



**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.**

<b>Artist/Company:</b>	<b>Making Music Scotland (Rosenethe Singers)</b>
<b>Venue:</b>	<b>Dunblane Cathedral</b>
<b>Title of Event :</b>	<b>Benjamin Britten (War Requiem)</b>
<b>Type of Event:</b>	<i>Concert</i>
<b>Date of Visit:</b>	<b>8 November 2009</b>
<b>Overall Rating:</b>	<b>Very Good</b>
<i>(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – ie the particular strengths and weaknesses. If the management of the event affects the overall enjoyment of the event, please comment, but the overall rating should be based on the artistic merit of the event.)</i>	
An accomplished and moving performance of this significant musical work. The event was very well managed.	
Name: Clare Hewitt	Date: 22 February 2010
Scottish Arts Council Officer	<del>Specialist Advisor</del>

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	<p>Vision and imagination of work</p> <ul style="list-style-type: none"> <li>Quality of ideas</li> <li>if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons</li> </ul>	Very Good	The Rosenethe Singers performed Benjamin Britten's War Requiem on Remembrance Sunday in Dunblane Cathedral, in association with two choirs from Berlin – a collaboration which arose from an invitation to perform the War Requiem in the German capital with the two choirs – and the Morrison's Academy Chamber Choir. The choirs and soloists were placed in the Cathedral to good dramatic effect.
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> <li>How does it fit within the artistic vision of the organisation?</li> <li>If the event is part of a Festival, please say how it contributes to the overall programme.</li> </ul>	Very Good	The War Requiem was programmed for Remembrance Sunday, and the performance of Scottish and German musicians alongside each other added to the poignancy of this choice within the historical context of the work.
All	<p>Success of event against stated aims of project and/or performance</p> <ul style="list-style-type: none"> <li>How does it relate to information contained in the programme, the website or other printed material?</li> <li>How well did it communicate the artistic themes?</li> <li>How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission?</li> </ul> <p>Education events – see <sup>1</sup>below for definition</p>	Excellent	The concert was a performance of a single significant work, and the artistic themes were conveyed very well through both performance and programme information.
All	<p>Performers/tutors</p> <ul style="list-style-type: none"> <li>What is the expertise of the performers? Where performers are amateur, please reflect this in your comments.</li> <li>How successfully did the performer(s) communicate with and engage the audience?</li> <li>In your view, was an artist as a tutor key to the success of the workshop?</li> </ul>	Very Good	<p>The Rosenethe Singers are an amateur choir and a member group of Making Music Scotland. Their performance, and that of the two German and local school choirs, was of an accomplished standard. The delivery was poignant and moving.</p> <p>The young professional soloists and Scottish Bach Players also performed to a high standard.</p>
Dance, Theatre	<p>Choreography/Use of choreography</p> <ul style="list-style-type: none"> <li>Was the work original?</li> <li>How was the space used?</li> <li>How many dancers were there and how were they used?</li> <li>How long was the piece?</li> </ul>		

<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	<b>Script</b> Please comment on this for: <ul style="list-style-type: none"> <li>• new work</li> <li>• second productions</li> <li>• classics where the original has been substantially changed</li> </ul>		
Theatre, Dance	<b>Direction</b> <ul style="list-style-type: none"> <li>• Was the work well interpreted?</li> <li>• Was it well cast?</li> <li>• Was it well presented?</li> </ul>		
Dance, Theatre	<b>Use of music</b> <ul style="list-style-type: none"> <li>• Did the music/ sound used enhance the production?</li> <li>• Is it live or recorded?</li> </ul>		
Dance, Theatre	<b>Design</b> <ul style="list-style-type: none"> <li>• How were the costumes, set and lighting?</li> <li>• How did it work in the venue?</li> <li>• Was it technically proficient? (eg lighting and sound cues, etc).</li> </ul>		
All	<b>Quality of Public Engagement</b> Performing Arts/Education - <ul style="list-style-type: none"> <li>• Was the production/event targeted at a particular audience?</li> <li>• Was the production /event appropriate for the audience/participants?</li> <li>• Were you/ engaged/inspired?</li> <li>• Did the audience/ participants appear to be engaged/inspired?</li> <li>• What was their response?</li> <li>• Approximately how many people were there?</li> <li>• Did there appear to be a broad mix of people – age, cultural diversity or disabled?</li> <li>• Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how many?</li> <li>• What activities or supporting materials were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info?</li> <li>• Were these targeted at specific age groups?</li> </ul> Education/learning events: In addition, please provide comments on the following (if appropriate): <ul style="list-style-type: none"> <li>• How was it taught/led eg one to one, group, child centred?</li> <li>• What was the composition of the participant group – age range, gender mix?</li> <li>• Is it strategically linked to the curriculum or national policy areas e.g. Early Years, Community Learning &amp; Development</li> <li>• What learning/skills development took place?</li> <li>• What was the quality of the art</li> </ul>	Very Good	Dunblane Cathedral was full to capacity, with tickets sold out in advance of the performance. The audience was extremely appreciative, demonstrated by an extended period of applause. The audience appeared to be from the local and surrounding areas and was made up mostly of adults, across a wide range of ages.

