



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: | Shona Reppe Puppets |
| Venue: | macrobert |
| Title of Event: | Olga Volt |
| Type of Event: | Performance |
| Date of Visit: | 13 October 2007 |
| Overall Rating: | Excellent |
| A highly imaginative, unique and entertaining show suitable for the target audience. | |
| Name: Angela Hogg | Date: 30 November 2007 |
| Scottish Arts Council Officer | |

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. | Excellent | <i>Olga Volt</i> lived up to Shona Reppe's reputation for creation of highly imaginative work which takes its young audiences (and adults) on a magical and highly entertaining journey. Her collaboration with Charlot Lemoine from Velo Theatre in France (who focus on the language of images and objects (with limited words)) provided a perfect match for her natural visual style and appears to have enabled her to take more risks in venturing into the world of the surreal and the abstract. |
| 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. | Excellent | Artist led. This collaboration was made possible through support from Puppet Animation Scotland's <i>Creative Development Through Rehearsal Fund</i> supported by the Scottish Arts Council in response to the Review Of Puppetry in Scotland. <i>Olga Volt</i> is an excellent example of how this fund aims to support puppeteers to raise their game in providing high calibre work of international standing. |
| 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 ¹ below for guidance | Excellent | The programme states that <i>Shona Reppe Puppets has been dedicated to creating highly visual and accessible small-scale puppet productions for children and their families</i> . <i>Olga Volt</i> fitted this aim extremely well. |
| All | Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments. | Excellent | Shona Reppe once again demonstrated that she is a fabulous performer with a great ability to connect naturally and spontaneously with her audiences. Using great timing, skilful visual expression and cleverly considered delivery of text, she created a dark, eccentric central character which at points reminded me of Gene Wilder's brilliant portrayal of Willy Wonka in the 1975 film version of Roald Dahl's <i>Chocolate Factory</i> . |
| Dance, Theatre | Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc | N/A | |

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 |
|----------------|---|-----------|---|
| Theatre | Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed. | Excellent | <p>An original story co-created by Shona Reppe and Charlot Lemoine which tells of the family history of Olga Volt the electric fairy – a marvellous circus side show attraction who suddenly loses her magic power to electrify everything she touches.</p> <p>As outlined this story used minimal text however it clearly engaged the 5years plus audience.</p> <p>The story created some hilarious moments but it was also quite scientific at points. It bravely ventured into the surreal and abstract which I felt provided a wonderful opportunity for young audiences to realise that a person's mind (and life in general) does not always have be constrained by the obvious, the ordered and the mundane.</p> |
| Theatre, Dance | Direction - Concerns issues of interpretation, casting and presentation. | Good | <p>The show was co- created by Shona Reppe and Charlot Lemoine.</p> <p>Imaginative and effective use of lighting, props, puppets, objects, costumes, set, shadow, technical effects, character development, symbolism, and text produced this unique and stimulating show.</p> <p>In general the staging was very good however there was a scene within the tent using projection of astronomical images which unfortunately audiences sitting at the sides were unable to see</p> |
| Dance, Theatre | Use of music – appropriateness and effect of sound or music (whole/part, live/ recorded) to the production. | Good | <p>Sound/music fitted the style and mood of the piece well.</p> <p>Sound design Marcus Britton.</p> |
| 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 | <p>Fabulous costumes, puppets, props and set which appropriately represented the style and nature of the world and characters inhabiting the story.</p> <p>Lighting and shadow produced great effects which were integral to the storytelling.</p> <p>The entrance to the theatre was represented as a museum displaying Olga Volts family tree with various styles of lighting and lampshades which added an extra layer of fun and aesthetic interest.</p> <p>A compact show which would fit into a range of venues.</p> <p>Puppets/props Shona Reppe/Tamlin Wiltshire Set Construction Tamlin Wiltshire/Callum Hickey Costume Alison Brown Lighting Design Jose Lopez/Tamlin Wiltshire</p> |

| Artform | Criteria | Rating | Comments and key reasons for rating |
|---------|---|-----------|---|
| 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> | Excellent | <p>The piece relied heavily on technical effects which were delivered extremely well.</p> <p>Technical Manager Tamlin Wiltshire</p> |
| 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> | | <p>Almost a full house in the Playhouse.</p> <p>Children appeared engrossed and engaged throughout. Appreciative response at the end.</p> |
| 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> | N/A | |
| 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> | 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 | Extremely suitable for the set and the accompanying museum style entrance to the show. |
| Information/ interpretive material at venue - programmes, displays etc. | Shona Reppe Puppets and macrobert leaflets and programmes. |
| 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. | Website information, emails, leaflets. Enticing visuals appropriately represented the nature of the production. |
| Ease of booking and payment | Guest ticket arranged. |
| Location of venue – eg is it easy to find? Is it on a main transport route? | Fine. |
| External signage and signposting | Fine. |
| Internal directional signage | Fine. |
| Access and provision for disabled people – what can you see? | Accessible entrance. |
| 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) | Helpful and efficient box office staff. Café staff helpful but appear over stretched. |
| Acknowledgement of Scottish Arts Council Funding ² | Acknowledged on website and publicity materials. |

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.

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.