



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.**

Artist/Company: Dr. Oliver Searle & Symposia

Venue: Scottish Music Centre, Recital Room, City Halls, Glasgow

Title of Event : Composer Session

Type of Event: Tutorial, Demonstration & Performance

Date of Visit: 21 September 2009

Overall Rating: Very Good.

A well-presented and accessible event for 4th & 5th year school students entitled 'How to compose'. Dr Searle offered great clarity of thought and a structure of planning which will be an enormous help to those students involved in composition for pleasure or examination. Part tutorial, part interactive, the students were involved in many of the decision-making processes in producing a new work, performed by Symposia at the end of the session.

Name: Hilary Brooks

Date: 23 September 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"> Quality of ideas if you have seen other work of this artist(s)/ company before, please comment on any relevant comparisons 	Exc.	The quality of ideas demonstrated a real understanding of the difficulties facing young composers, from choosing titles, to form and structure. From a blank page a new work was produced with the input of the students choosing from a sound palette provided by Symposia.
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> How does it fit within the artistic vision of the organisation? If the event is part of a Festival, please say how it contributes to the overall programme. 	Exc.	This session fits perfectly within an ongoing vision of workshops provided by the Scottish Music Centre. Future sessions will be offered on other genres from Rock, Jazz, Urban, Folk etc to Classical. A questionnaire at the end requested input from students on interest in these future sessions.
All	<p>Success of event against stated aims of project and/or performance</p> <ul style="list-style-type: none"> How does it relate to information contained in the programme, the website or other printed material? How well did it communicate the artistic themes? How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission? <p>Education events – see ¹below for definition</p>	Very good	<p>No programme was available.</p> <p>Success can only be judged by the level of genuine enthusiasm demonstrated by all participants in the session.</p> <p>It hopefully removed some of the fear involved in starting to compose a new work, by giving strong guidelines on how to proceed.</p> <p>N/A</p>
All	<p>Performers/tutors</p> <ul style="list-style-type: none"> What is the expertise of the performers? Where performers are amateur, please reflect this in your comments. How successfully did the performer(s) communicate with and engage the audience? In your view, was an artist as a tutor key to the success of the workshop? 	Exc.	<p>Dr Searle is one of the leading contemporary composers in Scotland and teaches composition at RSAMD.</p> <p>There were five members present from the ensemble Symposia, which was formed in 2002 specifically to perform New Work.</p> <p>Dr Searle and Symposia totally engaged with the young audience in a fairly informal manner.</p> <p>Dr Searle's presenting style was crucial to the success of the session.</p>

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	Choreography/Use of choreography <ul style="list-style-type: none"> • Was the work original? • How was the space used? • How many dancers were there and how were they used? • How long was the piece? 		N/A
Theatre	Script Please comment on this for: <ul style="list-style-type: none"> • new work • second productions • classics where the original has been substantially changed 		N/A
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 		N/A
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 		A recording of a piece of music by Dr Searle "Stentorophony", was used to demonstrate form.
Dance, Theatre	Design <ul style="list-style-type: none"> • How were the costumes, set and lighting? • How did it work in the venue? • Was it technically proficient? (eg lighting and sound cues, etc). 		N/A
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> • Was the production targeted at a particular audience? • Was the production /event appropriate for the audience/participants? • Were you/ engaged/inspired? • Did the audience/ participants appear to be engaged/inspired? • What was their response? • Approximately how many people were there? • Did there appear to be a broad mix of people – age, cultural diversity or disabled? • Are BSL/captioned/audio described performances offered as part of the run/tour/? If so how 		Yes. 4 th & 5 th year school music students Perfectly pitched Yes both! Yes Very positive and enthusiastic 32 pupils, 3 teachers, 3 from SMC No No

