



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:	Masterclass Mieke Groot and Dana Zámečníková
Venue:	Northlands Creative Glass
Title of Event :	'Approaches to Colour'
Type of Event:	Masterclass
Date of Visit:	14-15 September 2009
Overall Rating:	
	<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>
	The masterclass is rated as excellent (5) as it was received particularly well by the students partaking in it. It achieved both a high level of technical knowledge and intellectual stimulation.
Name: Inge Panneels	Date: 1 st October 2009
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	<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 	5	<p>The two Masters are well-established and respected international glass artists.</p> <p>The structure of the class was such to teach both technical skills as well as stimulate critical thinking.</p>
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. 	5	<p>The theme of this year's Masterclass and Conference programme was 'Colour and Transparency'. Both Masters were selected as two artists working in two very different ways with colour and glass.</p>
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>	4	<p>"The emphasis of this class will be on conceptual content and achieving meaningful self expression in a huge variety of ways. Participants will be encouraged to articulate what it is they want to achieve artistically and to explore ways of transcending technique."</p> <p>Students were encouraged to develop/expand their own 'vocabulary' with a variety of new techniques taught through technical workshops and individual tutorials. The latter allowed people to develop at their own pace.</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? 	5	<p>See first section.</p> <p>Mieke Groot (Dutch) has played a key role in European glass art education through her work at the Rietveld Academy. She is also an established artist with work in collections worldwide, known for its vibrant dense use of colour, inspired by African culture.</p> <p>Dana Zámečníková (Czech) is part of the Czech glass scene and has been working with glass paint and print form, layering imagery onto sheet glass and then creating 3D forms. Her work is seen worldwide, including the V&A.</p> <p>Both Masters seemed to have a good rapport with their students. There was a very positive vibe in this student group, which is not always the case. Students were eager to partake in the class which translated in an excellent work ethic, making good use of the almost-24 hour access of the Studios.</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? 		n/a
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/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 	4	<p>The student group of seven came from the UK, Ireland, USA, Canada and Australia and consisted of practicing glass artists of varying ages and at different stages of their career. As such the Masters had to devise workshop sessions that took into account the abilities of all seven students.</p> <p>Happily the student group seemed to have gelled well together and seem to interact well and learn from each other too. This was in no doubt also stimulated by the two Masters.</p> <p>The techniques used, using enamels and decals, allowed them to process and experiment at a fast pace. The students enjoyed the fact that the availability of many smaller kilns allowed them to all do a firing each day.</p> <p>As well as technical workshops, critical debate was stimulated through slidetalks, discussion forums and daily one-to-one tutorials.</p> <p>Regular excursions exploring the surrounding area, using the local community mini-bus was received very well. It allowed the students to engage with the setting of Caithness. This in turn fed into their work in the Studio.</p> <p>The use of the local mini-bus also encouraged interaction with the locals, outside of the pub, which was appreciated by both sides.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>curriculum or national policy areas e.g. Early Years, Community Learning & Development</p> <ul style="list-style-type: none"> • 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>The Masters also actively encouraged engagement with the other Masterclass (run by Therman Statom). This added to the feeling of engagement by the students. Perhaps this could be encouraged for future masterclasses?</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>The location of NCG in the far North of Scotland is remote, even for Scottish students. It is however, its remote location that forms part of the success of the NCG Masterclasses. Its location means there is no other distraction to detract from the classes and focuses the students and Master's minds. It is however easily reachable by coach and car.</p> <p>The Studios are well equipped for most glass techniques. NGC tries to accommodate each Masterclass' exact technical requirements by providing the equipment required. For example in this class, printing of the decals was required, not normally provided in the technical arsenal of the NGC studios. However, it was achieved with support of the technicians and the admin staff.</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>All students had already heard of Northlands Creative Glass (NCG) and as such knew where to look for the Masterclass programme online. The North American students in particular were referred to NCG through word of mouth of former students and Masters. The brochure was also quoted as a source.</p>

Criteria	Comment																
<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>As above.</p> <p>The SAC logo is both on the brochure and website. It is also acknowledged in a plaque on the outside Studio wall.</p>																
Ease of booking and payment	Organisation and booking of the classes is easy with card payment accepted. Some students received funding from either the UK or their homeland.																
<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? 	Good timing for most students. Some were current students or recent graduates so the timing fell outside the academic timetable.																
<p>Signage and signposting</p> <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? 	There is a sign for NGC at the main office on the main road. There could be a larger more obvious sign, similar to the one at the office, on the Studio building.																
<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? 	<p>The office and studio building are both wheelchair accessible.</p> <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>n/a</td> </tr> <tr> <td>Captioning</td> <td>n/a</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>Yes; web site</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	no	Audio description of performances	n/a	Captioning	n/a	Lift/ramp	n/a	Accessible toilets	yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Yes; web site
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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 	<p>The administrative support to the delegates is communicated through a student pack with information on local services. The adminstartors are also available for any further support.</p> <p>Technical support at NGC is supplied throughout the Masterclasses by the NGC technician and a</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
needs of disabled customers?	specially appointed teaching assistant (TA). The latter is the first port of call for students. The TA on this course was highly rated by both masters and students.

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.