



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:	Traverse Theatre
Venue:	Traverse Theatre (Drill Hall, Traverse run Fringe venue)
Title of Event:	Night Time
Type of Event:	performance
Date of Visit:	02/08/2007

Overall Rating: **Competent** The piece was of inconsistent quality: Although there was some sensitive and subtle writing, and some convincing performances, this was marred by poor lighting design and the first scene needed stronger direction, re-written and more precise performances.

Name: Jaine Lumsden	Date: 29/08/2007
Specialist Advisor	Scottish Arts Council Officer X <i>Please circle the relevant title</i>

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.	Competent	This had a wider resonance than one woman's story and the structure of the piece had dramatic interest. However, the piece was of inconsistent quality: Although there was some sensitive and subtle writing, and some convincing performances, this was marred by poor lighting design and the first scene needed stronger direction, re-written and more precise performances. I have not seen the work of the playwright before. I saw one of the director's recent productions for the Traverse which I also considered to be inconsistent.
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.	Good	Playwright commissioned by Traverse Theatre, produced by Traverse Theatre. This is the writer's first full length produced play I think (in this country at least) and the other piece produced by the Traverse as part of their Fringe Festival programme provided a good contrast as it was by well-established playwright David Greig. The overall Traverse programme demonstrated a good mixture of Scottish and non-Scottish based companies, with an emphasis on new writing.
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	Poor	"Selma Dimitrijevic's <i>Night Time</i> is a taut noir thriller set in a beguiling world of dream, danger and fantasy." (from Traverse website) The relationship between dreams and fantasy, with an underlying theme of danger was explored with some success by the piece. (see under script.) However I do not think "taut noir thriller" adequately describes the mood or style as none of these really applied to the production.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	Good	Kanamu Kirima's performance grew in strength as the piece progressed. (This may be related to the script and direction of the first scene, see below.) She delivered the monologues used at the end of each scene with great subtlety and her portrayal of the utter hopelessness of her situation and inability to change it, despite her brave words towards the end of the piece, was quite moving. This was a very realistic depiction of the frequent relationship between the abused and the abuser. Benny Young captured the schizophrenic justification of the latter very well. David Ireland's character was

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
			the only empathetic one, and his performance was a mixture of kookiness with an edge of danger. John Kazak's timing seemed out of synch with Kananu Kirma's: he seemed to jump between trying to leave pauses and pre-empting and almost interrupting. If this was an attempt to portray thje awkward situation the characters were in this didn't work from a script, directorial or performance angle.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		N/A
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.	Competent	By Selma Dimitrijevic. This dealt with the themes with subtlety and used an interesting structure which helped the play's underlying examination of the relationship between reality and fantasy. The script cleverly played on the audience's perception of who was actually the victim – the woman or her husband – at one point it was suggested that the woman was possibly self harming and blaming her husband – though not for long. Any suspense about what had actually happened to the woman in first scene didn't last – it was very apparent from the outset that some sort of (probably domestic) abuse had just happened. The disjointed and repetitive language in the first scene went on for too long: the point could have been established far quicker and this scene would benefit from re-writing and/or dramaturgical input. Closing each scene with the monologue was a neat theatrical device which helped to bring some cohesiveness to the piece.
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.	Competent	By Lorne Campbell. The first scene required far stronger direction, as it dragged and was lifeless. The stage presented challenges as the audience were on three sides and it speared he hadn't always considered this. This was a text-heavy play and there were times when static characters delivered long speeches with their backs to sections of the audience. In contrast to this was his use of space in the second scene – where the two characters circling around each other physically mirrored the situation and dialogue. The direction of the monologues was sensitive and fitted the script and mood well.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	Competent	Some pre-recorded but this did not play a significant part in the production

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.	Poor	<p>The set was very basic – (suitable for a Fringe venue with fast turnaround time) but perfectly appropriate for the show.</p> <p>The lighting design was ill-advised. There were strange changes in states and intensity which didn't relate to the onstage action and did not appear to have any aesthetic purpose. All they needed was one well-lit general state and possible (though I don't think it was required) a more focussed state for the end of scene monologues.</p>
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
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>	Reasonable reaction. This was possibly not a typical audience as there were a certain number of invitees.	
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>	N/A	Unsure if there were any
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>	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	Suitable
Information/ interpretive material at venue - programmes, displays etc.	Programmes
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.	Traverse Fringe Festival programme, Fringe brochure, Traverse website and posters.
Ease of booking and payment	N/A Invitation
Location of venue – eg is it easy to find? Is it on a main transport route?	Reasonably easy (not immediately apparent where the door was to me – I hadn't been there before.)
External signage and signposting	Adequate for temporary venue
Internal directional signage	Too small to need any
Access and provision for disabled people – what can you see?	Fine for a temporary venue
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	First part of the piece seemed to drag but otherwise appropriate.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Friendly and efficient
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. Right to Reply

This is the organisation's opportunity to respond to points raised within this assessment. The Right to Reply does not affect the ratings given in the evaluation. Please keep your response to max 500 words. The Scottish Arts Council will require your response back within 10 working days of your receipt of this evaluation. The evaluation including your response will be published on the Scottish Arts Council website (updated quarterly).