



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: North Lands Creative Glass

Venue: North Lands Creative Glass, Quatre Bras, Lybster, Caithness, KW3 6BN

Title of Event: "Expression of Self, Glass and Image"

Type of Event: (e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc)

Master class by Judith Schaechter

Date of Visit: 10th September 2007

Overall Rating: 4

This was the first master class undertaken by Judith Schaechter. It attracted a large cohort of participants, varying in age and nationality. Their artistic backgrounds also differed, ranging from students studying glass to professional painters and textile designers. This diversity together with Judith's expertise resulted in a lively and dynamic group who were focussed on learning new skills and developing creatively.

Name: Eileen Gatt Date: 21 / 09 / 2007

Specialist Advisor

Please circle the relevant title

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. | 4 | Students produced a series of test pieces which explored a wide range of technical possibilities. Using their own personal research done prior to the class commencing, they were encouraged to bring together these skills and ideas, resulting in a finished piece. |
| 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 | Staff appeared pro active in researching who their potential applicants might be. They regularly visit universities and various glass communities, and also attend conferences to ensure they remain at the forefront of new developments in the world of creative glass. By doing this they ensure that they continue to deliver courses that are relevant to people working in this field, which will benefit them and assist their creative development. |
| 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 | From the information gathered, students were very positive about the course and considered it to be a great success. Most stated that it exceeded their expectations. Information about the course was available on line and the aims were clearly outlined, giving an accurate description of the course content. |
| 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 | Judith's knowledge and expertise was clearly evident in her own work which she produced for demonstration purposes. Her passion for the subject seemed to create a certain energy which filtered through into the students work. The course was well delivered and struck a good balance between technical achievement and artistic quality. |
| 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. | | |

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 | 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> | 4 | <p>The course was delivered in such a way that it catered for students individual requirements. Taking into account that the participants were all from different artistic backgrounds and had differing levels of experience, I think Judith successfully managed to guide them through the design process, not just teaching them new skills, but helping them express themselves artistically.</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> | | |
| 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> | 4 | <p>The tutor and Artistic Director both gave talks which students found inspiring and informative. Tutorials were given on a daily basis which provoked discussion and enhanced the overall learning experience.</p> |
| All | <p>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)?</p> | 5 | <p>A number of techniques were practiced such as:</p> <ul style="list-style-type: none"> • Glass painting • Copper foiling • Layering techniques • Sandblasting • Etching • Exploration into different surface treatments <p>Students gained new knowledge, reinforcing their understanding of the creative process.</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 | The venue was very well suited to the event. |
| Information/ interpretive material at venue - programmes, displays etc. | I wasn't aware of any information on display, that could be easily accessed by visitors. However they have just moved premises so this will be addressed in due course. |
| 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. | There were leaflets available. However the website was the most informative and this provided detailed information about the organisation and the events. |
| Ease of booking and payment | I understand there were no difficulties booking this event. |
| Location of venue – eg is it easy to find? Is it on a main transport route? | Participants did not have any issues with the location, however Lybster is not on a rail route and the buses are not that regular. Students complained of the travelling expenses and suggested a shuttle bus to Inverness would be very useful. |
| External signage and signposting | There were no local signs promoting the organization in Lybster, however I was told they are waiting for permission from the local council. A sign on the A9 would also be beneficial. |
| Internal directional signage | Once again this has not been finalised, due to moving premises. |
| Access and provision for disabled people – what can you see? | I was unaware of any potential problems; staff commented that they are yet to have an applicant with a disability; however they saw no reason why they could not accommodate such a person should the situation arise. |
| Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience? | From the information gathered the length of the course was right. |
| Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering) | The staff were helpful and informative. |
| Acknowledgement of Scottish Arts Council Funding ² | Yes, on website and leaflets etc |

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.