



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:	Mischief La Bas
Venue:	Tramway
Title of Event:	Peeping At Bosch
Type of Event:	performance
Date of Visit:	10/07/2008

Overall Rating: **Excellent** To bring an iconic painting to life, moreover one that the general public mostly have a very partial understanding of, requires a particular vision and imagination. Mischief La Bas created an appropriately surreal world with style and humour, which provided a unique audience experience. It was highly engaging and while on first impression it was simply pure fun, it touched on issues of religious belief and its place in society (in Bosch's time and in ours) and the human psyche.

Name: Jaine Lumsden Date:23/10/2008

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.	Excellent	<p>To bring an iconic painting to life, moreover one that the general public mostly have a very partial understanding of, requires a particular vision and imagination. Mischief La Bas created an appropriately surreal world with style and humour, which provided a unique audience experience. It was highly engaging and while on first impression it was simply pure fun, it touched on issues of religious belief and its place in society (in Bosch's time and in ours) and the human psyche.</p> <p>I am familiar with Mischief La Bas' previous work on this scale, which is consistently imaginative and engaging. Their productions typically work on several levels: they are accessible and entertaining but also there are often underlying strands of meaning or examinations of more serious themes.</p>
All (if relevant)	<p>Curatorial/ programming vision/ selection Please indicate how the event originated eg from the exhibiting/ producing organisation, artist-led or commissioned.</p> <p>If the event is part of a Festival, please say how it contributes to the overall programme.</p>		Artist- led (Mischief La Bas)
All	<p>Success of event against stated aims - in the programme or other printed material, including how well it communicated the artistic themes.</p> <p>Education events – see ¹below for guidance</p>	Excellent	Mischief La Bas aims “to gently warp the underlay of society” and describes Peeping at Bosch as a “theatrically interactive experience, a chance to get up close and personal with iconic imagery.” (website) This piece achieved this in Mischief's inimitable style.
All	<p>Performers/tutors - technical standard, performance skills and ability to communicate and engage.</p> <p>Where performers are not trained, please reflect this in your comments.</p>	Excellent	<p>Although this was performed indoors there was a definite street arts aesthetic apparent in the performers; specifically their engagement with the audiences which in some cases was interactive. This requires a special ability to be able to respond to particular audience reactions, while remaining within the role; all of the performers achieved this with apparent ease.</p> <p>The exceptions to this were Alex and Flo Rigg, the performers in Eden, which was obviously a deliberate choice which worked well with the slightly other-worldly feel of the choreography (see below).</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	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	Good	The choreography in Eden was quite understated and seemed to derive at least in part from butoh. On initial impression it had a low impact, but the longer one watched the more mesmerising it became, with a dreamlike quality.
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.		N/A – this was not a script-based piece
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	Excellent	<p>Direction by Ian Smith, who commissioned performers, visual artists, film-makers. From the very start of the performance the audience were invited into a distorted version of reality, with humour and a sense of fun. The entrance to the performance by riding a carousel was imaginative and captured the idea of moving into a different world. There was a good contrast in atmosphere between the three performance areas and the fact that the audience were free to move between them allowed them to have their own unique experiences. (It appeared that Hell was the most popular of the three. The fact that this was interactive and audience members “tortured” the performers provides an interesting character note of the general public.) In contrast with this were some beautifully subtle touches: talking cushions in Eden, but you could only hear this if you actually pressed your ear to them; performers with fuzzy felt hands which had pre-recorded sound when they placed these hands on your ears, but only for those audience members that were enticed into pods with the performers.</p> <p>There was a very interesting animation that was projected at the start of the performance before the audience went through on the carousel. The logistics of audience movement meant that not everybody would have been able to see all of this, which was a pity. It would have been good to see this animation playing a larger part in the overall experience.</p>
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	Good	pre-recorded sound (see under direction)

Artform	Criteria	Rating	Comments and key reasons for rating
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.	Excellent	Wonderfully imaginative interpretation of the painting apparent in all design elements.
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>	Competent	Professionally presented, although there was a problem with noise spillover from Hell.
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>		Sold out. Very good reaction.
All	<p>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.</p>		Talk from artistic director Ian Smith, which I was unable to attend.
All	<p>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)?</p>		See above

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	Suitable – though the production could work equally well (or better) outdoors.
Information/ interpretive material at venue - programmes, displays etc.	Audience members who undertook a very imaginative audience feedback process which was entirely appropriate to the feel of the piece received a dvd
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.	Websites, quite a lot of preview media coverage, well-designed flyers, Tramway brochure.
Ease of booking and payment	N/A Invitation
Location of venue – eg is it easy to find? Is it on a main transport route?	.Fine
External signage and signposting	Fine
Internal directional signage	Fine
Access and provision for disabled people – what can you see?	Would be accessible by people with mobility problems
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Seemed appropriate
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Friendly
Acknowledgement of Scottish Arts Council Funding ²	Acknowledged

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.