

ARTS AND SCIENCES
JUDGING COLLEGIUM
SYLLABUS

Instructor: Sir Angus Kilshannig (Clyde Games)

Date: TBA

Time: TBA

Place: TBA

Cost: There is no cost

Instruction Time: Approximately two to two and a half hours

Class Size: There is no limit on attendance. However attendance is **MANDATORY** for all Ministers of Arts and Sciences and all wishing to continue judging.

Materials Needed: I would recommend that you bring Paper and something to write with and a copy of the judging Manual. I will be providing a workbook as well that will include information about upcoming changes and New Play testing that will more than likely be occurring in the upcoming month's.

Introduction: This will be an Art's Judging class that will explain the process of judging Arts and Sciences within the Adrian Empire. Also, It will inform Arts and Sciences Ministers of the changes being proposed and play tested within the scope of the Arts.

Course Materials: Arts and Sciences Manual, Judging Guidelines

Course Outline

I. INTRODUCTION TO JUDGING ARTS IN THE ADRIAN EMPIRE

- A. The Reason We Judge**
 - 1. Supporting The Artisan
 - 2. Supporting The Arts
 - 3. Educating Ourselves and Our Peers

- B. Qualifying Judges**
 - 1. The Minister Of Art And Sciences
 - 2. The Judging Collegium
 - 3. Mentoring Through Scribing

II. THE BASICS: EVALUATING AN ENTRY

- A. Scoring based on our 30 point system**
 - 1. Authenticity
 - 2. Documentation
 - 3. Craftsmanship
 - 4. Functionality
 - 5. Complexity

- B. Feedback and Ways To Deliver It**
 - 1. 10 tips for delivering feedback
 - 2. Real examples of negative feedback
 - 3. Real examples of positive feedback

III. ENCOURAGING GROWTH OF THE ARTS

- A. Encourage By Example**
 - 1. Entering your own Work
 - 2. Enter Something New Yourself
 - 3. Make Yourself Available to the Artisans of Your Area

- B. Discover Fun Ways to Promote the Arts**
 - 1. Try Different Kinds of Arts Tournaments
 - 2. Arts Demos
 - 3. Classes, Collegiums, and Symposiums

- C. Bringing Arts to the Front**
 - 1. Bringing The Arts into the “Daylight”

- 2. *Holding Arts Tournaments in Conjunction with Combat Tournaments***
- 3. *Showcasing the Arts.***

Introduction to Judging in The Adrian Empire

Judging Arts and Sciences can be an enriching and rewarding experience. The Arts and Sciences serve a very crucial role in the choosing of our Leaders, providing color and pageantry at events, and educating us about the period of history that we all enjoy playing and studying in. Without the Arts we wouldn't have pretty clothing to wear. Our combatants would not have weapons or armor to fight with. We would have no Pavilions to sleep in, nor banners to announce our presence. The Arts entertain us with Poems, plays, songs, and dance. Everything that we do originally stem from something someone has made or researched for our use.

It is our job as Ministers and Judges to support and encourage both the Artisan and their Art, be they first time entrant on the Journeyman's List, or Knight Doctor Candidate.

We support the Artisan through Instruction and feedback. We instruct new artisans in both the methods of doing arts, and the process of entering their work for score in their first Arts and Sciences Tournament. We make ourselves available to answer questions about correctly documenting the hard work the artisan has put in to a project. We teach the skills that we have so painstakingly learned through the years to the next generation of artisans, so that others may carry on where we leave off. We may provide ideas for future projects for artisans to become excited about.

We support the Arts by running the lists, showing off our work at Demonstrations and Faires, and holding collegiums on the various types of Arts available to us in our time period. The more exposure we as Ministers and Judges can provide the Arts, the more people are going to become interested in entering our lists.

We also provide support through Education. Whether that means we are organizing sewing circles or armor workshops or are teaching a class on proper use of primary sources in documenting your entry for competition, educating people about what we do in the Arts is an important part of the judging process. Without education there is no growth for an Artisan and stagnation and apathy occurs. When we provide education resources for our artisans and populace in general, we encourage people to try their hands at something new. This in turns creates possible new Arts entries for us to Judge, and the populace to enjoy.

