



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:	National Youth Orchestras of Scotland (NYOS)
Venue:	Glasgow Royal Concert Hall (GRCH)
Title of Event:	New Year Concerts 2008
Type of Event:	Orchestral Concert
Date of Visit:	4 January 2008
Overall Rating:	4
Name: Ian Smith	Date: 7/2/08
Specialist Advisor:	Scottish Arts Council Officer/Head of Music

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.	4	The programme was both challenging (for the young performers) and interesting and stimulating (for the audience). The programme featured two rarely performed works of the highest quality: Walton's Portsmouth Point overture and Thomas Wilson's Violin Concerto.
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.	4	The combination of Walton, Wilson and Rachmaninov (Symphonic Dances) worked well, but time would have allowed an additional work to be performed that may have further motivated the players. The enforced change of conductor (from Todd Handley to Howard Williams) did not impact negatively on the performance and in the circumstances NYOS are to be praised.
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	4	For the training and performance experience of young musicians and aspiring professional musicians, this was a good programme.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	3/4	The performance did not always produce a balanced ensemble, especially in the Walton, but the players settled down in the Wilson, performed well by Kurt Nikkanen and accompanied very well by Howard Williams.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.		
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.		

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
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.		
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.		
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>	3	The physical presence/appearance of the orchestra is now a little staid and tired looking and needs attention under a new CEO. Whilst the reversible jackets of the Simon Bolivar Orchestra is possibly a step too far, nonetheless dress and platform demeanour that looks as exciting as the potential performance often sounded is important to the audience – especially for young people who are so obviously enthusiastic and passionate.
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>		If it weren't for the size of the orchestra, the City Halls would be a better venue for NYOS than the GRCH. Unless the organisation can realistically get an audience, then the consistently small audiences that NYOS gets in the GRCH is disheartening for performer and audience alike. Perth works much better now.
All	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.	3/4	The programme was informative and of high quality.
All	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)?	4	As stated above, the training and professional development activity for NYOS and its tutors and staff is vitally important and is an essential part of their course work which leads to the performances.

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	Other than a poor audience, excellent.
Information/ interpretive material at venue - programmes, displays etc.	Good.
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.	Marketing of these concerts needs attention.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	Excellent.
External signage and signposting	Good.
Internal directional signage	Good.
Access and provision for disabled people – what can you see?	Good.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	This is a difficult time to sell large-scale orchestral concerts, particularly in Glasgow and Edinburgh. The Gubbay season has barely finished and NYOS cannot compete with the array of New Year concerts given by the major professional performing ensembles. Celtic Connections is also just around the corner, so the paying public have so much choice.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Good.
Acknowledgement of Scottish Arts Council Funding ²	Clear on all printed material.

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.

I would like to thank Ian for taking the trouble to attend our concert and for his helpful suggestions, all of which I agree with and wish to act upon.

Many thanks

Julian Clayton

CEO

The National Youth Orchestras of Scotland