



### 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>	Dance Base Fringe programme, Triple Bill: Alan Lucien Oyen, X Factor Dance Company, Steinunn Ketilsdottir
<b>Venue:</b>	Dance Base
<b>Title of Event:</b>	Show 1: In Time It Will Snow, Unspoken and Crazy In Love With Mr Perfect
<b>Type of Event:</b>	Edinburgh Festival Fringe performance
<b>Date of Visit:</b>	August 7 <sup>th</sup> 2008
<b>Overall Rating:</b>	4 - GOOD

This was an intense and poignant triple bill. The three duets worked very well together. Each had a strong individual style that was both contrasting and complimentary in relation to choreography, text, movement and production.

Name: Janice Parker Date: 17<sup>th</sup> August 2008

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.

## 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.	4	Two of the companies were unknown to me while one, X Factor, is very familiar. All three duets were skilled and well executed by the dancers each within its own particular genre and performance style. The X Factor duet was one of the best I have seen from this company. Director/ choreographer Alan Greig's partnership with Peter Kyle is particularly strong and 'Betty' had been developed both in content and delivery!
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.	4	Dancebase curated the programme as part of their larger Fringe programme. The three duets worked well together; all embracing an aspect of relationship, all working with text in a different way and all employing a very individual choreographic style. It was a quirky, thought provoking and moving triple bill that was one show of five in the overall programme. I did see all five and this was both complimentary and distinctive within that mix. It was also valuable to see, and have the opportunity to see, work from other countries, in this case Norway and Iceland.
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 <sup>1</sup> below for guidance	5	All three works were related and connected to the written material in both the brochure, as a starter, and the programme, for more detailed information. The themes were clearly communicated in all three pieces and it was really interesting to move between the poetic and the prosaic depending on the style of the work.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.	4	The performers were all highly skilled, technical and strong. All the pieces were well executed, delivered and engaging for and with the audience. Also each partnership within each duet was strong and effective.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc	4	Each duet was quite different and all were inventive and individual. It was interesting to experience the contrast between them in how they worked with movement, text, space, theatricality and production. It was a very rich mix of work that shifted between the highly theatrical and the commonplace, allowing movement to be seen form and in very different perspectives.

<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	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.	3	All of this worked well and as said before the difference and individuality of each piece was interesting. The only thing I wondered about was the need for intervals and the audience leaving the space ... perhaps this was necessary from a technical perspective?... but, for me, I would have preferred the intensity of remaining in the space for all three pieces.
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.	4	Again all were different but each used sound and/or text in a way that supported the particular style of movement, choreography and the overall production values of the piece
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.	4	Each duet worked well in the space, and used the space well. Again it was really interesting to see the contrast and difference in the use space, costume, design and lighting.
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	The technical presentation was good and appropriate to each of the pieces. X Factor had superb lighting that really transformed the space, while Stienunn Ketilsdottir used minimal lighting which opened the space up in a 'pedestrian style' and Alan Lucien Oyen transformed the space with fairy lights which was very powerful and poignant. The technical staff operated everything very proficiently and seamlessly, and the venue worked well in its transformation from a glass roofed studio space to a theatre space
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>		It was a full house the day I was there and the performance seemed to be very enthusiastically received
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.		Because this is the Edinburgh Fringe, Dance Base has an ongoing varied programme of classes and workshops from professional to community drop in. Although not directly connected to this particular triple bill it conceivably contributes to the overall experience of dance for the audience member.

Artform	Criteria	Rating	Comments and key reasons for rating
			Perhaps it would be interesting to have an informal 'meet the choreographer' in the café afterwards but in hecticness of the Fringe, would people take advantage of this?
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	It works well and already has a reputation as a significant venue for dance during the Fringe.
Information/ interpretive material at venue - programmes, displays etc.	Lots of it all over the place and for dance in other venues.
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.	<p>Dance Base's website is good, efficient and wide reaching. They also do an extensive brochure mail out. I received my brochure in very good time to organise the event. I was also, along with others, invited as a guest to this first day of performances. This is a very nice gesture towards the dance community, ensures good audiences for day 1 and allows for word of mouth recommendation, always a good thing, for future shows.</p> <p>My only slight criticism is Dance Base's brochure for this Fringe season. It is gorgeous but I found it confusing and not that easy to navigate.</p>
Ease of booking and payment	I did this by email and it was very efficient.
Location of venue – eg is it easy to find? Is it on a main transport route?	Easy to find, in a central tourist area and served by a bus route.
External signage and signposting	Good, but would benefit from something more on street level.
Internal directional signage	Good - it would be great if the café and meeting place could be more prominently pointed out.
Access and provision for disabled people – what can you see?	There is a very visible lift.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Yes, works very well with the general timing and navigation 'circumstances' of the Fringe. Also good that the timing of the different performances in the programme rotates and changes.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Good, friendly and efficient
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	The logo was prominent on the brochure and programme.

<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. 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.