Qualifying Judges

The Minister of Arts and Sciences will hold a Judging Collegium twice a year for the purpose of providing Qualified Judges for their Regions.

So that the service the Judge provides at can be assured to include The current rules, valuable information, and training, all Judges in the Adrian Empire must become Qualified.

It is easy to become a Qualified Judge; all someone has to do is attend a class held by a Minister of Arts and Sciences and pass a practical Judging exam . At that time the person will be qualified and listed in the Qualified Judges database (the database is kept private).

So a person can become familiar with the Judging process, they may scribe for a Qualified Judge at an Arts and Sciences event. They will assist the Judge by taking notes for them as they Judge actual items during a Tournament or War. This can provide valuable insight into how projects are judged. It is suggested that a person scribe for different people so they can see the differences in judging technique from Judge to Judge.

Evaluating and Scoring Entries

We as Judges evaluate and score arts on a number of criteria. From Craftsmanship, to Functionality, Period Authenticity, Complexity, and Documentation all come together to make up the total Arts score.

Something that we as Judges need to remember is that we are hobbyists doing hobby arts in many cases. I don't know how many times I have heard people solemnly swear to never enter the Arts again because their work was torn up and completely unappreciated. Effort should be figured in while scoring as much as excellence is.

Craftsmanship:

In this area you are to look at how well the entrant's goal was achieved. Are the details that finish a project and demonstrate skill shown? Is the item aesthetically pleasing? Here you can be subjective, however, you should not allow your personal prejudices to overwhelm your judgment. You are going to have to make an effort, at times, to terminate your 21st century aesthetic values and let period values take over. Presentation is important, but it is also important that you separate the item from its presentation to judge other criteria.

Worst Case: Piece is poorly worked; has haphazard finishing details, and doesn't fulfill its stated purpose. It looks like it might fall apart any minute. Piece has no redeeming aesthetic value to period tastes. It is not appropriate for use In Adria.

Best Case: Work that clearly demonstrates artisan's mastery of the art. There is obviously attention to all the details of the piece. Item is pleasing to modern and period observers.

Functionality:

Does the piece function as it should? In this area you are to look at how well the artisan's goal was achieved. Does the item work as stated,

Worst Case: Piece functions poorly, or not at all

Best Case: Piece functions perfectly, with no flaws whatsoever.

Authenticity:

Does the Piece fall within the 1066-1603 time period we recognize in the Adrian Empire? Could it be used in period; could it be mistaken for an actual period piece? (in exceptional condition).

Worst Case: The item is not authentic in any way and cannot be used in Adria. It must be disqualified and removed from the tournament

Best Case: Item is authentic or is an authentic reproduction and can be used in Adria.

Documentation:

In this area, you are expecting the artisan to tell you all about his or her entry. They should tell you how it was made, what and when such combinations of technique and material would have been used in period. If an artisan used modern materials and methods, they should explain why they did so. There should be a list of sources. The documentation should also tell you what the purpose of the item is. Without knowing this, you cannot tell how well the entrant achieved their goal. The documentation should be neat, readable, and presentable.

Worst Case: Item will have no documentation at all and must therefore be disqualified. Notify the list mistress/master. The next worse case is the item as a hand-scribbled label on a torn scrap of paper.

Best Case: Neat, concise, and informative documentation that really impresses you with the artisan's efforts. It will have a list of primary and secondary sources. The artisan will have fully explained all of the techniques, tools, styles, and materials they used and why. They will have justified the use of modern materials, tools, techniques, and styles or the mixing of periods. There will be examples of period work to compare with the item. Diagrams, drawings, recipes, musical scores, and such will also be included, as well as a bibliography. If the text is lengthy, there will be an outline or preface to guide you to the parts of the documentation you need to see.

Complexity:

Remember that you are judging on the scope, ambition, and difficulty of the project in this area, not how well the entrant succeeded. Ask yourself how much time and effort was put into the piece by the artisan.

