



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:	Making Music Scotland
Venue:	St Thomas of Aquin's School & Greyfriars Kirk, Edinburgh
Title of Event :	Rachmaninov Symphony No. 2
Type of Event:	<i>Amateur orchestral weekend workshop & concert</i>
Date of Visit:	16 – 17 January 2010
Overall Rating:	Very Good
<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>	
This was an intensive weekend of rehearsals and a public performance by amateur orchestral musicians as part of Making Music Scotland's Orchestral Project (ORCAL). The weekend was organised, delivered and executed very well.	
Name: Clare Hewitt	Date: 04/03/2010
Scottish Arts Council Officer	Specialist Advisor
(Please delete as appropriate)	

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"> Quality of ideas if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons 	Very Good	Rachmaninov's Symphony No. 2 was a brave and challenging selection for the weekend's work which allowed for a range of expressiveness and interpretation by conductor and performers alike. The piece stretched the players and no doubt enabled them to gain a great deal from the experience.
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <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. 	Excellent	The ORCAL initiative is 'designed to enable amateur musicians from the ranks of Making Music Scotland member groups and other non member groups to study and perform large major orchestral works, which would otherwise be beyond the reach of the majority of amateur groups and players'. It is an important development for MMS in that it allows its members access to a musical experience with a professional conductor, working up to the aspiration of forming a national amateur orchestra for Scotland, based on an existing Japanese model.
All	<p>Success of event against stated aims of project and/or performance</p> <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 eg from the exhibiting/ producing organisation, from the artist or from commission? <p>Education events – see ¹below for definition</p>	Very Good	The printed programme provided at the concert outlined the nature of the ORCAL project, saying 'we hope to bring you a performance true to the spirit of the composer, and what it may lack in complete accuracy will most certainly be compensated for by the enthusiasm of the players'. The performance in this context was successful, with the players delivering a competent performance. Nerves were probably a factor on the night, as I heard some very expressive and beautiful playing during rehearsals.
All	<p>Performers/tutors</p> <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 rank and file performers were amateur musicians, mostly from Making Music Scotland member groups. Section leaders and the conductor were professional musicians, and their work alongside the amateur performers in sectional and full rehearsals, as well as performance, was of a high quality. David Angus, the conductor, related extremely well to all the musicians, and brought the best out of them.
Dance, Theatre	<p>Choreography/Use of choreography</p> <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? 		

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 Please comment on this for: <ul style="list-style-type: none"> • new work • second productions • classics where the original has been substantially changed 		
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 		
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 		
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? (eg lighting and sound cues, etc). 		
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> • Was the production/event 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 eg 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 eg 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 & Development • What learning/skills development took place? • What was the quality of the art 	Very Good	<p>The workshops were aimed at amateur orchestral musicians, and the concert was open to the public. The players were obviously inspired by the professional musicians they were working with, and the audience at the concert was very responsive to the performance. The concert was presented as a typical orchestral performance with programme notes.</p> <p>The weekend workshops were a mixture of full and sectional rehearsals, allowing players the opportunity to gain from professional tuition as well as from the experience of full orchestral playing under a professional conductor.</p> <p>I understand that MMS does not advertise this weekend for participants very much beyond its member groups. Numbers are very good, but I would encourage the great opportunity this initiative brings to be offered further afield in future years.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>produced by the participants?</p> <ul style="list-style-type: none"> • Did the workshop tutor have a teaching plan for the session and/or project? • How were participants recruited? • 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? 	<p>The workshops were held at St Thomas of Aquin's school, which had good facilities for the event. The concert was held at Greyfriar's Kirk, a regular venue for such performances.</p> <p>The participants came from the Central Belt and as far afield as the Borders and the Isle of Raasay – from this respect, Edinburgh was a suitable location in terms of centrality and transport routes.</p>
<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? 	<p>Information about the weekend was available on the MMS website, including a preliminary programme and registration form. A programme for the weekend was provided for participants. It was well paced and well planned, and any changes were communicated effectively.</p> <p>A printer programme leaflet was available at the concert venue.</p>
<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 Funding ²? <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>I did not see any publicity for the workshops or concert beyond the MMS website. I imagine the audience was made up largely of friends and family of the performers.</p> <p>The Scottish Arts Council is suitably acknowledged in the printed programme and online, but it should be noted that the Scottish Arts Council Lottery logo is the correct one to use, as this is the source of funding to MMS.</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																
<p>Ease of booking and payment</p>	<p>My attendance at the workshops was arranged in advance with MMS staff/committee members.</p> <p>A concert ticket was arranged for me by an MMS committee member and was easily collected at the venue.</p>																
<p>Timing of the event</p> <ul style="list-style-type: none"> • Did the start and finish time seem to be appropriate for the audience? • Was the length appropriate? 	<p>Workshop events were well paced and of appropriate length, and ran to schedule.</p> <p>The performance began and ended on time and was of an appropriate length.</p>																
<p>Signage and signposting</p> <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? 	<p>The main entrance of the school where the workshops were held was a little difficult to find, but all internal signage was good.</p>																
<p>Access and provision for disabled people</p> <ul style="list-style-type: none"> • Please insert yes/no in the boxes to reflect what you notice about the venue/event <p>Please add in any additional comments below the table</p> <ul style="list-style-type: none"> • How many BSL/captioned/audio described performances are there at the venue? 	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;"></th> <th style="width: 10%; text-align: center;">Yes/ No</th> <th style="width: 40%;"></th> <th style="width: 10%; text-align: center;">Yes/ No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td style="text-align: center;">N/A</td> <td>Audio description of performances</td> <td style="text-align: center;">N/A</td> </tr> <tr> <td>Captioning</td> <td style="text-align: center;">N/A</td> <td>Lift/ramp</td> <td style="text-align: center;">Yes</td> </tr> <tr> <td>Accessible toilets</td> <td style="text-align: center;">Yes</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td style="text-align: center;">No</td> </tr> </tbody> </table>		Yes/ No		Yes/ No	BSL interpretation	N/A	Audio description of performances	N/A	Captioning	N/A	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	No
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<p>Customer service</p> <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? 	<p>MMS committee members were on duty throughout the weekend and were extremely efficient, helpful and accommodating.</p>																

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.