



### 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>North Lands Creative Glass</b>
<b>Venue:</b>	<b>NLCG Lybster</b>
<b>Title of Event :</b>	<b>'Light + Colour = Form'</b>
<b>Type of Event:</b>	Masterclass led by Jane Bruce and Bruno Romanelli 3-11 July
<b>Date of Visit:</b>	<b>9 July 2009</b>
<b>Overall Rating:</b>	<b>Very good</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>	
<p>This was a well planned and executed course led by a team of high calibre. With a few minor reservations, participants had praise for the experience. The organisation, surroundings and facilities were highly valued and a positive dynamic had been successfully achieved within a notably diverse group. Because of this diversity what had been gained varied from individual to individual, but the overall impression was that significant personal learning journeys were in progress, the results of which would be of continuing benefit to the participants.</p>	
Name: Helen Bennett	Date: 16 July 2009
Scottish Arts Council Officer	

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>	Very good	I visited 2 days before the end of the class and thus did not experience the bringing together and discussion of the work produced by all the participants. But this was less necessary as the purpose of the course was process rather than end product. Using kilncasting as the basis and a combination of 'hands-on making, drawing, thinking, talking and working from the direct experience of the local environment' the intention was to allow each participant to explore different ways of progressing from the idea to the realised work. Participants, mainly from UK but including two from overseas, commented that many courses available focussed on technique and the rare opportunity of developing their own creative processes had been a strong part of the appeal of the course.
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>	Very good	The shape of the masterclass had been determined by the two tutors in consultation with NLCG's acting Artistic Director to ensure close coherence with the theme of the 2009 masterclass and conference programme, 'Colour and Transparency', and an appropriate contribution to the balance of the offer within that programme. Participation was by selection (undertaken by the acting Artistic Director) and demand was such that 11 were taken into the class. Although in retrospect this was a slightly larger number than would have been optimum for the course and was comfortable for the facilities, the tutors were very happy with the overall standard of those accepted and the progress of the class
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>	Very good	Participants spoken with varied from very experienced practitioners to an architectural graduate for whom this was a way into glass - reflecting a group which was exceptionally diverse in background and technical and conceptual approaches. While each had made technical gains, there was general agreement that the primary aim of the course, significant creative development, had been achieved and that their expectations had been at least met and often exceeded. The differences between the participants had proved a strength during the sharing process, all feeling that they had been able to contribute.

<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
All	<b>Performers/tutors</b> <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	Jane Bruce, currently based in USA, is a highly experienced creative glass professional and both she and Bruno Romanelli, based in London, produce work of international reputation. The calibre of the class leaders was mentioned by many participants as a principal reason for participating. They were regarded as a strong and well-balanced team who were approachable and had been able to deal with a very broad range of questions and issues. They had achieved a successful group dynamic to which all the diverse participants had contributed.
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>	N/A	
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>	N/A	
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>	N/A	
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>	N/A	
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>	N/A	
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</li> </ul>	Very good	As noted above, the opinion of those spoken with and the impression from observing the group, was that all participants been successfully drawn into the class, had contributed fully and made significant learning gains.  The facilities were regarded as very good, with the environment, layout and equipment of the cold shop often referred to as exceptional. It was acknowledged by tutors that the plaster workshop was too small for this particular class and careful scheduling had been required to ensure that each participant had the necessary access. Mention was made by more than one participant that the slow-acting material provided for the silicone moulds had caused some initial stress but, on the positive side, this had been recognised very promptly and replaced with a faster-acting alternative.

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>talks, discussion groups programmes, on line info?</p> <ul style="list-style-type: none"> <li>• Were these targeted at specific age groups?</li> </ul> <p>Education/learning events: In addition, please provide comments on the following (if appropriate):</p> <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 curriculum or national policy areas e.g. Early Years, Community Learning &amp; Development</li> <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> <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"> <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>	<p>The character and location of Lybster contributed to the success of the masterclass, a number of participants commenting that the radical difference to their normal surroundings left their minds free to concentrate on creative matters. With a few minor reservations the facilities and surroundings were much admired.</p>
<p>Information/ interpretive material at venue—</p> <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>	<p>See below</p>

Criteria	Comment																
<p><b>Publicity/ pre-publicity –</b></p> <ul style="list-style-type: none"> <li>• What leaflets, posters, websites, did you see the event listed in?</li> <li>• What publicity materials are produced?</li> <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>A clear and detailed account of the nature and objectives of the course is available on NLCG website and also appeared in the printed 2009 prospectus for the international masterclass and conference programme.</p> <p>Acknowledgement of Scottish Arts Council funding is attached to both</p>																
<p><b>Ease of booking and payment</b></p>	<p>This was reported to be straightforward; no problems were mentioned</p>																
<p><b>Timing of the event</b></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>There was general agreement that the length was about right to achieve significant development whilst maintaining intensity of approach. In practical terms, use of the plaster room had needed careful scheduling, but the time allowed had been sufficient to ensure that the work of participants would be out of the kiln by the end of the class</p>																
<p><b>Signage and signposting</b></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>The office, on the main road, is clearly signposted. In a small village, the workshop is easy to locate.</p>																
<p><b>Access and provision for disabled people</b></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"> <thead> <tr> <th></th> <th>Yes/No</th> <th></th> <th>Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td>N/A</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>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>?</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	N/A	Audio description of performances	N/A	Captioning	N/A	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	?
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<p><b>Customer service</b></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> </ul>	<p>There was high praise for the quality of the back-up staff (technical manager, technical assistants, course co-ordinator etc) and the welcome participants had experienced. It was commented that exceptional</p>																

<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
<ul style="list-style-type: none"> <li>If possible, comment on how responsive they were to the needs of disabled customers?</li> </ul>	attention appeared to have been paid to ensuring that participants were free to concentrate on their work and that the understanding of their requirements even extended to their bed and breakfast hosts

### 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.