



**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>	<b>Making Music Scotland</b>
<b>Venue:</b>	<b>Eastgate Theatre - Peebles</b>
<b>Title of Event:</b>	<b>AGM and Conference</b>
<b>Type of Event:</b> <i>(e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc)</i>	<b>AGM and annual development/training conference</b>
<b>Date of Visit:</b>	<b>9 June 2007</b>
<b>Overall Rating:</b>	<b>5</b>

*(Please rate the event 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. 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 have given this a full 5 for all ratings, as I feel that this was an exemplary conference which offered training in a variety of issues in an engaging and informative way. The topics covered gave plenty of choice to address interesting as well as essential issues, and throughout, a parallel was always drawn between the professional and voluntary music-making sectors in an inspirational and aspirational manner.

I felt that combining the conference with the AGM was a clever way of getting members involved in the essential business of their own organisation. In fact the AGM seemed to general quite a bit of interest from the floor, particularly in the areas of accounting (!) and the change of chair person.

The musical activity of the day created not only a nice atmosphere, but encouraged ongoing camaraderie among the societies, of which several work in rural areas across Scotland.

Name: Tamsin Mendelsohn    Date: 19 September 2007

~~Specialist Advisor~~                      Scottish Arts Council Officer                      *Please circle the relevant title*

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.	5	<p>The event cleverly combined a training and development conference with the AGM – which may have attracted more members to attend the AGM!</p> <p>The events offered were varied and of key relevance to member societies, including a key note presentation and a choice of break-out sessions covering topics - IT and societies, Disability Awareness and Equalities, Health and Safety and Music for Health and Community. One-to-one sessions were offered for member societies across Scotland to meet with the Development Officer.</p> <p>Refreshment, wine and lunch breaks were offered to enable networking - and live background music at lunch and a music-making opportunity in the afternoon created a good atmosphere and a chance to join together as a wider MMS group.</p> <p>A bonus of discounted tickets to an evening performance was offered in Edinburgh by a member society in order to enable members from across Scotland to make a full-day out in Edinburgh and the Borders.</p>
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <p>Please indicate how the event originated eg from the exhibiting/ producing organisation, artist-led or commissioned.</p> <p>If the event is part of a Festival, please say how it contributes to the overall programme.</p>	5	<p>This event was part of an annual programme of training and development events, as programmed by the Training and Development Officer.</p> <p>These events offer voluntary promoting and performing societies training in key areas relevant to their activity, such as promotion, audience development, artistic direction and issues as outlined above for the break-out sessions. The training also gives perspective on similar issues relevant in the professional sector.</p> <p>As outlined, the choice and variety of the day enabled members to cover and discuss a range of topics, as well as meet other members and compare activity and issues.</p> <p>The areas covered a range of interesting as well as essential subjects of current legislation (i.e. equalities, health &amp; safety).</p>
All	<p>Success of event against stated aims - in the programme or other printed material, including how well it communicated the artistic themes.</p> <p>Education events – see <sup>1</sup>below for guidance</p>	5	<p>The day offered a range of opportunities for member societies to actively discuss a range of relevant issues surrounding their activity of voluntary promotion and performance.</p> <p>This would compliment other training days perhaps focussing on one area only – such as audience development.</p>

<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
All	<p>Performers/tutors - technical standard, performance skills and ability to communicate and engage.</p> <p>Where performers are not trained, please reflect this in your comments.</p>	5	<p>Francis Cairney gave an interesting, lively and pragmatic key note presentation on marketing, outlining the relevance of this to all professional and voluntary promoters or performance organisations.</p> <p>I attended two other sessions. Disability Awareness and Equal Opportunities (led by Linda Young) gave a balance of essential information on the new legislation, as well as facilitating a discussion on how this could be relevant and beneficial to member societies. A Making Music Scotland information sheet was also made available.</p> <p>Music for Health and Community (presented by Helen Furness) was an inspiring presentation of developing successful choral activity for older people.</p>
Dance, Theatre	<p>Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc</p>		
Theatre	<p>Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.</p>		
Theatre, Dance	<p>Direction - Concerns issues of interpretation, casting and presentation.</p>		
Dance, Theatre	<p>Use of music – appropriateness and effect of sound or music (whole/part, live/ recorded) to the production.</p>		
Dance, Theatre	<p>Design – costume, set, lighting. Take into account how appropriate the design is in relation to the venue and, where appropriate, the touring schedule.</p>		
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</p>	5	<p>As outlined above, there was plenty of variety in the form of a key note speech, break-out discussions and networking sessions.</p> <p>Live music at lunch and music-making in the afternoon (although I did not stay for this part), enabled people to connect through the very activity drawing them together through involvement with Making Music Scotland.</p> <p>One-to-one sessions were also offered with the Development Officer – enabling members from across Scotland to meet Richard Shaw or approach him with particular issues pertinent to their own</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>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>		<p>societies.</p>
All	<p><b>Audience</b></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>Rating 5</p> <p>All participants of the day seemed to respond well and were keen to engage in the presentations, discussion groups and networking sessions.</p> <p>Over 40 delegates attended, representing 27 member societies from both in and outwith the central belt.</p>
All	<p><b>Additional Interpretative activity</b> – what activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups? Please indicate age-groups targeted.</p>		
All	<p><b>Outcomes of education activity</b> – 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>		

## 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 seemed appropriate and a nice touch to hold the event in a professional performing arts venue – in some ways perhaps giving inspiration to the range of member societies working in a voluntary capacity.  The venue had enough spaces to hold all group and break-out activities.
Information/ interpretive material at venue - programmes, displays etc.	A stall enabled Making Music Scotland and member societies to display information leaflets.
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.	All societies were contacted by Making Music Scotland and the event was also clearly publicised on the website.
Ease of booking and payment	Cheques were requested to be sent to Making Music Scotland – they were also accepted on the day (in my case).
Location of venue – eg is it easy to find? Is it on a main transport route?	The venue is easy to find and good directions were given on both Making Music Scotland's and the theatre's websites. It is well sign-posted in Peebles.
External signage and signposting	Clear
Internal directional signage	Clear
Access and provision for disabled people – what can you see?	Good – including the entrance to the theatre, lifts and toilets.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The event was held on a Saturday, enabling members from across Scotland to attend more easily than during the week.  10am – 4pm was a good length and included plenty of refreshment breaks. As outlined above, there was a publicised opportunity to make a full day of it at a later performance in Edinburgh.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	All staff were very helpful in giving directions to events at the conference.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Although this is on the website, it was not on the printed material handed out for the day.

<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.