



### 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.**

<b>Artist/Company:</b>	<b>NYOS FUTURES with members of the BBC SSO</b>
<b>Venue:</b>	<b>City Halls, Glasgow</b>
<b>Title of Event :</b>	<b>Peter Maxwell Davies 75<sup>th</sup> Birthday Celebrations</b>
<b>Type of Event:</b>	<b>Concert</b>
<b>Date of Visit:</b>	<b>18 October 2009</b>
<b>Overall Rating:</b>	<b>Excellent</b>
<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>	
A performance of De Assumtione Beatae Mariae Virginis by Peter Maxwell Davies	
This concert was a wonderful experience, greatly helped by the pre performance dissection of the piece by the presenter, Svend Brown. NYOS and the BBC SSO musicians delivered a very strong performance playing to a very high standard throughout the challenging piece.	
Name: James Preacher	Date: 20 October 2009
Specialist Advisor	

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"> <li>Quality of ideas</li> <li>if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons</li> </ul>	Excellent	<p>Conducted by Tecwyn Evans, members of NYOS Futures and the BBC's SSO took on an incredibly challenging piece that stretched the players' techniques in achieving the range of notes required to explore Peter Maxwell Davies' vision of the assumption of the Virgin Mary. This challenge was accepted by the players who performed with great style.</p> <p>This was my first concert given by NYOS Futures and I thoroughly enjoyed their performance of this demanding work.</p>
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> <li>How does it fit within the artistic vision of the organisation?</li> <li>If the event is part of a Festival, please say how it contributes to the overall programme.</li> </ul>	Excellent	<p>The Futures group aims to introduce musicians and audiences to late 20<sup>th</sup> and early 21<sup>st</sup> century music.</p> <p>This is the first concert to be given in a special festival of events to celebrate the 75<sup>th</sup> birthday of Sir Peter Maxwell Davies entitled Celebrate Max at 75.</p> <p>This fascinating piece of contemporary work ideally suited both criteria.</p>
All	<p>Success of event against stated aims of project and/or performance</p> <ul style="list-style-type: none"> <li>How does it relate to information contained in the programme, the website or other printed material?</li> <li>How well did it communicate the artistic themes?</li> <li>How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission?</li> </ul> <p>Education events – see <sup>1</sup> below for definition</p>	Excellent	<p>From the trombone statement at the start to the allegro the sensation of an assumption could be experienced via the music. Culminating in the last section where the exhilarating and ornate brass lifted our thoughts and emotions then left us to reflect during the adagio.</p> <p>The performance would certainly encourage an interest in this type of music.</p>
All	<p>Performers/tutors</p> <ul style="list-style-type: none"> <li>What is the expertise of the performers? Where performers are amateur, please reflect this in your comments.</li> <li>How successfully did the performer(s) communicate with and engage the audience?</li> <li>In your view, was an artist as a tutor key to the success of the workshop?</li> </ul>	Excellent	<p>This work stretches the performers but they gave virtuoso performances. It was no surprise to see the conductor ask the trumpet player to stand to take the first individual bow followed by the percussionist.</p> <p>The presenter's dissection of the work was informative and hugely rewarding. The NYOS website said that "performances are usually followed by an exploration of the work". This presentation accompanied with illustrations from the players was made prior to the performance and a number of the audience with whom I spoke after the concert agreed that it had been enormously helpful and greatly added to our experience.</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
Dance, Theatre	<b>Choreography/Use of choreography</b> <ul style="list-style-type: none"> <li>• Was the work original?</li> <li>• How was the space used?</li> <li>• How many dancers were there and how were they used?</li> <li>• How long was the piece?</li> </ul>		
Theatre	<b>Script</b> Please comment on this for: <ul style="list-style-type: none"> <li>• new work</li> <li>• second productions</li> <li>• classics where the original has been substantially changed</li> </ul>		
Theatre, Dance	<b>Direction</b> <ul style="list-style-type: none"> <li>• Was the work well interpreted?</li> <li>• Was it well cast?</li> <li>• Was it well presented?</li> </ul>		
Dance, Theatre	<b>Use of music</b> <ul style="list-style-type: none"> <li>• Did the music/ sound used enhance the production?</li> <li>• Is it live or recorded?</li> </ul>		
Dance, Theatre	<b>Design</b> <ul style="list-style-type: none"> <li>• How were the costumes, set and lighting?</li> <li>• How did it work in the venue?</li> <li>• Was it technically proficient? (eg lighting and sound cues, etc).</li> </ul>		
All	<b>Quality of Public Engagement</b> Performing Arts/Education - <ul style="list-style-type: none"> <li>• Was the production/event targeted at a particular audience?</li> <li>• Was the production /event appropriate for the audience/participants?</li> <li>• Were you/ engaged/inspired?</li> <li>• Did the audience/ participants appear to be engaged/inspired?</li> <li>• What was their response?</li> <li>• Approximately how many people were there?</li> <li>• Did there appear to be a broad mix of people – age, cultural diversity or disabled?</li> <li>• Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how many?</li> <li>• 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?</li> <li>• Were these targeted at specific age groups?</li> </ul> Education/learning events: In addition, please provide comments on the following (if appropriate): <ul style="list-style-type: none"> <li>• How was it taught/led eg one to one, group, child centred?</li> <li>• What was the composition of the participant group – age range, gender mix?</li> <li>• Is it strategically linked to the</li> </ul>	Excellent	<p>This production was targeted at those with an interest or those who wished to have an interest in contemporary music.</p> <p>The concert was perfectly positioned for both the audience and participants. My engagement with the work was greatly assisted by the presenter's pre concert dissection and explanation of the work. The players and conductor appeared to be totally engrossed in the piece. The audience gave a very enthusiastic response at the end of the concert. There were approximately 80-100 with a mix of ages.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	curriculum or national policy areas e.g. Early Years, Community Learning & Development <ul style="list-style-type: none"> <li>• What learning/skills development took place?</li> <li>• What was the quality of the art produced by the participants?</li> <li>• Did the workshop tutor have a teaching plan for the session and/or project?</li> <li>• How were participants recruited?</li> <li>• Did participants' views and choices help inform the structure and content of the project?</li> </ul> Crafts/Visual Arts Use of equipment, space and overall layout/hang?		

