



Scottish Arts Council

### 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:** Camerata Scotland (NYOS)

**Venue:** Perth Concert Hall

**Title of Event:** Concert/Summer Tour 2007

**Type of Event:** Concert

**Date of Visit:** 28 August 2007

**Overall Rating:** 4

**Name:** Ian Smith/Head of Music      **Date:** 30/8/07

~~Specialist Advisor~~  
relevant title

Scottish Arts Council Officer ✓

*Please circle the*

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.	3/4	Two rarely heard works were featured in the first half of the concert; Menelssohn's Overture The Fair Melusine and the Sibelius setting of Peleas & Melisande. The latter was obviously enjoyed by this young ensemble and received a good performance. Beethoven 4 featured less well in the second half and didn't really come alive until the third scherzo allegro movement.
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	A good tour programme that was demanding for the players and rewarding for the audience. It was the final concert in a six concert tour, five in France and the final one in Perth.
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 <sup>1</sup> below for guidance	3/4	The educational and CPD opportunity for the members of Camerata Scotland is significant and the repertoire chosen, presumably by the Conductor; William Conway was as already stated demanding yet satisfactory.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage.  Where performers are not trained, please reflect this in your comments.		
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.		

<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
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><b>Quality of Presentation/Engagement</b></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 orchestra was seated in what used to be termed “continental” style with two flanks of violins left and right of the conductor, and the cellos and violas in the centre. The basses were situated behind the cellos. For this listener, this did not work as there was, especially in the louder tutti string passages no bass or centre to the sound. There was probably one desk too many violins which is acceptable in most youth orchestras, but when the balance is so badly affected, should be considered. Wind and brass were not of the same high quality as the strings with the exception of the principal clarinet, who was exceptional throughout. Timpani balance was sadly too loud almost all of the time.
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>		The audience was extremely appreciative, that is very encouraging for a young ensemble. There was a real sense of occasion as the orchestra’s patron, the Earl of Wessex was present and this concert marked the last performance as Director of NYOS for Richard Chester.
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>	4	The highlight of this event was undoubtedly the encore; a surprise performance from Jane Irwin (dedicated to Richard Chester) of the aria Parto, Parto from Mozart’s La Climenza di Tito. Jane Irwin is undoubtedly one of Europe’s leading mezzo sopranos and her stunning performance was complimented by the obligato clarinet playing of Kate McDermott. A fitting tribute to the incredible influence Richard Chester has had on music education in Scotland.
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>	4	The experience of the encore and the Sibelius for the players, in particular, will ensure they learn a great deal from this performance and indeed, their tour.

## 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?*

<b>Criteria</b>	<b>Comment</b>
Suitability of the venue for the event	The Perth Concert Hall is one of Scotland's best acoustic venues.
Information/ interpretive material at venue - programmes, displays etc.	I suspect the presence of the Royal Patron ensured that signage and available material, including programmes, etc was more than adequate.
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.	Good pre-concert publicity, especially on-line.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	Very easy.
External signage and signposting	Excellent.
Internal directional signage	Excellent.
Access and provision for disabled people – what can you see?	As a still comparatively new build, all disabled access was visible and utilised.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Good - the concert even finished within two hours with the encore!
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Excellent.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	Front cover of the programme - ours was the only visible logo.

<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.