Worst Case: Project is very simple; not at all ambitious, with minimal effort invested in it.

Best Case: A complex project with many details, parts, and steps using difficult techniques which clearly took ambition and has a lot of effort invested.

Reading Documentation:

The 1st, 2nd, and 3rd complaint that an artisan has is "They did not read my documentation." While it does happen that an item will be missed when reading the documentation, steps can be taken to alleviate the problem.

Step One:

Read the documentation. Do not look at or touch the item, instead focus on the documentation.

Step Two:

Take notes while reading the documentation (remember you have to look at the item)

Step Three:

Look at the item. Refer to your notes. Take more notes.

Step Four:

Reread the documentation.

Step five:

Repeat as necessary, once you are ready to write comments, make sure the answer is not in the documentation.

Documentation is the entrant's voice. It is the guide that allows you to judge effectively. Documentation is the artisan's promise to respect the traditions of the craft, that they have done the research, worked through the problems and documented their experience so that they and others may learn. Not reading the documentation is not only rude and arrogant, it shows a lack of respect for the art and the artisan.

Reading gives you the tools you need to judge, it allows you to see and hear what the artisan was thinking, experiencing, and learning.

Feedback**Ten Suggestions For Delivering Feedback**

1) Focus on the positive – where possible give feedback first and last ~ Absolutely every item can be commended in one way or another, whether it be choice of materials, the overall look itself, the way the item is displayed, etc. If nothing else one can begin with, “I am glad you chose to enter this Tournament!” and end with, “I look forward to seeing your future efforts.”

2) Be descriptive, not evaluative: in other words, tell what you've noticed, not what you think of it. Artisans are not always interested in what you personally think; they are interested in what you KNOW. As a judge with an entry you don't know much about, this can be very difficult, but there are particular elements that can be discussed regardless of your personal experience. If you can see pencil lines on a piece of illumination, that is

something to point out, if you THINK that shade of blue clashes with the shade of orange... not something to point out.

3) Where feedback is negative suggest alternatives where appropriate. ~ Feedback is not an area for open-ended suggestions." Try something else," doesn't cut it. However, ", I have had success with reed boning over steel boning, you might try it!" Is a much clearer criticism that the artisan will appreciate.

4) It is normally useful to give negative feedback only about things that can be changed. If the cartridge pleating on 12 yards of fabric is already done, don't suggest that it be fixed. The point is to continue to encourage the artist, so try: "When doing your next Elizabethan skirt, run two needles an inch apart to prevent sagging between pleats."

5) Commend risk taking and innovating. If it is clear that someone has tried an experiment according to the documentation, be sure to point out that you have noticed. Make sure that even if the experiment itself didn't work, you encourage the effort, "That was a very logical/creative decision; I can't wait to see your next effort!"

6) When giving constructive feedback, be specific. Complements can be generic or specific, but any criticism must be very specific. Do not, under any circumstances, leave an artisan guessing as to what worked and what didn't. There is an enormous difference between, "If the stitches in the hem are more consistently spaced the finished look of the piece will be tidier." and "The work is sloppy."

7) Get to the point and avoid beating around the bush. Both negative and positive feedback should be given in a straightforward manner. Now is not the time for a passive voice. Avoid the need for second-guessing on the part of the artisan. The whole point is to let them know what can be done better to make their pieces stronger for the future; they are counting on you to be direct. Combining your positive feedback and your "needs improvement" critique does not mean couching the words in a way that they won't notice the criticism.

8) Avoid "need to" phrases, which send implied messages that something didn't go well. ~ All of your suggestions are exactly that, suggestions. Remember that artisans are not required to agree with you. Replace "should" with "could" and "must" with "may/might." That alone becomes a very different message.

9) Be sincere and avoid giving mixed signals. Sincerity says that you mean what you say with care and respect. (Mixed messages are "yes, but" messages.) Remember that your positive and negative messages are two

separate and distinct pieces of your judging sheet. There is never a reason to combine both into one sentence. If you have something you want to say that is positive, say it and don't cancel the positive message with a criticism.

