



Scottish Arts Council

## ARTISTIC EVALUATION – DANCE

**Artist/company:** Cullberg Ballet, Edinburgh International Festival

**Venue:** Playhouse Theatre

**Title of Event:** Double Bill – *Home and Home* (Johan Inger) and *Fluke* (Mats Ek)

**Type of Event:** performance

**Date of Visit:** 11 August 2003

This report has been commissioned by the Scottish Arts Council to evaluate the artistic quality of the production named below. 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 may be made available to Scottish Arts Council Officers, Council and Committee members, and specialist advisors as appropriate. It will 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 Council to report on the overall performance of its Core 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 attaining acceptable standards of conception or presentation.

**Competent** – routine rather than especially interesting.

**Good** – well conceived and executed

**Excellent** – conceived and executed to a high standard.

1. **Artistic Assessment** - please evaluate the **artistic quality** of the event taking account of the following:

1.1 **Vision and imagination**

Rating for this section (Please tick)		Comments and key reasons for rating:
Very Poor		This is a welcome return for Cullberg Ballet under the leadership of its new Artistic Director, Johan Inger. The programme content not only embodied the leadership transition from Ek to Inger, but also demonstrated the continued development of both choreographers and the quality and versatility of the performers. A well-balanced programme, with the darker theme and tone of Inger's piece followed by Ek's quirkier, multi-layered work.
Poor		
Competent		
Good		
Excellent	✓	The overall dance programme this year provides considerable variety.

1.2 **Clarity of communication**

Rating for this section (Please tick)		Comments and key reasons for rating:
Very Poor		An immediate and intense emotional connection was established in <i>Home and Home</i> through the action and interaction of the dancers, reinforced by the music, which moved from mournful, to dramatic, to almost frantic. Fluke carried the audience through a series of vignettes, with movement, dramatic action, set, costumes, music and spoken text all contributing to a range relationships and emotions.
Poor		
Competent		
Good		
Excellent	✓	

1.3 **Quality of production**

Rating for this section (Please tick)		Comments and key reasons for rating:
Very Poor		This was quality at all levels, from concept and choreography through to costume, set, lighting design and ultimately in the live performance.
Poor		
Competent		
Good		

Excellent	✓	
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You are also asked to **assess the strengths and weaknesses** of the event with specific reference to the following:

**1.4 Choreography (including originality, use of space, number and use of dancers, length of piece, etc)**

Rating for this section <i>(Please tick)</i>		Comments and key reasons for rating:
Very Poor		
Poor		
Competent		
Good		
Excellent	✓	

**1.5 Performers – including technical standard, performance skills, and ability to communicate.**

Rating for this section <i>(Please tick)</i>		Comments and key reasons for rating:
Very Poor		
Poor		
Competent		
Good		
Excellent	✓	

**1.6 Sound – appropriateness of sound/music to the production. Please also indicate whether the music was performed live or recorded, in whole or in part, and what effect this had on the quality of the production.**

Rating for this section <i>(Please tick)</i>		Comments and key reasons for rating:
Very Poor		
Poor		
Competent		
Good		
Excellent	✓	

**1.7 Design – including costume, set, lighting design.**

Rating for this section <i>(Please tick)</i>		Comments and key reasons for rating:
Very Poor		
Poor		
Competent		
Good		
Excellent	✓	

**1.8 Technical standards – comment on the whether the production was technically well presented (e.g. lighting and sound cues, etc)**

Rating for this section <i>(Please tick)</i>		Comments and key reasons for rating:
Very Poor		
Poor		
Competent		
Good		
Excellent	✓	

**1.9 Overall production – assess the success of the production in relation to any stated aims (e.g. in the programme or other printed material)**

Rating for this section <i>(Please tick)</i>		Comments and key reasons for rating:
Very Poor		
Poor		
Competent		
Good	✓	
Excellent		

**1.10 Audience – assess the appropriateness of the production for the audience, estimate the size of the audience and record their reaction.**

Rating for this section <i>(Please tick)</i>		Comments and key reasons for rating:
Very Poor		
Poor		
Competent		
Good		
Excellent	✓	

**2. Management of Event**

Please evaluate the way the event was presented/organised by the organisation and by the venue. Please answer, where relevant, with reference to the checklist below adding any other comments/observations you may have.

**2.1 Suitability of the venue for the event.**

EIF has the challenge of presenting the highest quality international performing art within the venues available in Edinburgh. Whilst the Playhouse is a suitable venue for large-scale work, the sightlines in some areas of the theatre are problematic. (I was in the 4<sup>th</sup> row of the circle and could not see about a third of the performance area due to the heads in front.)

2.2 *Information/interpretive material provided at the venue (e.g. programmes, displays etc), including the range of materials, quantity and clarity.*

Programmes were clearly displayed by venue staff on entering and exiting. No other display evident internally but good signage externally. The programme includes a good essay and biographical details of the company and performers. The type size for the biographies is very small – no doubt due to space limitations – but EIF should consider how this might be enlarged in line with RNIB guidelines.

2.3 *Publicity/pre-publicity (leaflets, posters, etc), including the range, content, and when and where available. Please be alert to the publicity available prior to your visit to the event. Please also view and comment on the company's website where one is advertised. Comment on the ease of use, and quality of content and presentation, and currency of information.*

Excellent promotional materials and mechanisms for EIF as a whole, with targeted mailings and leaflets for the dance programme.

2.4 *Accessibility of the venue, including:*

- *Ease of booking and payment* – through EIF/Hub box office. The addition of on-line booking this year is very welcome, improving access on top of EIF's efficient personal, postal, fax and telephone systems already in place.
- *location of venue* – Fine. Easy access from public transport and car parking.
- *external signposting and signage* – fine.
- *internal directional signage* – fine, although signage to toilets on some levels could be improved.
- *access and provision for disabled people* – adequate, but the Playhouse may need to consider improvements to comply with the Disability Discrimination Act.
- *timing of the event* – fine.

2.5 *Customer service, including: quality and efficiency of staff (e.g. box office, front of house, bar and/or catering).*

Excellent – I'm always impressed by the efficient and helpful staff at the Playhouse.

**3. Acknowledgement of Scottish Arts Council Funding** (if applicable)

*The following is an extract from the Scottish Arts Council's conditions of grant for funded organisations:*

*The company should acknowledge Scottish Arts Council funding in press releases, at launches, on all published materials (including leaflets, brochures, programmes, posters, notices display, exhibition materials, websites and advertising). Acknowledgement of the Scottish Arts Council grant must also be made in any secondary or indirect products arising from the revenue funding such as recordings, publications, video, broadcasts, computer programmes etc.*

*Please comment on whether these conditions of grant were met, including use and prominence of the Scottish Arts Council logo on the company's website.*

Conditions of grant met, with the Scottish Arts Council logo prominently displayed in the EIF brochure, as well as the programme for this event. The Scottish Arts Council is acknowledged on the website, although one has to look for it. EIF may wish to consider putting the logo on the homepage.

#### **4. Scoring**

*Overall Rating. Please rate the production overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – i.e. the particular strengths and weaknesses.*

Excellent – an artistically strong programme produced and presented to a high standard. The only weakness relates to the limitations of the venue.

**Name:** Cindy Sughrue

**Date:** 15/08/03

**Advisor**

**Scottish Arts Council Officer**

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