particularly strong duet sections – one using a rope, the other a ribbon. Certain sections of the piece were too long and lacking clarity, and needed more direction from the choreographer, and a great deal more editing. It was well-planned that in another part of the Museum the Gunnister Man exhibits were on display, and there were interactive opportunities for visitors of all ages. This certainly enhanced my experience of the performance.</b>		
<b>Name:</b>	Sara Schena	<b>Date:</b>	25/10/09
<b>Scottish Arts Council Officer</b>		<b>Specialist Advisor</b>	X

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"> <li>Quality of ideas</li> <li>if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons</li> </ul>	Good	<p>It was obvious the performers had thoroughly investigated the Gunnister Man story, and choreographically explored different theories regarding his life and his death.</p> <p>Some of the sections in the piece were very well conceived and developed.</p> <p>Connecting the past to the present – one section incorporated Satellite Navigation (great idea, not explored and developed fully enough)</p>
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> <li>How does it fit within the artistic vision of the organisation?</li> <li>If the event is part of a Festival, please say how it contributes to the overall programme.</li> </ul>		
All	<p>Success of event against stated aims of project and/or performance</p> <ul style="list-style-type: none"> <li>How does it relate to information contained in the programme, the website or other printed material?</li> <li>How well did it communicate the artistic themes?</li> <li>How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission?</li> </ul> <p>Education events – see <sup>1</sup> below for definition</p>	Satisfactory	<p>It has been difficult to find information stating the aims of, and providing background information on, the project/performance – which is frustrating, because it could have enriched the audiences experience of the performance.</p> <p>Artistic themes were well communicated.</p> <p>The piece worked well in conjunction with the Gunnister Man exhibition (in the same building) – one enhanced the other.</p> <p>The dance piece was commissioned by Shetland Arts, as part of the Gunnister Man project.</p>
All	<p>Performers/tutors</p> <ul style="list-style-type: none"> <li>What is the expertise of the performers? Where performers are amateur, please reflect this in your comments.</li> <li>How successfully did the performer(s) communicate with and engage the audience?</li> <li>In your view, was an artist as a tutor key to the success of the workshop?</li> </ul>	Very Good	<p>Amateur performers, aged 17-20yrs. These young dancers performed with a great deal of confidence and expertise. They executed the choreography to a high standard. They were engaging, and communicated well with their audience.</p>

<sup>1</sup> 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	Choreography/Use of choreography <ul style="list-style-type: none"> <li>• Was the work original?</li> <li>• How was the space used?</li> <li>• How many dancers were there and how were they used?</li> <li>• How long was the piece?</li> </ul>	Good	<p>The choreographer, Martin Robinson, had involved the dancers in the choreographic development of the piece, setting creative tasks in order to create movement material.</p> <p>Some of the choreography, and two sections in particular (both duets:- one with a ribbon, and one with a length of woollen rope) were very strong – original, well conceived and developed, and clearly connected to the Gunnister Man story. Other sections were too long and lacking clarity, requiring more direction from the choreographer, and significant editing.</p> <p>Space well used.</p> <p>3 dancers, used to reveal some of the theories regarding the Gunnister Man's life and death.</p> <p>25mins long</p>
Theatre	Script Please comment on this for: <ul style="list-style-type: none"> <li>• new work</li> <li>• second productions</li> <li>• classics where the original has been substantially changed</li> </ul>		
Theatre, Dance	Direction <ul style="list-style-type: none"> <li>• Was the work well interpreted?</li> <li>• Was it well cast?</li> <li>• Was it well presented?</li> </ul>	Good	<p>Well cast. Well presented. Certain sections of the piece would have benefited from greater direction from the choreographer/director</p>
Dance, Theatre	Use of music <ul style="list-style-type: none"> <li>• Did the music/ sound used enhance the production?</li> <li>• Is it live or recorded?</li> </ul>	Satisfactory	<p>Recorded music. One section worked very well with the music (ribbon section). The other sections were satisfactory, but not enhanced by the music. Very difficult when creating this kind of dance piece to find appropriate recorded music. In comparison to the dance performance the music was rather lacking – The quality of the dance/theatre work warranted a composer/musician working alongside the choreographer, to create an original score.</p>
Dance, Theatre	Design <ul style="list-style-type: none"> <li>• How were the costumes, set and lighting?</li> <li>• How did it work in the venue?</li> <li>• Was it technically proficient? (eg lighting and sound cues, etc).</li> </ul>	Good	<p>Costumes were great, based on the Gunnister Man's outfit. Set and props were adequate. Lighting was okay, but didn't actually enhance the piece – I'm not sure if this was due to limitations of the venue, or due to lack of imagination. Worked fine in the venue. Technically proficient.</p>
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> <li>• Was the production/event targeted at a particular audience?</li> <li>• Was the production /event</li> </ul>	Satisfactory	<p>No, there was no particular target audience.</p> <p>Yes, it was appropriate for the audience. Although there were sections of the piece where the audience became very fidgety – this was due to lack of editing of choreography.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>appropriate for the audience/participants?</p> <ul style="list-style-type: none"> <li>• Were you/ engaged/inspired?</li> <li>• Did the audience/ participants appear to be engaged/inspired?</li> <li>• What was their response?</li> <li>• Approximately how many people were there?</li> <li>• Did there appear to be a broad mix of people – age, cultural diversity or disabled?</li> <li>• Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how many?</li> <li>• What activities or supporting materials were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info?</li> <li>• Were these targeted at specific age groups?</li> </ul> <p>Education/learning events: In addition, please provide comments on the following (if appropriate):</p> <ul style="list-style-type: none"> <li>• How was it taught/led eg one to one, group, child centred?</li> <li>• What was the composition of the participant group – age range, gender mix?</li> <li>• Is it strategically linked to the curriculum or national policy areas e.g. Early Years, Community Learning &amp; Development</li> <li>• What learning/skills development took place?</li> <li>• What was the quality of the art produced by the participants?</li> <li>• Did the workshop tutor have a teaching plan for the session and/or project?</li> <li>• How were participants recruited?</li> <li>• Did participants' views and choices help inform the structure and content of the project?</li> </ul> <p>Crafts/Visual Arts Use of equipment, space and overall layout/hang?</p>		<p>I found most of the piece engaging and interesting, and found I was looking forward to what was coming next. The section with the ribbon inspired me.</p> <p>Audience were mostly engaged. They didn't give much response.</p> <p>30 in audience (approx).</p> <p>There was a broad mix of people – aged from 3 upwards, including a number of young children, teenagers, one disabled person, cultural mix.</p> <p>No BSL/captioned or audio described performances on offer.</p> <p>Supporting activities and materials were available in another part of the Museum, where the public could look at the Gunnister Man finds, his clothing and the contents of his pockets, and try to work out the mystery of who this man was and why he ended up dead in a peat bog! (for older children and adults). There were also various children's activities on offer, also related to G Man.</p> <p>There was no after-show discussion on offer. Would have been good to hear the young performers and choreographer/director speaking of their working process.</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
Location and suitability of the venue for the event <ul style="list-style-type: none"> <li>• Is it easy to find?</li> </ul>	Easy to find. Close to town centre. Spaces are beautifully clean.

