



### 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:** The Travelling Gallery

**Venue:**

**Title of Event:** Access All Areas

**Type of Event:** (e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc)

Group Exhibition

**Date of Visit:** 3 December 2007

**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.)*

A well-conceived and imaginative exhibition presenting work of a good standard. Project supported by well-produced, thoughtful and informative education material and enhanced by very helpful and informed staff. The refurbishment of the bus is very successful.

Name: Alexia Holt Date 14/01/2008

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	On the whole, strong individual pieces of work by the participating artists – well conceived and produced. The pieces by Martina Fischer and Sarah Kettley worked particularly well. The exhibition introduced me to a number of new artists and the show included both national and international, and established and emerging artists.
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.	5	An exhibition initiated by the gallery and curated by the Director. Pre-existing work selected. The show focused on work with an interactive element and each piece contributed to this theme perfectly, bringing a variety of perspectives to the concept of the show. It was clear that the artists had worked with the Curator on the specifics of the install to ensure each piece worked well within the context.
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	5	The show achieved its aim in terms of quality of the work presented and accessibility to all audiences, particularly school students and those visitors with a visual impairment. This was achieved through the work selected, the information produced to accompany the show and by the staff on board
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	Art Bus staff were very helpful and informed. When present, one student with tutor visited and was given a detailed tour by staff. The tour was informed, entertaining and interesting and both visitors responded very well.
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 installation worked well and was sensitive to the context and to the specific needs of its visitors. I saw the show at the end of its run and some works were looking a little tired, but given the interactive nature of the show (visitors were actively encouraged to touch a number of the works) and the length of the run itself, this is not surprising. However, it was also evident that staff had made ongoing efforts to maintain work and signage etc. was being replaced.
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>		<p>My visit took place by necessity between pre-arranged school visits. However, during my visit one student and their tutor were present and, as described above, were given a tour of the show lasting approximately 15 minutes.</p> <p>The Comments in the Visitors Book were overwhelmingly positive.</p>
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.	4	The Travelling Gallery's remit has an education focus and Access All Areas was aimed at primary and secondary school students throughout Scotland. General exhibition brochure available to all visitors. Specific Education Pack produced for all participating schools.
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)?	4	The Education Pack is linked to the school curriculum and provides introductory information to the show itself (for both primary and secondary level) and suggestions for follow-up workshops and activities. The Pack is very comprehensive and would provide an excellent foundation for a range of work in the classroom.

## 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	The refurbished Bus is very impressive and an ideal mobile venue.
Information/ interpretive material at venue - programmes, displays etc.	Very comprehensive and informative – well presented and displayed.
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.	I was not aware of any pre-publicity. However, marketing is targeted specifically at schools throughout Scotland and press information is sent to each area. The website is very good – clear and well-designed: the summary given of each show after its run has ended (including information on audience figures etc,) is useful.
Ease of booking and payment	n/a
Location of venue – eg is it easy to find? Is it on a main transport route?	n/a
External signage and signposting	The Bus is very distinctive!
Internal directional signage	n/a
Access and provision for disabled people – what can you see?	In-built ramp and level floor to aid wheelchair access.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Length appropriate for requirements of a national tour. More days within the tour dedicated to a general audience would be welcome.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Excellent. All staff very helpful, welcoming and informed.
Acknowledgement of Scottish Arts Council Funding <sup>2</sup>	SAC logos appear on all pages of website and text credit given on a number of pages. Logo appears on all accompanying print.

<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.