



Scottish Arts Council

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:	David Hughes Dance
Venue:	Tron Theatre, Glasgow
Title of Event:	Triple Bill
Type of Event:	Dance Performance
Date of Visit:	15 May 2007
Overall Rating:	Good

This was an enjoyable evening of dance performed with technical excellence, musicality, energy and rich performance quality. The performance was a triple bill of work with [**4: Freeze-Frame**], choreographed by Rafael Bonachela being particularly enjoyable and a well constructed piece of dance.

Name: Sheridan Nicol Date: 16/ 05/ 2007

Specialist Advisor

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.

Artform	Criteria	Rating	Comments and key reasons for rating
		4	<p>and working in harmony. Movement was fluid, musical and performed with the technical excellence, energy and performance quality expected from the company's publicity. Only one short section of the partner work towards the end seemed to lose the timing.</p> <p>Both the women worked in unison with Alessandra Mattana's height, line, extension and animal magnetism being matched by Davina Givan's sheer grounded energy and gusto. Both men danced beautifully.</p> <p>Imploded : Une Reverie Romantique Again a beautifully constructed piece of work in three parts which the entire company danced with both control and energy. The choreographer managed to camouflage the different technical proficiencies of the male dancers and made fluid exciting work.</p> <p>The piece showed great musicality, humour and an exciting blend of classical and contemporary styles including floor work derived from Graham technique fused with hip/hop slams and falls.</p> <p>Unfortunately when it ended I felt the last part was missing as did some of the audience –whispers of “Is that it” before applauding some fine work. Pity that it did not have a stronger.</p>
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.	4	Good casting and presentation throughout.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	4	Recorded music was used throughout. The choice of music for [4: Freeze-Frame] was excellent and worked well with the choreography.
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.	3	<p>Overall the lighting design was too dark to outline many of the moves and/or see body lines.</p> <p>Matt's lost his Groove - in this piece the lighting moods were atmospheric but made it difficult to see many of the smaller moves and body shapes.</p> <p>[4: Freeze-Frame] – here the costuming was simple but effective again lighting was a bit dull, and I felt cross lighting would have enhanced body lines if it had been notched up.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
			Imploded : Une Reverie Romantique - costuming was bright and functional – again lighting was a bit dark.
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>	4	Good quality of presentation and execution throughout.
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>	4	Audience number approximately 60-70. The audience reaction was positive with the middle piece receiving a tremendous applause. The final work did not conclude convincingly which caused the audience to hesitate.
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>		None
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>		Not known

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	Good
Information/ interpretive material at venue - programmes, displays etc.	Good
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.	I had some difficulty finding info on the company and performances.
Ease of booking and payment	Excellent
Location of venue – eg is it easy to find? Is it on a main transport route?	Good
External signage and signposting	Competent
Internal directional signage	Excellent
Access and provision for disabled people – what can you see?	Good
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Competent
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Good
Acknowledgement of Scottish Arts Council Funding ²	Included on programme but could be more prominent on all publicity given that Scottish Arts Council funds the venues plus the company.

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.