



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: Shetland Arts, presents, Lulo Reihart, Itamar Erez, various others and support 2009

Venue: Shetland. Garrison Theatre and Bigton Village Hall

Title of Event : Peerie Willie Guitar Fest 2009

Type of Event: Acoustic guitar festival

Date of Visit: 18th Sep- 20th Sep

Overall Rating: Very Good

(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.)

Peerie Willie was a gifted and hugely respected guitarist from Shetland. This festival showcases visiting guitarists, as well as utilising established and up and coming young local talent. The 3 day event includes concerts and work shops, ensuring the locals benefit fully from the talents of the artists. Local schools were also involved, making access to the music easy for the Islanders. The quality of the music, most of the time, was inspiring and of world class.

Name: Marie Fielding

Date:

Scottish Arts Council Officer

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	Vision and imagination of work <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 	v.good	The musicians all had their own style of playing, showcasing their techniques. The instrumental pieces were of quality and were the highlight of the evening. The singing was not so convincing and did detract from the Friday performance. Both events were successful.
All (if relevant)	Curatorial/ programming vision/ selection <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. 	Excellent	Shetland Arts have organised this festival, in memory of Peerie Wilie, to offer high class entertainment to locals. As well as concerts throughout the Island, as far as Unst, work shops were on offer during the day, and open stage. This makes it inclusive for all ages and stages. It also gives an opportunity for local musicians to work alongside the visiting musicians.
All	Success of event against stated aims of project and/or performance <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? Education events – see ¹ below for definition	Poor Excellent	Due to an accident, the support act on the Fri pulled out. This did affect the balance of the concert and put pressure on the other artists. Perhaps a replacement would have been an option. However, on a whole both nights were of outstanding entertainment. Due to a support act on the Saturday, this was a more successful evening with variety and contrast. They were all locals and included a young lad, who had been playing vibraphone for just two weeks! Exceptional talent and really good fun to listen to some light jazz. Lulo and Itamar really did go for it and were utterly magical. The events were organised by Shetland Arts, as part of the festival.
All	Performers/tutors <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? 	excellent	The visiting guitarists were gifted and interacted with each other, creating improvised material, as well as "jamming" with the support act. Visually, their style and presentation was stunning and at times surreal. Both acts communicated well with the audience, on stage and off, adding humour and atmosphere to the evening.
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? 		

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 Please comment on this for: <ul style="list-style-type: none"> • new work • second productions • classics where the original has been substantially changed 		
Theatre, Dance	Direction <ul style="list-style-type: none"> • Was the work well interpreted? • Was it well cast? • Was it well presented? 		
Dance, Theatre	Use of music <ul style="list-style-type: none"> • Did the music/ sound used enhance the production? • Is it live or recorded? 		
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). 		
All	Quality of Public Engagement Performing Arts/Education - <ul style="list-style-type: none"> • Was the production/event 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 many? • 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? Education/learning events: In addition, please provide comments on the following (if appropriate): <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 	Excellent	<p>Being a guitar fest, I presume most of the audience had a particular interest in this or perhaps wanted something a bit different to listen to.</p> <p>Yes, the content and chosen material was appropriate and represented the musicians' cultures and musical background, as well as allowing them to promote themselves as soloists and composers.</p> <p>On a whole the concerts were inspiring and I was fully engaged during the instrumental pieces. The audience like-wise were entertained and responded well. There was hesitancy during the vocal performance though. I was not sure if it was serious or supposed to be humorous?</p> <p>Both events were very well attended, almost full. All ages from children upwards attended.</p> <p>The artists were on hand at the interval and the end of the evening, talking to people, signing CDs and having photos taken. There were work shops in the local schools, and both of the main performers have web sites/Myspace.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>produced by the participants?</p> <ul style="list-style-type: none"> • 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>		

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? • Is it on a main transport route? • Are the spaces clean? • What were the sight lines like? • How big was it? 	<p>Garrison is easy to find, on a transport route, clean and comfortable to see and hear, with spacious seating.</p> <p>Bigton is half an hour from the town but signposted. The hall was clean and set up in an informal way, suitable for the event.</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>Leaflets and posters were on show at the event in the Garrison. No programme at either show.</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>The Website was slow to put up details of the festival. 2008 was still on show but I had to wait until about 2/3 wks before event to get info.</p> <p>Posters were evident around Lerwick in various public places and were full of info and eye catching. Once updated the Shetland Arts website was helpful, interesting and easy to use, featuring all the artists with links to their Myspace, as well as clips from last years event to watch.</p> <p>All posters and flyers had the SAC logo and the Saturday event had SAC logo on stage.</p>
<p>Ease of booking and payment</p>	<p>Paid over the phone with no problems. Tickets were at venue for me on arrival.</p>

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																
Timing of the event <ul style="list-style-type: none"> Did the start and finish time seem to be appropriate for the audience? Was the length appropriate? 	Start and finish times were good and appropriate for the type of event.																
Signage and signposting <ul style="list-style-type: none"> Is the entrance clearly marked? Is there clear internal directional signage? Is there Braille signage or signage for audio loops? 	Entrance, exit, toilets, bar etc clearly marked at both venues. Was not aware of any Braille signage																
Access and provision for disabled people <ul style="list-style-type: none"> Please insert yes/no in the boxes to reflect what you notice about the venue/event Please add in any additional comments below the table <ul style="list-style-type: none"> How many BSL/captioned/audio described performances are there at the venue? 	<table border="1" data-bbox="571 510 1251 1032"> <thead> <tr> <th data-bbox="571 510 823 577"></th> <th data-bbox="828 510 916 577">Yes/ No</th> <th data-bbox="920 510 1163 577"></th> <th data-bbox="1168 510 1251 577">Yes/ No</th> </tr> </thead> <tbody> <tr> <td data-bbox="571 584 823 680">BSL interpretation</td> <td data-bbox="828 584 916 680"></td> <td data-bbox="920 584 1163 680">Audio description of performances</td> <td data-bbox="1168 584 1251 680"></td> </tr> <tr> <td data-bbox="571 687 823 761">Captioning</td> <td data-bbox="828 687 916 761"></td> <td data-bbox="920 687 1163 761">Lift/ramp</td> <td data-bbox="1168 687 1251 761">yes</td> </tr> <tr> <td data-bbox="571 768 823 1032">Accessible toilets</td> <td data-bbox="828 768 916 1032">yes</td> <td data-bbox="920 768 1163 1032">Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td data-bbox="1168 768 1251 1032">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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Customer service <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? 	Friendly, helpful and attentive at both venues. Garrison venue had ample staffing throughout the night. Village hall had lady on the door all evening. Bar staff friendly.																

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.