



## 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.

<b>Artist/Company:</b>	<b>David Leddy aka Fire Exit and Vanishing Point</b>
<b>Venue:</b>	<b>David Leddy's flat</b>
<b>Title of Event:</b>	<b>Home Hindrance</b>
<b>Type of Event:</b>	<b>Performance</b>
<b>Date of Visit:</b>	<b>14/05/2007</b>
<b>Overall Rating:</b>	<b>Excellent</b> This was an intimate experience that was at times funny, thought provoking and profoundly moving. The staging (in a flat) was an integral part of the piece, which had very high production standards.
<b>Name:</b> Jaine Lumsden	<b>Date:</b> 05/06/2007
<b>Scottish Arts Council Officer</b>	<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	<p>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.</p>	Excellent	<p>This was a very intimate experience on several levels: the small capacity audience were invited into somebody's home by the hosts and we were treated as if we had dropped round for drinks on a social basis. The direct eye contact with the actors emphasised this intimacy. This is not the first time that a production has been staged in a private house. However, the fact that the story was, in some sense, a fictionalised version of real events that ad happened to the two people living in the flat who were also present at the start and finish of the show made the staging choices an integral part of the experience, not just a gimmick.</p> <p>I am familiar with the work of both David Leddy and Vanishing Point. David Leddy's productions work simultaneously on many levels, drawing themes and ideas from an eclectic mix that result in though provoking performance that is genuinely engaging and often very funny. Vanishing Point's work has a strong physical/visual emphasis, often with a slightly surreal element, that typically integrates all elements of the production very well. Both companies have very good track records and this co-production was no exception.</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</p>		Artist led production

Artform	Criteria	Rating	Comments and key reasons for rating
	the overall programme.		
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 <sup>1</sup> below for guidance</p>	Excellent	<p>Extracts from the programme notes by David Leddy said that his starting point was consideration of fictional characters who were based on real people, who had never had a chance to answer back. He wanted to juxtapose the reality of a real home against the ambiguity of a narrative based on true experiences but clearly fictionalised – some characters become aware, that they’re not entirely real or false – and then ask questions. He also aimed to write about the gallows humour people develop in the face of serious illness – defiance in the face of emergency.</p> <p>The production met all of David Leddy’s aims extremely well. (see under script)</p>
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>Paul Thomas Hickey, Gowan Calder, Brian Conaghan, Louise Ludgate, Clare Yuille, Allan Sawyers. A challenge for the cast who all gave assured and entirely convincing performances.</p>
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.	Excellent	<p>By David Leddy. This was an extremely clever and well crafted script. It looked at how the death of one person effected different people who knew him and it was by turns funny, thought provoking and profoundly moving. The script also considered the notions of what it means when a play is based on a “true story” – have the original real people any rights over what their fictionalised counterparts do or say? Leddy played with these ideas, sometimes making the characters aware that they were in a sort of limbo between fiction and truth.</p>

<sup>1</sup> 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, Dance	Direction - Concerns issues of interpretation, casting and presentation.	Excellent	This was strongly directed by Matthew Lenton (Vanishing Point.) The nature of the production posed challenges for director and performers because of the very close proximity of the audience. (Apart from the last scene the performers spoke directly to the audience, making direct eye contact in a way that does not happen in conventionally staged theatre.) The direction ensured that the right level of engagement between audience and each of the performers was maintained throughout. The relationships were handled with subtlety, it felt like the performers were having a natural chat with the audience – in effect were “real” people – which cleverly reflected the script’s theme of what is real and what is false. The different scenes all had a distinct character and there was a good variation of mood and pace.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	Good	Pre-recorded and used effectively
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	(NB The rating for this is not a reflection on the design and contents of David Leddy’s and Callum McCallum’s flat, but on the way it was used for the production.) The space was used in a genuinely site specific way (see under vision an imagination.)
All	<p><b>Quality of Presentation/Engagement</b></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><b>Audience</b></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>	Entirely appropriate. Extremely good reaction.	

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.	Good	We were invited to stay after the performance had finished to have a drink and a chat with the actors and David Leddy and Callum McCallum. This took best advantage of the informal and intimate setting. It also fitted with the themes of playing with what is real and what is false. I didn't stay as I had to catch a train, so my rating reflects the idea as opposed to the experience.
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	Entirely suitable
Information/ interpretive material at venue - programmes, displays etc.	Free programmes, with informative notes by the writer.
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.	Advertised electronically. This was easy to understand and gave instructions about how to put your name on a list for tickets.
Ease of booking and payment	Fine – you put your name electronically on a list for tickets and Vanishing Point emailed to confirm if you'd got one (limited capacity show which was over-subscribed.)
Location of venue – eg is it easy to find? Is it on a main transport route?	On confirmation of ticket you received a map and instructions of how to get to the flat.
External signage and signposting	Met by one of the company at the main door to the flat.
Internal directional signage	N/A
Access and provision for disabled people – what can you see?	There was a lift to the flat.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Appropriate
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	This was hosted by David Leddy and Callum McCallum who were both very welcoming and hospitable.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Acknowledged

<sup>2</sup> 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).