



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 Jazz Orchestra of Scotland
Venue:	Perth Concert Hall
Title of Event:	Summer Tour 2008
Type of Event: (e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc)	Performance
Date of Visit:	28 July 2008
Overall Rating:	5
<p>This was a performance of which the players, tutors and all associated with NYJOS can justifiably be proud.</p> <p>The technical and musical standard of the band is high and the players can only benefit from the experience.</p> <p>The music communicated to the audience who showed their appreciation with sustained applause and by the buzz around the hall during the interval and at the end of the performance.</p>	
Name: Richard Michael	Date: 29/07/2008
Specialist Advisor	Scottish Arts Council Officer <i>Please circle the relevant title</i>

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	The music was presented simply and communicated to the audience without fuss. Comprising a first half of music from the Village Vanguard New York and a second half of pieces written by guest artist Mark Lockheart, each item was performed with precision, brimming with good and often outstanding improvised solos. The repertoire was challenging for players and audience alike.
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.	5	The NYJOS team had obviously given much thought to their choice of guest artist and made the right decision for these reasons – 1. Mr Lockheart is an experienced musician with an understanding of working with young musicians 2. He has all the attributes from which the players can only benefit- ie: stage manner/technical assurance/encouraging attitude 3. His music broadened the repertoire of the players 4. The audience were supportive and drawn into the performance 5. The musical directors were clearly inspired by his playing and compositions
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	5	I talked to players and members of the audience during the interval and at the close and was left in no doubt as to the success of the project. The concert could have benefited from a more detailed programme with some information on the music instead of just biographical details of the MDs and guest artist.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	5	The band was directed in the first half by Andrew Bain and in the second by Malcolm Edmonstone. Both Directors drew a musical, technically sound response from the players and communicated the feel of the music to the audience. The technical standard alone for a Youth Band was staggering and every section was secure in phrasing and feel. There were many demanding passages with counterpoint, high range and wide dynamics, which were played with confidence and skill.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		

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 – 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.		
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>	5	<p>The band looked good and the impression given walking into the concert, seeing the stage set out with seated saxes and trombones, raised trumpets all with lit stands, and the rhythm section assembled at the left of the stage was impressive. The appearance and demeanour of the players was professional and added to the overall effect of an organisation with serious intent.</p>
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>		<p>The audience were clearly won over by the music – not an easy task when there is often a reluctance to engage with new music.</p> <p>Even though the hall was half full (a shame considering the quality of the programme) the enthusiasm of the performers communicated to the paying customers who responded with loud applause.</p>
All	<p>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.</p>	5	<p>I understand that the players had instrumental coaching from established professional musicians in the week before concerts began. This was successful in that the band sounded professional and in control of their instruments.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
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)?	5	<p>Each player has gained from working with Mark Lockheart and this experience will look good on anyone's CV.</p> <p>Playing challenging music and improvising in unfamiliar chord sequences and grooves will have raised the bar on each players jazz level.</p> <p>Also – it was satisfying to hear each player take an improvised solo at the start of the evening.</p> <p>The experience will enable the players to go forward in the profession should they so desire.</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	An excellent concert hall with a sound system suited to the purpose.
Information/ interpretive material at venue - programmes, displays etc.	There could have been displays showing previous bands and also information on former players who are now active on the jazz scene.
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.	The event was well publicised with posters and adverts in the press. I checked on the NYJOS website which was informative.
Ease of booking and payment	This only took a few minutes by phone.
Location of venue – eg is it easy to find? Is it on a main transport route?	Easily found in Perth with ample parking in secure car parks nearby at a reasonable price.
External signage and signposting	Clear and easy to follow.
Internal directional signage	Clear and easy to follow.
Access and provision for disabled people – what can you see?	Disabled facilities are evident.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The concert was just under 2 hours with an interval – ideal timing in each half.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	At the box office and coffee bar the service was courteous and friendly.
Acknowledgement of Scottish Arts Council Funding ²	Clearly stated on the programme but not mentioned verbally on stage.

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.