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>produced by the participants?</p> <ul style="list-style-type: none"> <li>• Did the workshop tutor have a teaching plan for the session and/or project?</li> <li>• How were participants recruited?</li> <li>• Did participants' views and choices help inform the structure and content of the project?</li> </ul> <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"> <li>• Is it easy to find?</li> <li>• Is it on a main transport route?</li> <li>• Are the spaces clean?</li> <li>• What were the sight lines like?</li> <li>• How big was it?</li> </ul>	<p>Dunblane Cathedral was an ideal setting in terms of ambience and size. It is easy to find, and in walking distance of public transport. Sight-lines were not perfect, but only because the venue was full of people.</p>
<p>Information/ interpretive material at venue—</p> <ul style="list-style-type: none"> <li>• Are there programmes, posters and displays about the event?</li> <li>• Is there information on the venue's website?</li> </ul>	<p>A comprehensive and informative printed programme was for sale in the venue.</p> <p>The Rosenethe Singers website contained good information about the concert.</p>
<p>Publicity/ pre-publicity –</p> <ul style="list-style-type: none"> <li>• What leaflets, posters, websites, did you see the event listed in?</li> <li>• What publicity materials are produced?</li> <li>• Is it easy to understand?</li> <li>• Where can you get the information?</li> <li>• Is there Acknowledgement of Scottish Arts Council Funding <sup>2</sup>?</li> </ul> <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>Not being based in Dunblane, I did not have the opportunity to see any publicity for the concert around the town, but I did see a well designed poster in Edinburgh.</p> <p>The Scottish Arts Council was suitably acknowledged in the printed programme, although the Scottish Arts Council Lottery logo should be used in future, as this is the source of Making Music Scotland's funding.</p>
<p>Ease of booking and payment</p>	<p>I tried to buy a ticket a few days before the concert, only to find that they were sold out. However I was helpfully and promptly informed that if I arrived an hour before the performance, a small number of tickets would be released at that time, and I secured</p>

<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.

Criteria	Comment																
	a ticket that way. I was impressed by the responsiveness of the organisers to the overwhelming popularity of the concert, and their professional and helpful manner in dealing with this 'problem'.																
<b>Timing of the event</b> <ul style="list-style-type: none"> <li>Did the start and finish time seem to be appropriate for the audience?</li> <li>Was the length appropriate?</li> </ul>	The concert began at 8.00pm and ran for just over an hour. The timings were suitable for public transport links.																
<b>Signage and signposting</b> <ul style="list-style-type: none"> <li>Is the entrance clearly marked?</li> <li>Is there clear internal directional signage?</li> <li>Is there Braille signage or signage for audio loops?</li> </ul>	The Cathedral is in the centre of Dunblane and easy to find. Internal signage was good.																
<b>Access and provision for disabled people</b> <ul style="list-style-type: none"> <li>Please insert yes/no in the boxes to reflect what you notice about the venue/event</li> </ul> <p>Please add in any additional comments below the table</p> <ul style="list-style-type: none"> <li>How many BSL/captioned/audio described performances are there at the venue?</li> </ul>	<table border="1"> <thead> <tr> <th data-bbox="566 678 821 745"></th> <th data-bbox="826 678 914 745">Yes/ No</th> <th data-bbox="919 678 1161 745"></th> <th data-bbox="1166 678 1254 745">Yes/ No</th> </tr> </thead> <tbody> <tr> <td data-bbox="566 752 821 846">BSL interpretation</td> <td data-bbox="826 752 914 846">No</td> <td data-bbox="919 752 1161 846">Audio description of performances</td> <td data-bbox="1166 752 1254 846">No</td> </tr> <tr> <td data-bbox="566 853 821 925">Captioning</td> <td data-bbox="826 853 914 925">No</td> <td data-bbox="919 853 1161 925">Lift/ramp</td> <td data-bbox="1166 853 1254 925">Yes</td> </tr> <tr> <td data-bbox="566 931 821 1193">Accessible toilets</td> <td data-bbox="826 931 914 1193">Yes</td> <td data-bbox="919 931 1161 1193">Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td data-bbox="1166 931 1254 1193">No</td> </tr> </tbody> </table>		Yes/ No		Yes/ No	BSL interpretation	No	Audio description of performances	No	Captioning	No	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No
	Yes/ No		Yes/ No														
BSL interpretation	No	Audio description of performances	No														
Captioning	No	Lift/ramp	Yes														
Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No														
<b>Customer service</b> <ul style="list-style-type: none"> <li>How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)</li> <li>If possible, comment on how responsive they were to the needs of disabled customers?</li> </ul>	As mentioned above, the organisers were extremely helpful and friendly, and responsive to the overwhelming ticket-sales.																

**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.