



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.**

Artist/Company:	Vox Motus
Venue:	Tron
Title of Event:	Forces
Type of Event:	showing of work
Date of Visit:	10/04/2009
Overall Rating:	Excellent.
A highly imaginative and engaging piece with extremely effective dark humour entirely appropriate to the subject matter. All of its elements were of the highest quality and its production standards were especially impressive, given that it was a showing of work not a finished production.	
Name: Jaine Lumsden	Date: 23/05/2009
<i>Scottish Arts Council Officer</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 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	Vision and imagination of work <ul style="list-style-type: none"> • Quality of ideas • if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons 	Excellent	<p>This was a highly imaginative piece that more than bordered on the absurd in style and content. Its dark humour was entirely appropriate for the subject matter of cryogenics. Set in a small American town, the storyline of dead bodies being kept in freezers for eventual return to life was apparently fantastical. However there was a totally unexpected twist when genuine TV footage at the end of the piece showed that this actually happened (including a festival that now celebrates “the dead guy in the freezer.)</p> <p>The piece was extremely funny. However, there were some more serious themes underneath - considering mortality and people’s feelings towards this. The depiction of two of the town’s leading inhabitants undergoing an abrupt change in attitude towards the corpses from campaigning to get rid of them to campaigning to celebrate them provided an interesting insight into human nature.</p> <p>I am very familiar with Vox Motus’ work which is consistently excellent. Forces demonstrated once again their ability to create performance that is simultaneously engaging, imaginative and thought-provoking and with the highest production standards.</p>
All (if relevant)	Curatorial/ programming vision/ selection <ul style="list-style-type: none"> • How does it fit within the artistic vision of the organisation? • If the event is part of a Festival, please say how it contributes to the overall programme. 	Excellent	Artist-led, typically imaginative high quality work. (see above)
All	Success of event against stated aims of project and/or performance <ul style="list-style-type: none"> • How does it relate to information contained in the programme, the website or other printed material? • How well did it communicate the artistic themes? • How did the event originate e.g. from the exhibiting/ producing organisation, from the artist or from commission? <p>Education events – see ¹below for definition</p>	Excellent	<p>“A new piece about cryogenics (frozen dead guys) expect extraordinary true tales, dark comedy and even some songs.” (Vox Motus website facebook)</p> <p>This is an entirely accurate description.</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
All	Performers/tutors <ul style="list-style-type: none"> • What is the expertise of the performers? Where performers are amateur, please reflect this in your comments. • How successfully did the performer(s) communicate with and engage the audience? • In your view, was an artist as a tutor key to the success of the workshop? 	Excellent	<p>Robbie Jack and Richard Addieson both gave finely tuned and very convincing performances. They handled the quick switches between spoken word and singing with aplomb. Both performers played multiple parts and achieved this with apparent ease. Richard Addieson has a wonderfully expressive face, especially his somewhat lugubrious depiction of the Norwegian lady.</p>
Dance, Theatre	Choreography/Use of choreography <ul style="list-style-type: none"> • Was the work original? • How was the space used? • How many dancers were there and how were they used? • How long was the piece? 		N/A
Theatre	Script Please comment on this for: <ul style="list-style-type: none"> • new work • second productions • classics where the original has been substantially changed 	Excellent	<p>Jamie Harrison and Candice Edmunds with the cast. This was in rhyming couplets which were sustained in text and song. This gave the piece a wonderful rhythm (and also provided great opportunities for humour.) The script cleverly combined a storytelling linear narrative with flights of fancy and some strong character depictions.</p> <p>I have rated this excellent as it was a showing of work as opposed to a finished performance. An area of the script that could be explored further would be to incorporate a little more contrast in mood. While it is not necessary to spell put every part of the story the script could perhaps explain a little more fully Triga's deportation as this seemed a little abrupt.</p>
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 	Excellent	<p>Strong direction by Jamie Harrison and Candice Edmunds who maintained a fast pace throughout. The use of humour through movement/facial expression/visuals and song was inspired. The set and space were used imaginatively and effectively. The performers were extremely well cast.</p>
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 	Excellent	<p>Live music from the performers which was an integral part of the performance as this was how a lot of the story was delivered. The musical styles and lyrics were appropriately quirky and delivered with great charm.</p>
Dance, Theatre	Design <ul style="list-style-type: none"> • How were the costumes, set and lighting? • How did it work in the venue? • Was it technically proficient? (e.g. lighting and sound cues, etc). 	Excellent	<p>Digital effects by Tim Reid and lighting by Simon Wilkinson which were beautifully designed. The projection of footage of living, talking faces onto the dummy heads of the corpses was so subtle at first that it took a little time to realise it was happening, which was clever.</p> <p>There were various objects strung from the lighting rig, which worked as an installation in its own right. Otherwise the set was comparatively simple, with some well constructed props that added to the visual interest of the piece.</p> <p>(Overheard comment from an audience member</p>

