



### ARTISTIC EVALUATION: Visual Art and Crafts

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.**

<b>Artist:</b>	George Barber, Michael Craik, Alexis Harding, Jacco Oliver, Carol Rhodes, Miranda Blennerhassett, Ufuk Gueray, Christopher Stevens
<b>Venue:</b>	Travelling Gallery in Edinburgh 24-28 August 2008
<b>Title of Event :</b>	PAINT CAN
<b>Type of Event:</b>	Exhibition of visual artworks within a mobile gallery
<b>Date of Visit:</b>	26.08.09 Craigmiller Community Arts Centre, Edinburgh 27.08.09 Infirmary Street, Edinburgh
<b>Overall Rating:</b>	Very good

*(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.)*

A well curated thematic exhibition to profile how eight artists use paint in different media e.g. drawing and painting, photo-etching, animation, site-specific installation, performance and film. A mobile, secure, accessible, invigilated gallery space and architect designed, the new Travelling Gallery was launched in April 2007. PAINT CAN began its' nationwide tour in Edinburgh 24-28 August, presented in Edinburgh Park, South Queensferry, Craigmiller, Infirmary Street and the Dean Gallery. Between September and December 2009, PAINT CAN tours to Aberdeenshire, Highlands, Western Isles, Angus, East Ayrshire, West Dunbartonshire, Midlothian, Edinburgh and Renfrewshire.

Name: **Alastair Snow**, Specialist Adviser

Date: 4<sup>th</sup> September 2009

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:

Criteria	Rating	Comments and key reasons for rating
<b>Vision and imagination of work</b> <ul style="list-style-type: none"> <li>Quality of ideas, execution of work and installation</li> <li>if you have seen other work of this artist(s) before, please comment on any relevant comparisons</li> </ul>	Very good	<p>A good cross-section of professional artists, selected for their respective interest and use of paint in different media. The work was of high quality, with a range of reference points e.g. architectural, intervention and live action in the public realm, multi-cultural (via Arabic pattern), technical and chemical experiment, painted animation, public impact on landscape, site specific installation created in response to the gallery interior, motor-racing and photo-realist drawings of paintings.</p> <p>The range and scale of works was well selected and presented to give introduction to eight artists working in different ways but related in their use(s) of paint.</p>
<b>Curatorial/ programming vision/ selection</b> <ul style="list-style-type: none"> <li>How does it fit within the artistic vision of the organisation?</li> <li>If the event is part of a Festival, please say how it contributes to the overall programme.</li> </ul>	Very good	<p>The Travelling Gallery aims to bring <i>cutting edge contemporary art to both rural and urban communities</i> throughout Scotland. PAINT CAN meets this objective and continues the series of well curated exhibitions achieved to introduce professional artists and practice across different formats, specific interests and approach. A formal regard for 'paint' in this exhibition complements other thematic shows since 1987 on the built environment, the senses, international contemporary art from Australia and Columbia, relationships with the sea and coastline, food and drink.</p>
<b>Success of event against stated aims of exhibition</b> <ul style="list-style-type: none"> <li>How does it relate to information contained in the programme, the website or other printed material?</li> <li>How well did it communicate the artistic themes?</li> <li>How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission?</li> </ul> <p>Education events – see <sup>1</sup>below for definition</p>	Very good	<p>The website entry, introduction and description(s) of PAINT CAN was informative, editorially sharp, concise and visually strong. Each artist was given a paragraph summary.</p> <p>The exhibition originated from internal discussion and programming by the Travelling Gallery Co-ordinator in association with the Education Officer.</p> <p>The choice of (8) artists selected to present works within the themed exhibition was very well made; of high quality in terms of range and reference, approach and methodology; and especially with regard public engagement and inter-action.</p>
<b>Quality of Public Engagement</b> <ul style="list-style-type: none"> <li>Use of space and overall layout/hang?</li> <li>What interpretation or support materials were available?</li> <li>Were labels/maps available and how appropriate were they?</li> <li>Was a Visitor Book available or opportunities for audiences to comment/interact? What were the comments like overall?</li> <li>What activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info?</li> </ul>	Very good	<p>The limited size of the gallery interior puts a degree of pressure on the curatorial approach in terms of artist selection and artwork scale for any exhibition within this interior space. The practical and functional requirements for the space would appear to have been well-considered, designed-in and achieved by the architect's Sutherland Hussey. This may limit the number and scale of works included in any exhibition but didn't dilute the visual impact and layout of PAINT CAN. This successfully utilised natural light through the roof of the vehicle (screened when necessary), artificial light and power sourced either by on-board generator or cabled in from the host venue. Video and animated film, applied works to interior mdf walls, individual labelling, additional reference/artist sketch books were all effectively hung or arranged within the gallery interior. This made for a bright, accessible and 'friendly' space complemented and supported by a high level of informed stewardship, invigilation and interpretation.</p>

<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.

