



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:	Elin Jakobsdottir
Venue:	Stills, 23 Cockburn Street, Edinburgh, Eh1 1BP
Title of Event:	<i>Hinges Between Days</i>
Type of Event:	Exhibition
Date of Visit:	4th March 2010
Overall Rating:	Very Good
<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>	
This exhibition is articulate and accomplished with the added impression of being tedious in nature. The use of repetition carry's throughout her work including the keynote films which the show revolves. The idea of two separate minds working together can be passively experienced as the viewer is forced to other visitors due to the films using a double sided screen. After viewing the films you return to the photographs and other works where you pick up traces of the films content pulling you in for further contemplation.	
Name: Jason Williamson	Date: Tuesday 23 rd March 2010
Scottish Arts Council Officer	<u>Specialist Advisor</u>

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 	Very Good	The vision and imagination of this work is precise, skilled and spans the disciplines of visual arts, film making, photography and craft.
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. 	Excellent	The added success of this exhibition is its development under the wing of Stills through its artist residency programme. This body of work was produced through experimental techniques and processes in Still's darkrooms and digital facilities in the rooms below the gallery spaces.
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>	Very Good	The bringing together of existing work and new experimental work in this solo exhibition work well. The gallery is sparse but with intent. The openness of the gallery buys you time to interpret the work with the option to read the leaflet that the gallery attendant handed over upon entering the space. The video works act as the answers to the questions that were raised during the viewing of the work in the 1 st half of the space.
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? 		N/A
Dance, Theatre	<p>Choreography/Use of choreography</p> <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

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
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 curriculum or national policy areas e.g. Early Years, Community Learning & Development • What learning/skills development took place? 	Very Good	<p>Public engagement starts on the street with the use of a sand which chalk board promoting the exhibition encouraging you to enter Stills.</p> <p>Stills, has an extensive series of events linking to its exhibitions which are all viewed on their website or through material in the gallery spaces. The topics are all related to the exhibition but span widely pulling in academic audiences, book readings and focus groups (started December 2009)</p> <p>At the time of my visit the gallery space was quite but in use and there was a regular flow of persons going down the back steps into the well of the organization.</p> <p>The exhibition presented itself with confidence, professionalism and willingness to engage and challenge the viewer.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	<ul style="list-style-type: none"> • 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>		

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 view of the gallery spaces from the street was very clean, clutter free windows sills providing full viewing aspect into the work. The decision to have the Horsebox near the front window acted as a curiosity tool to attract visitors.</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>The interpretive material was kept minimal but readily available. The entrance has material that can be read, out with gallery hours. Once inside you are presented with a leaflet that has information and on the back is a gallery plan linking to a logical list of works. There are no labels on the walls which, helps you focus primarily on the work and the linkages across the entire exhibition.</p>
<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>Stills, has a very good track record of promoting itself pre, during and post exhibitions. The website allows you to track back in its various areas called 'Get Creative', 'Residents', 'Talks and Events' and 'Exhibitions'. There are regular advertisements in visual art publications and online notices.</p> <p>Stills also caters for training in photography and runs projects that are tailored to your interests and budgets offering 15% discount to charity organisations, state schools and community groups.</p> <p><i>Hinges Between Days</i> had a specific A4 folded paper leaflet and an A5 landscape format card with full image one side and 5 paragraphs of text on the back with all funders credited including small map summarising location with address and opening hours.</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,

Criteria	Comment																
Ease of booking and payment	N/A																
Timing of the event <ul style="list-style-type: none"> Did the start and finish time seem to be appropriate for the audience? Was the length appropriate? 	N/A																
Signage and signposting <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? 	As I mentioned earlier the building is clearly branded on the exterior. Like all business on Cockburn Street there appears to be a format for self promoting, which is sandwich boards, menu or programme summary and a strong visual attraction within.																
Access and provision for disabled people <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? 	<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</td> <td>Audio description of performances</td> <td>NA</td> </tr> <tr> <td>Captioning</td> <td>N</td> <td>Lift/ramp</td> <td>Y</td> </tr> <tr> <td>Accessible toilets</td> <td>Y</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td>Y</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	N	Audio description of performances	NA	Captioning	N	Lift/ramp	Y	Accessible toilets	Y	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Y
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Customer service <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 needs of disabled customers? 	<p>Front of house of staff were positioned on a chair at the left hand window willing to hand out a leaflet upon arrival into the space. After which I was left on my own to enjoy the exhibition.</p> <p>There was no strategic signage evident should disabled customers need to ask for help. There was a small lift between the 1st and 2nd spaces and it would be obvious that gallery staff would be on hand to operate as and when needed. Toilets and lifts were evident beyond the 2nd gallery space.</p>																

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.