## 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
Location and suitability of the venue for the event <ul style="list-style-type: none"> <li>• Is it easy to find?</li> <li>• Is it on a main transport route?</li> <li>• Are the spaces clean?</li> <li>• What were the sight lines like?</li> <li>• How big was it?</li> </ul>	The City Halls was a perfect venue for this piece. Perfect acoustics and sight lines. It is easy to find and is near two main train stations and bus routes.
Information/ interpretive material at venue— <ul style="list-style-type: none"> <li>• Are there programmes, posters and displays about the event?</li> <li>• Is there information on the venue's website?</li> </ul>	There were posters in the venue and NYOS had a stall in the foyer with details of their other events.  The free programme contained a very useful sheet with the isorhythmic motet that featured through the work.  The City Halls website contained details and a link to the NYOS site.
Publicity/ pre-publicity – <ul style="list-style-type: none"> <li>• What leaflets, posters, websites, did you see the event listed in?</li> <li>• What publicity materials are</li> </ul>	I googled the event and found it on 12 listings sites. NYOS has a brochure containing their summer –

<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.

Criteria	Comment																
<p>produced?</p> <ul style="list-style-type: none"> <li>Is it easy to understand?</li> <li>Where can you get the information?</li> <li>Is there Acknowledgement of Scottish Arts Council Funding <sup>2</sup>?</li> </ul> <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>autumn programme available electronically and in paper and is easy to understand. The information is available on the NYOS website. The SAC was mentioned on the NYOS website, posters in the venue on the front of the programme and in the NYOS brochure.</p>																
<p>Ease of booking and payment</p>	<p>Booking was very easy. I booked by phone and picked up my ticket on the day of performance from the box office.</p>																
<p>Timing of the event</p> <ul style="list-style-type: none"> <li>Did the start and finish time seem to be appropriate for the audience?</li> <li>Was the length appropriate?</li> </ul>	<p>The event was 2.30 on a Sunday afternoon and as the piece was preceded with the exceptionally informative introduction this was probably a perfect time. The introduction was approximately 50 minutes and longer than the work but was delivered in a very enlightening manner and it was certainly worth taking this length of time to analyse and explain the work.</p>																
<p>Signage and signposting</p> <ul style="list-style-type: none"> <li>Is the entrance clearly marked?</li> <li>Is there clear internal directional signage?</li> <li>Is there Braille signage or signage for audio loops?</li> </ul>	<p>Very Good</p>																
<p>Access and provision for disabled people</p> <ul style="list-style-type: none"> <li>Please insert yes/no in the boxes to reflect what you notice about the venue/event</li> </ul> <p>Please add in any additional comments below the table</p> <ul style="list-style-type: none"> <li>How many BSL/captioned/audio described performances are there at the venue?</li> </ul>	<table border="1" data-bbox="571 1115 1252 1641"> <thead> <tr> <th></th> <th>Yes/No</th> <th></th> <th>Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td></td> <td>Audio description of performances</td> <td></td> </tr> <tr> <td>Captioning</td> <td></td> <td>Lift/ramp</td> <td>Yes</td> </tr> <tr> <td>Accessible toilets</td> <td>Yes</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td>Yes</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation		Audio description of performances		Captioning		Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Yes
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<p>Customer service</p> <ul style="list-style-type: none"> <li>How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)</li> <li>If possible, comment on how responsive they were to the needs of disabled customers?</li> </ul>	<p>The box office staff and front of house staff were very helpful and there were more than enough bar staff for the numbers attending the performance.</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.