## 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																
<b>Location and suitability of the venue for the event</b> <ul style="list-style-type: none"> <li>Is it easy to find?</li> <li>Is it on a main transport route?</li> <li>Are the spaces clean?</li> <li>How suitable was it for the exhibition?</li> </ul>	<p>Over thirty years of experience, planning and touring of the Travelling Gallery across Scotland since 1978 informs the current programme, now co-ordinated by the City of Edinburgh Council and funded in association with the Scottish Arts Council. The website and complementary printed material is especially effective in giving necessary background information to locate and describe the exhibition. In Craigmiller PAINT CAN was presented in the car park immediately behind Craigmiller Community Arts Centre, on Newcraighall Road, a main bus and transport route to Edinburgh city centre. The Edinburgh touring schedule included venues and locations that enabled a very broad cross-section of people to visit and engage with the exhibition.</p>																
<b>Information/ interpretive material at venue</b> <ul style="list-style-type: none"> <li>Are there programmes, posters and displays about the event?</li> <li>Is there information on the venue's website?</li> </ul>	<p>The supporting educational and promotional material for PAINT CAN was very good in website and printed form. The educational resource pack was excellent and especially well prepared with a broad range of reference on each artist and respective works.</p>																
<b>Publicity/ pre-publicity</b> <ul style="list-style-type: none"> <li>What leaflets, posters, websites, did you see the event listed in?</li> <li>What publicity materials are produced?</li> <li>Is it easy to understand/appropriate to the intended audience?</li> <li>Where can you get the information?</li> <li>Is there Acknowledgement of Scottish Arts Council Funding<sup>2</sup>?</li> </ul> <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>PAINT CAN was promoted within the essential guide publication of the Edinburgh Art Festival and also within the 'Art Late' publicity listing for 27.08.09.</p> <p>This information gave locations, telephone numbers and website address: <a href="http://www.travellinggallery.com">www.travellinggallery.com</a></p> <p>Single sheet flyers with times and location details plus a folding catalogue and programme leaflet were well designed and distributed. They were readable, readily available and given to visitors to complement excellent and welcoming invigilation to the exhibition.</p> <p>Scottish Arts Council acknowledgement is included on all publicity.</p>																
<b>Signage and signposting</b> <ul style="list-style-type: none"> <li>Is the entrance clearly marked?</li> <li>Is there clear internal directional signage?</li> <li>Is there Braille signage or signage for audio loops?</li> </ul>	<p>The artwork on the outside of the gallery and 'Art Bus' signage by artist Mandy McIntosh helps to aid location and attract audiences.</p> <p>Brail signage, large print and audio loops available for exhibitions together with invigilation staff and stewards to assist people with special needs.</p>																
<b>Access and provision for disabled people</b> <ul style="list-style-type: none"> <li>Please insert yes/no in the boxes to reflect what you notice about the venue/event</li> </ul> <p>Please add in any additional comments below the table</p>	<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>Yes</td> <td>Audio description</td> <td>Yes</td> </tr> <tr> <td>Captioning</td> <td>Brail and large print</td> <td>Lift/ramp</td> <td>Yes</td> </tr> <tr> <td>Accessible toilets</td> <td>Within host venue(s)</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td>Yes</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	Yes	Audio description	Yes	Captioning	Brail and large print	Lift/ramp	Yes	Accessible toilets	Within host venue(s)	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Yes
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<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.

Criteria	Comment
<p><b>Customer service</b></p> <ul style="list-style-type: none"> <li>• How was the quality and efficiency of staff (invigilators etc)</li> <li>• If possible, comment on how responsive they were to the needs of disabled customers?</li> </ul>	<p>In both venues as visited – i.e. in Craigmiller and Infirmary Street – the welcome, informative quality and efficiency of invigilators was especially high and established immediate contact with visitors and subsequent engagement with the exhibition.</p> <p>This was readily available when required to less able visitors with special needs.</p>

**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.