



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: Travelling Gallery
Venue: Edinburgh
Title of Event: Re/Trato
Type of Event: Travelling exhibition – Spring Tour
Date of Visit: 7 June 2008
Overall Rating: 4 – Good

(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 exhibition has clearly been successful in achieving its objectives. It scores consistently highly throughout the evaluation sections delivering artistic quality, curatorial skill, good presentation and engagement with its audiences. My only concern is that of the 76 days of the tour, only 6 were public access days. I recognise and applaud the high educational value of taking such work to schools. It would be brilliant to be able to extend the opportunity to engage with contemporary visual arts in this very effective way to the wider public on more occasions.

Name: Jane Jeffrey Date: 27 / 06 / 2008

Specialist Advisor

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 'Re/trato' exhibition included an international selection of artwork by eight artists from as far away as Colombia and Australia. All of the works on show were either portraits or used the human figure. The exhibiting artists were: Shaun Gladwell, Greg Grant, Kenny Hunter, Hideko Inoue, Oscar Munoz, Ursula Sokolowska, Francis Upritchard and Nafeesa Umar. The presentation of established and emerging artists together in this intense space underlined the distinctiveness of each of the approaches to imagery. Shaun Gladwell's video piece 'Storm Sequence' was previously shown at the Venice Biennale in 2007 while Nafeesa Umar's film 'Pure Contemplation' was part of her degree show at Glasgow School of Art last year. Kenny Hunter's 'Blonde Boy' continues his high profile turning of sculptural monumentalism on its head, while next to it Francis Upritchard's small sculptures are totemic figures. Overall a really engaging juxtaposition of video, installation of found images, sculpture, painting, photography, and performance for camera which was enhanced by the high quality of ideas and execution in each piece of work.
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	Each of the pieces shown embodied layers of meaning that went well beyond any simple reading of the work and the complex reward to the viewer was concentrated by the fact that each of the pieces selected somehow both encapsulated and referred to other work within each artists practice. Further delving into each artists practice was irresistible and well provided for. This was really well thought through and quite a curatorial achievement in the confines of the travelling gallery space which became a kind of magic portal to other discovery.
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 ¹ below for guidance	4	As a tour which took the conceptual and practical outcomes of the work of these 8 artists to diverse audiences, and particularly to schools, across Scotland from the end of February to the beginning of June this appears to have been a very successful event. The comments book is full of positive responses to the experience.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	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								
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc										
Theatre	Script – particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.										
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.										
Dance, Theatre	Use of music – appropriateness and effect of sound or music (whole/part, live/recorded) to the production.										
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.										
All	<p>Quality of Presentation/Engagement</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>	5	<p>The quality of light, technical presentation and use of space within the vehicle is excellent. On the day I visited, which was a public day, the staff were proactive and engaging without being intrusive, and still enthusiastic about the work, although the show had been on the road for 15 weeks. The tour was accompanied by an education programme, which included an education pack for each venue and ten artist-led workshops. Every visitor to the gallery also received a booklet about the exhibition. The comments book suggests that the schools days were also hugely enjoyable and full of learning. E.g. <i>"Thanks for giving me more to think about what art is!"</i> Pupil, Secondary School, West Lothian</p>								
All	<p>Audience</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>I spent about 45 minutes in the gallery. 4 other visitors spent an equal time looking and discussing the work with the staff. During that time 7 other people visited for shorter periods but all appeared interested and some listened in to parts of the conversation about the work. This is probably maximum workable numbers for the space when the attendance is not managed in staged groups as with the schools. The tour visited 72 venues over 76 days. Total visitors for tour = 9035 Average visitors per day = 119 Total visitors from schools = 7833</p> <table border="0"> <tr> <td>1 FE College</td> <td>1 Art Gallery</td> </tr> <tr> <td>7 Primary Schools</td> <td>1 High Street/Shopping Centre</td> </tr> <tr> <td>56 Secondary Schools</td> <td>2 Community/Visitor Centres</td> </tr> <tr> <td>2 Special Schools</td> <td>2 Other Public Venues</td> </tr> </table>	1 FE College	1 Art Gallery	7 Primary Schools	1 High Street/Shopping Centre	56 Secondary Schools	2 Community/Visitor Centres	2 Special Schools	2 Other Public Venues
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Artform	Criteria	Rating	Comments and key reasons for rating
All	Additional Interpretative activity – what activities were available to enhance the experience of the event eg workshops, artist’s talks, discussion groups? Please indicate age-groups targeted.	4	Of particular importance to the public day I visited on was the presence of computer access to quite substantial information about the artists and other examples of their work. The printed booklet was also informative and free.
All	Outcomes of education activity – 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)?		I can’t comment authoritatively as I was not present at the any of the schools’ days but as previously stated the responses from young people in the comments books were very positive. A total of 125 participants took part in 10 artist-led workshops, 4 with Juliana Capes, 3 with Emma Bowen, 2 with Lindsey Hamilton and 1 with Ann McCluskey.

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 venue is inevitably part of the event, with its quality of light and surprising space. The capsule –like enclosure of the space, and the curatorial skill required to edit the offering also serves to intensify the impact of the work.
Information/ interpretive material at venue - programmes, displays etc.	Very good. Programmes, computer access, staff engagement were all positive experiences.
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 website was well presented and easy to use. Information was comprehensive and accurate with daily updates on the itinerary.
Ease of booking and payment	N/a
Location of venue – eg is it easy to find? Is it on a main transport route?	The day I visited the gallery was parked outside the City Art Gallery, so very easy to find.
External signage and signposting	There were clear signs on the street directing visitors to the exhibition.
Internal directional signage	N/a .Not really needed in such a space.
Access and provision for disabled people – what can you see?	The vehicle has a ramp and sufficient width for wheelchair access.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The tour was designed to take in venues across Scotland moving on from day to day so was as long as needed.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Very good
Acknowledgement of Scottish Arts Council Funding ²	On outside and inside of vehicle, all publications, and website.

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, 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.