



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:	Tramway / Victoria
Venue:	Tramway, Glasgow
Title of Event:	Nachtschade/ Nightshade/ Belladone/ Nachtschatten
Type of Event:	performance
Date of Visit:	Friday 22 June
Overall Rating:	5 - Excellent
<p><i>Nachtschade</i>, presented by the Belgian company Victoria, was a series of stripteases created by established European choreographers, performed by authentic strippers rather than professional dancers. This production was presented as part of Tramway's international programme in the spring/ summer LIVE season of work and are part of a long and established partnership between Tramway and Victoria. These were the only performances of this production in the UK and demonstrate Tramway's significance as a presenter of contemporary arts.</p>	
Name: Anita Clark	Date: 31/07 2007
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.	5	The work showed imagination, was risk-taking and challenged the audience to confront pre-conceptions and expectations about stripping. It is a strong concept with resonance for contemporary society.
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.	5	Victoria and Tramway have a long-standing artistic partnership which was evident this season not only in this production but also in <i>Aalyst</i> , co-produced by Tramway, Victoria and the National Theatre of Scotland. Tramway also has established partnerships with a number of choreographers involved in this project including Alain Platel and Win Vandekeybus. This production was a strong embodiment of the creative ambitions and partnerships which define Tramway's purpose as a venue for international contemporary arts practice. There is currently no other venue in Scotland working in this context across the performing and visual arts.
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 programme included the following description of the aims of the work; ' <i>The intention of Nightshade is to present striptease in a clearly-defined artistic context and to examine it in the framework of contemporary performing arts conventions.</i> ' The production succeeded in these aims, interrogating the cultural context of striptease through the devise of a contemporary theatrical performance work,
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	4	The dancers in <i>Nightshade</i> are all authentic strippers rather than professional theatre performers. They were committed and stylish performers. The production also included an ensemble of excellent musicians who played live on stage.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	4	The work was a series of linked solo stripteases created by seven leading contemporary choreographers.

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.	4	The work was primarily dance based but some story-telling text was utilised which successfully drew the audience in the work, making us connect us with person beneath the striptease performer.
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	5	Overall direction was by Pol Hayvaert, director of Victoira, who succeed in bringing together the work of the seven different choreographers into a cohesive and compelling piece of theatre.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	5	Live music, set by composer Ad Cominotto especially for the production, was provided by the Emanon Ensemble. The musicians were placed either side of the performance space. The musicians were vivacious performers who worked well with the dancers and the interaction between them was especially pleasing.
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	The production integrated a number of different design elements including video projection as well as set, costume and lighting. The framing of the performance space was utilised successfully to transform the space as each strip tease was revealed.
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>	5	The production was presented and executed to a high standard across all technical aspects involved including video projection, lighting, sound and set.
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>		<p>The performance received an enthusiastic response from the audience. It was however a disappointingly small audience (approximately 150) for such a significant and established international company.</p> <p>With the imminent closure for building work, Tramway's spring/ summer season has been programmed with more density than usual which perhaps contributed to this.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
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.	-	I was not aware of any interpretative events supporting the performances.
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

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	Tramway 1 was an excellent venue for this performance. The intimacy of the audience to the performance space added to the intensity of the experience.
Information/ interpretive material at venue - programmes, displays etc.	A simple, photocopied A4 programme was available free of charge to the audience including a description of the intention of the work and credits. More information on the choreographers involved in the project would have been appreciated.
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.	The strip-tease aspect of the show had generated much interest within the press and media. Publicity included the season brochure and a special flyer highlighting the international programme at Tramway. I received both through direct mail.
Ease of booking and payment	Booking was made by credit card over the phone and was straight forward.
Location of venue – eg is it easy to find? Is it on a main transport route?	Although out of the city centre, Tramway is accessible by public transport links and has on street parking available in the immediate vicinity. Details of transport links are included in the season brochure.
External signage and signposting	Although the exterior of Tramway is looking tired it has distinctive external signage and is signposted from the main road. The venue would benefit from more street signposting.
Internal directional signage	Internal signage is adequate.
Access and provision for disabled people – what can you see?	Tramway is a physically accessible venue although some consideration should be given to other access requirements within the programme.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The performance began at 8pm and lasted approximately 90 minutes.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Customer service at the box office, front of house and bar was efficient if rather laid back.
Acknowledgement of Scottish Arts Council Funding ²	Scottish Arts Council logo is included on the back of the season brochure and on the website but was not present on the programme hand-out. More prominence could be given to acknowledging SAC funding on Tramway print.

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,

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.