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>many?</p> <ul style="list-style-type: none"> • 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? • Were these targeted at specific age groups? <p>Education/learning events: In addition, please provide comments on the following (if appropriate):</p> <ul style="list-style-type: none"> • How was it taught/led eg one to one, group, child centred? • What was the composition of the participant group – age range, gender mix? • Is it strategically linked to the curriculum or national policy areas e.g. Early Years, Community Learning & Development • What learning/skills development took place? • What was the quality of the art produced by the participants? • Did the workshop tutor have a teaching plan for the session and/or project? • How were participants recruited? • Did participants' views and choices help inform the structure and content of the project? <p>Crafts/Visual Arts Use of equipment, space and overall layout/hang?</p>		<p>N/A</p> <p>Tutorial group</p> <p>60/40 female/male 16-18 years.</p> <p>Yes. Standard grade, Higher & Advanced Higher.</p> <p>Guidance on planning a new piece of work</p> <p>The final piece served a purpose and was well played by Symposia.</p> <p>Yes.</p> <p>N/A</p> <p>Yes. Their input was absolutely crucial</p> <p>Perhaps a large computer screen could be used if available in the future, rather than the flip board presentation.</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
<p>Location and suitability of the venue for the event</p> <ul style="list-style-type: none"> • Is it easy to find? 	<p>Yes</p> <p>Yes</p>

Criteria	Comment
<ul style="list-style-type: none"> • Is it on a main transport route? • Are the spaces clean? • What were the sight lines like? • How big was it? 	<p>Yes and it was a beautiful acoustic room.</p> <p>Not bad, the board with the plan of the piece was a little small.</p> <p>Half full, could seat @ 100.</p>
<p>Information/ interpretive material at venue–</p> <ul style="list-style-type: none"> • Are there programmes, posters and displays about the event? • Is there information on the venue's website? 	<p>No</p> <p>Yes</p>
<p>Publicity/ pre-publicity –</p> <ul style="list-style-type: none"> • What leaflets, posters, websites, did you see the event listed in? • What publicity materials are produced? • Is it easy to understand? • Where can you get the information? • Is there Acknowledgement of Scottish Arts Council Funding ²? <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>SMC</p> <p>None</p> <p>From tutorial</p> <p>Yes. SAC logo on the SMC questionnaire at the end</p>
Ease of booking and payment	Access provided by SAC
<p>Timing of the event</p> <ul style="list-style-type: none"> • Did the start and finish time seem to be appropriate for the audience? • Was the length appropriate? 	<p>Yes. One session early afternoon.</p> <p>Perfect length of one hour.</p>
<p>Signage and signposting</p> <ul style="list-style-type: none"> • Is the entrance clearly marked? 	Yes

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.

Criteria	Comment																
<ul style="list-style-type: none"> Is there clear internal directional signage? Is there Braille signage or signage for audio loops? 	<p>Yes</p> <p>N/A</p>																
<p>Access and provision for disabled people</p> <ul style="list-style-type: none"> Please insert yes/no in the boxes to reflect what you notice about the venue/event <p>Please add in any additional comments below the table</p> <ul style="list-style-type: none"> How many BSL/captioned/audio described performances are there at the venue? 	<table border="1"> <thead> <tr> <th></th> <th>Yes/No</th> <th></th> <th>Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td>No</td> <td>Audio description of performances</td> <td>No</td> </tr> <tr> <td>Captioning</td> <td>No</td> <td>Lift/ramp</td> <td>N/A</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>N/A</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	No	Audio description of performances	No	Captioning	No	Lift/ramp	N/A	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	N/A
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<p>Customer service</p> <ul style="list-style-type: none"> How was the quality and efficiency of staff (e.g. box office, front of house, bar and/or catering) If possible, comment on how responsive they were to the needs of disabled customers? 	<p>Friendly. Met 3 staff from SMC.</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.

We thank the specialist adviser for this fair, balanced and very encouraging assessment, which is echoed in the views of the participants in their post-event evaluations.

We would like to respond to two small factual points; firstly that the presenter's preference was not for the available Smartboard screen but for the flipchart and secondly there were two sessions, one morning, one afternoon with a total audience of 80+. Therefore the

reason the room was half-full was not lack of demand; rather that the presenter wishes to limit the size of groups to aid the management of audience participation.

Gill Maxwell, MD, 22/10/09