10) When you suggest a change, describe what the result will mean to the other person. This is very, very important. Why are you suggesting the change? Will it save the artisan time? Will it give a more authentic look, feel, or taste? Adding context to the suggestion has a significant impact on the artisan receiving the criticism because it encourages and now makes suggestion for future efforts, rather than “ripping apart” what has already been done.

Real Bad Comments from Real People from Real Tournaments

Disclaimer: These comments are being used as a training tool; no disclosure will be given as to the author of said comments.

**“Wow, great, wonderful, could never have done better myself”
(note: scores were in the middle range)**

“Have you considered combat or archery... they are fun too”

“SEE ME” (note: yes, it was in capitals and bold)

“I have been working on something like this myself”(note: that was it... only comment given)

“This is without doubt the worst thing I have ever seen entered. You need to do some research and maybe rethink how this project should have been done.”

“It is a pretty color” (note: was a mead entry and yes, it was the only comment given)

“Sorry, I do not eat peppers” (note: which went well with the ‘Sorry, I do not eat’ meat, raisins, nuts...ones)

“Sorry, I can not say anything nice. Better luck next time.”

“Your research is flawed... do NOT use the internet everything on it is crap”

“There is no way to make chain mail complex enough for a masterwork”

“Your beer would have been better served cold. (note: refrigeration wasn’t used in period.)”

“The dancers did not smile enough... they did not look happy”
 (note: it was a serious dance)

“The stitching is pathetic, you choice of color is not even close to period, you used a “Simplicity” pattern, that is not period, your hem is uneven, you used Christmas ribbon to tie up the back. I am sorry someone should have told you all this before you entered it. Maybe there is someone who can teach you better.” (note: this was a first attempt by a new member. She has not entered since.)

Real Good Comments from Real People from Real Tournaments

Disclaimer: These comments are being used as a training tool; no disclosure will be given as to the author of said comments.

“I can see the passion you have for your craft and I admire your choice of colors. I suggest that you spend some additional time on research. The following books and web sites can offer you a place to start. I am also willing to help and if geographically it is not possible, then I can help find you teachers. Please, continue to share and grow in your craft you have a real gift, you just need some help... so that someday you can help someone else.” (note: this was for a polyester bodice with rakk trim)

“Your bread is excellent you are truly a master baker. However, your documentation is missing key points: where did you get the recipe, please include the recipe and some documentation of key ingredients would be needed. It is suggested that you research each ingredient in the recipe. There are many resources out there do not rely on just one. Please enter again. (note: the bread listed one source and had pineapple in it)

“Wow!!! Like wow!!! Have I said wow? I want a copy of your docs, I want you to cater my next party, I want to learn from you.”

“It is always difficult when this happens, and I am sure you did not know... the wine has turned. I will not leave any comments for now, and will

suggest you pull this batch from the tournament. I look forward to tasting another batch.”

“May I suggest the following books...” (it went on to list and include reasons why each book would serve to show details of where the entrant could learn more... the judge wrote 6 pages and gave her phone number, cell, and e-mail address)

The others found shared the same technique. Also the main thing that made them good comments was the scoring matched the comments... nothing is more confusing to us or the artisan than when the words say fantastic and the score says below average.

Why We Create

1. List three reasons for each part of the Arts and Sciences process below:

Why does one create Arts in the Adrian Empire?

1.

2.

3.

Why does one enter an Arts Tournament?

1.

2.

3.

Why does one become an Arts judge?

1.

2.

3.

2. In one sentence, write the most important responsibility one has as an Arts and Sciences Minister

Practical Workshop/Exam

At this point we will now take a look at a couple of pieces that have already been Judged, and Judge them ourselves. When all of us are done, we will discuss amongst ourselves what our scores and opinions were about the entries we looked at. We will explain why we gave the entries the score we did, and explain our comments on the comment cards for the class as a whole. (Note. This will be done in a semi-informal question and answer format.)