



## 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: Scottish Music Centre**

**Venue: The Bar, City Halls, Candleriggs, Glasgow**

**Title of Event: Sample This!**

**Type of Event: Bass Guitar Masterclass**

**Date of Visit: 9<sup>th</sup> December 2008**

**Overall Rating: 4**

*(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – i.e. 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.)*

This was a masterclass on bass guitar designed to create a library of bass loops to add to an expanding library of original loops to be used in the production of urban music.

The masterclass was well conceived and delivered to high standard. Jack Casey, the bass player demonstrated his playing techniques in a variety of styles and played for a number of recordings directed by the participants.

Keith Beatie and Sace facilitated the session to a high standard, taking the participants through a process of setting up, recording, editing and producing a variety of bass loops in the Apple Loops file format.

**Name: Brian Cope**

**Date: 17/12/2008**

**Specialist Advisor**

**Scottish Arts Council Officer**

*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	The masterclass was part of a series of workshops aimed at creating a library of 'Apple Loops' to be used in the production of Urban Music. This particular masterclass focussed on the artistic and technical skills required to create a library of bass guitar samples played by a professional bass player.
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	The masterclass was the third in a series; the previous two were designed to create drum and guitar loop libraries and the next would be used to create a library of keyboard/piano recordings. The resulting loop library will eventually be used by the participants to create their own music.
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 <sup>1</sup> below for guidance	4	The masterclass successfully attained all of its stated aims which were to record, edit and produce loops using a live bass player. The participants had to think about how to communicate with a session musician, how to explain the type of music they wanted, carry out a professional recording using Logic Pro and then edit the audio and export the results using the Apple Loops Utility.
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	Jack Casey was a well-chosen musician for the masterclass. He is a highly professional bass player with obvious experience in music education. He communicated well with the participants. Keith Beatie and Sace ran the session well; supporting the participants in the recording, editing and production of loops in the 'Apple Loops' file format.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		N/A
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.		N/A
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.		N/A

<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
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.		N/A
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.		N/A
All	<p><b>Quality of Presentation/Engagement</b></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	The masterclass was very well prepared and presented and would have been even more successful should the participants have turned up on time. The room was well laid out and suitably resourced for this type of event. However, the class could have benefited more from being in a quieter space as it was in the City Halls Bar which has a very loud air conditioning system. It would also have been useful to have the laptop screen projected so that the group of participants could see what others were doing on the computer. As it was, most of the editing took place when there were only three participants so this was not a problem.
All	<p><b>Audience</b></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>		There were three participants in attendance during the first 2 hours with about six more arriving for the last 45 minutes. Sace had made every effort to ensure full attendance at the event but it seems there was some last minute photo session that some of the participants had to attend. In spite of the lack of numbers at the beginning, I saw enough of the process of engagement to see that this is a well-conceived project being delivered to a high standard.
All	<b>Additional Interpretative activity</b> – what activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups? Please indicate age-groups targeted.		N/A
All	<b>Outcomes of education activity</b> – 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)?	3	The participants learned a lot about the bass guitar from Jack Casey. Through listening to Jack improvise on his own in a variety of styles and to hear him jam along with the group's previous guitar recordings they were able to make artistic decisions that would inform the creation of their own loops. By the end of the evening some of the rappers/MCs were beginning to improvise over what had been created in the latter part of the session. By going through the whole process of setting up, recording, editing and producing the loops they learned some of the techniques used in recording bass guitar.

## 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	It would have been better in a quieter environment. The air conditioning in the room was a too loud.
Information/ interpretive material at venue - programmes, displays etc.	N/A
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.	The company's website is well maintained, clear and keeps viewers well informed.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	Very easy to find
External signage and signposting	N/A
Internal directional signage	N/A
Access and provision for disabled people – what can you see?	Lifts and disabled toilets
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The length of the event was perfect.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	N/A
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	SAC YMI is acknowledged on the website

<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.

**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.