Artform	Criteria	Rating	Comments and key reasons for rating
			that the production standards were higher in this showing of work than many full productions.)
All	<p>Quality of Public Engagement</p> <p>Performing Arts/Education -</p> <ul style="list-style-type: none"> • Was the production targeted at a particular audience? • Was the production /event appropriate for the audience/participants? • Were you/ engaged/inspired? • Did the audience/ participants appear to be engaged/inspired? • What was their response? • Approximately how many people were there? • Did there appear to be a broad mix of people – age, cultural diversity or disabled? • Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how many? • What activities or supporting materials were available to enhance the experience of the event e.g. workshops, artist's talks, discussion groups programmes, on line info? • Were these targeted at specific age groups? <p>Education/learning events: In addition, please provide comments on the following (if appropriate):</p> <ul style="list-style-type: none"> • How was it taught/led e.g. one to one, group, child centred? • What was the composition of the participant group – age range, gender mix? • Is it strategically linked to the curriculum or national policy areas e.g. Early Years, Community Learning & Development • What learning/skills development took place? • What was the quality of the art produced by the participants? • Did the workshop tutor have a teaching plan for the session and/or project? • How were participants recruited? <ul style="list-style-type: none"> • Did participants' views and choices help inform the structure and content of the project? <p>Crafts/Visual Arts Use of equipment, space and overall layout/hang?</p>		<p>The audience was engaged throughout and responded audibly to the humour. Extremely good reaction.</p> <p>Vox Motus develops its work through showings with invitations to the audience afterwards to share a glass of wine and provide feedback. This provides a chance for the audiences to engage with the work and its development. From my experience and observation of this audiences enjoy this opportunity and typically do participate.</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"> Is it easy to find? Is it on a main transport route? Are the spaces clean? What were the sight lines like? How big was it? 	Easy to find, in central Glasgow. Changing House space which worked well for a showing of work.								
Information/ interpretive material at venue– <ul style="list-style-type: none"> Are there programmes, posters and displays about the event? Is there information on the venue's website? 	Free programme. Venue brochure and website, company website (well designed) and Facebook.								
Publicity/ pre-publicity – <ul style="list-style-type: none"> What leaflets, posters, websites, did you see the event listed in? What publicity materials are produced? Is it easy to understand? Where can you get the information? Is there Acknowledgement of Scottish Arts Council Funding²? <p>Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.</p>	Websites as above. Direct email invitation from the company. SAC acknowledged (funded by new work fund.)								
Ease of booking and payment	Free but ticketed. Replied to company invitation and they organised a ticket for me.								
Timing of the event <ul style="list-style-type: none"> Did the start and finish time seem to be appropriate for the audience? Was the length appropriate? 	Both appropriate								
Signage and signposting <ul style="list-style-type: none"> Is the entrance clearly marked? Is there clear internal directional signage? Is there Braille signage or signage for audio loops? 	External and internal signage clear.								
Access and provision for disabled people <ul style="list-style-type: none"> Please insert yes/no in the boxes to reflect what you notice about the venue/event <p>Please add in any additional</p>	<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> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	No	Audio description of performances	No
	Yes/No		Yes/No						
BSL interpretation	No	Audio description of performances	No						

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.

Criteria	Comment			
comments below the table <ul style="list-style-type: none"> How many BSL/captioned/audio described performances are there at the venue? 	Captioning	No	Lift/ramp	Yes
	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	
Customer service <ul style="list-style-type: none"> How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering) If possible, comment on how responsive they were to the needs of disabled customers? 	Friendly and efficient. No disabled audience members that I was aware of at the performance.			

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.