Criteria	Comment																
<ul style="list-style-type: none"> <li>Is it on a main transport route?</li> <li>Are the spaces clean?</li> <li>What were the sight lines like?</li> <li>How big was it?</li> </ul>	<p>Small venue, with chairs set straight onto the floor – no raked seating. Sight lines reasonable.</p>																
<p>Information/ interpretive material at venue–</p> <ul style="list-style-type: none"> <li>Are there programmes, posters and displays about the event?</li> <li>Is there information on the venue's website?</li> </ul>	<p>The performance was mentioned on a flyer displayed in the venue. Programme was nicely designed, and available in the auditorium. I was unable to find information about the performance on the venue's website.</p>																
<p>Publicity/ pre-publicity –</p> <ul style="list-style-type: none"> <li>What leaflets, posters, websites, did you see the event listed in?</li> <li>What publicity materials are produced?</li> <li>Is it easy to understand?</li> <li>Where can you get the information?</li> <li>Is there Acknowledgement of Scottish Arts Council Funding <sup>2</sup>?</li> </ul> <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 saw the event listed in a flyer at the Shetland Museum. Scottish Arts Council are acknowledged in the flyer and in the programme.</p>																
<p>Ease of booking and payment</p>	<p>No booking or payment necessary. Free event, open to all.</p>																
<p>Timing of the event</p> <ul style="list-style-type: none"> <li>Did the start and finish time seem to be appropriate for the audience?</li> <li>Was the length appropriate?</li> </ul>	<p>Performance was shown at 2pm and 4pm – a well chosen time to gain maximum audience. The performance was too long, and the audience became fidgety at times.</p>																
<p>Signage and signposting</p> <ul style="list-style-type: none"> <li>Is the entrance clearly marked?</li> <li>Is there clear internal directional signage?</li> <li>Is there Braille signage or signage for audio loops?</li> </ul>	<p>Entrance clearly marked. Clear internal directional signage. There is Braille signage available on request.</p>																
<p>Access and provision for disabled people</p> <ul style="list-style-type: none"> <li>Please insert yes/no in the boxes to reflect what you notice about the venue/event</li> </ul> <p>Please add in any additional comments below the table</p> <ul style="list-style-type: none"> <li>How many BSL/captioned/audio described performances are there at the venue?</li> </ul>	<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>No</td> <td>Audio description of performances</td> <td>No</td> </tr> <tr> <td>Captioning</td> <td>No</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>No</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	No	Audio description of performances	No	Captioning	No	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No
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BSL interpretation	No	Audio description of performances	No														
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Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No														

<sup>2</sup> 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.

<b>Criteria</b>	<b>Comment</b>
	There are no BSL, captioned or audio described performances at the venue at present.
<b>Customer service</b> <ul style="list-style-type: none"><li>• How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)</li><li>• If possible, comment on how responsive they were to the needs of disabled customers?</li></ul>	Staff were very efficient, friendly and helpful.

**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.