



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:	Vanishing Point
Venue:	Traverse Theatre
Title of Event:	Interiors
Type of Event:	<i>Performance</i>
Date of Visit:	11 April 2009
Overall Rating:	Very Good
Name: Lorna Duguid	
Date: 17 April 2009	
<i>Specialist Advisor</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 	Very Good	This was a highly imaginative and original piece, playing with theatrical conventions and audience expectations. It was very much in keeping with previous work by this company, using a strongly visual language to tell its story.
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. 	Very good	This was developed in co-production with the traverse and felt a good match between both companies company. It was an interesting expansion of the Traverse's focus on new work to present such a visual piece
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>	Very good	The presentation was very faithful to its aims. Based on the premise of a room separated from the audience by a window, through which an observer comments on the action within, explaining to us the audience the interior not only of the room but of the characters, this was a well developed and coherent theme.
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? 	Very good	The performers inhabited their characters very well and even without (heard) words were able to connect with the audience in a very charming way, sometimes comical and often with pathos and a sense of underling tragedy.
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? 	good	The movement of the piece as very well executed, in particular a very funny choreographed dance, which although seemingly spontaneous, was very complex. Indeed because the characters could not be heard it was essential that their movement was precise and subtle to avoid over miming and making the premise of the piece too "stagey" This as achieved well
Theatre	Script <p>Please comment on this for:</p> <ul style="list-style-type: none"> new work second productions classics where the original has been substantially changed 	good	The script as such took the form of the monologue of the Observer (the ghost of a dead woman outside in the cold) This was touching and evocative, although the storyline of the interior characters felt a bit underdeveloped and light. However as one of the themes of the piece was the

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
			smallness of human life and the transitory nature of humanity's obsessions and concerns, this did not feel like a major flaw.
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 	Very good	The direction of this piece was very good. The director was not afraid to allow the characters and story time to develop. Although at first this felt as if the piece was moving at a very slow pace, this gave the actors' time to draw the audience in, so by the time the party actually began the audience had a connection with each of the characters.
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 	good	The production used recorded music to good effect. This was the only sound that could be heard from inside the room and struck the right note of comedy and nostalgia
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). 	Very good	An excellent set and lighting, creating a real sense of looking in at room from the cold outside. Some of the projection as a little distracting, but at other times the projections of a spinning world and snowstorms brought a real sense of this room cocooned against a hostile outside world.
All	Quality of Public Engagement Performing Arts/Education - <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? Education/learning events: In addition, please provide comments on the following (if appropriate): <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 & 	good	The audience at this performance as about half the auditoriums capacity (a Saturday matinee) They were very engaged with the performance and gave an enthusiastic response. There appeared to be a reasonable mix of people in the audience, although few young people. I was not aware of any BSL or audio described performances although these might have been offered during the previous tour dates.

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>Development</p> <ul style="list-style-type: none"> • 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>		

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
<p>Location and suitability of the venue for the event</p> <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? 	Very good
<p>Information/ interpretive material at venue–</p> <ul style="list-style-type: none"> • Are there programmes, posters and displays about the event? • Is there information on the venue's website? 	Good information both on company and venue website. No programme available that I could see or offered by ushers
<p>Publicity/ pre-publicity –</p> <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>	<p>Good publicity especially from the websites and brochures of the venue</p> <p>Yes acknowledgement of SAC funding on Vanishing point website</p> <p>Acknowledgement on Traverse website and print</p>

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																
Ease of booking and payment	Easy booking on internet																
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? 	fine																
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? 	Yes signage etc good																
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 Please add in any additional comments below the table <ul style="list-style-type: none"> How many BSL/captioned/audio described performances are there at the venue? 	<table border="1" data-bbox="571 622 1262 1144"> <thead> <tr> <th data-bbox="571 622 823 689"></th> <th data-bbox="828 622 916 689">Yes/No</th> <th data-bbox="920 622 1166 689"></th> <th data-bbox="1171 622 1262 689">Yes/No</th> </tr> </thead> <tbody> <tr> <td data-bbox="571 696 823 790">BSL interpretation</td> <td data-bbox="828 696 916 790"></td> <td data-bbox="920 696 1166 790">Audio description of performances</td> <td data-bbox="1171 696 1262 790"></td> </tr> <tr> <td data-bbox="571 797 823 871">Captioning</td> <td data-bbox="828 797 916 871"></td> <td data-bbox="920 797 1166 871">Lift/ramp</td> <td data-bbox="1171 797 1262 871">yes</td> </tr> <tr> <td data-bbox="571 878 823 1144">Accessible toilets</td> <td data-bbox="828 878 916 1144">yes</td> <td data-bbox="920 878 1166 1144">Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td data-bbox="1171 878 1262 1144"></td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation		Audio description of performances		Captioning		Lift/ramp	yes	Accessible toilets	yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	
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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? 	Very good and efficient																

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.