



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:

Venue: Travelling Gallery, Killearn Primary School, Bearsden

Title of Event: *Klook - Klook*

Type of Event: Exhibition

Date of Visit: Tuesday 4th March 2010

Overall Rating: **Excellent**

(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.)

This exhibition presented itself as a thought provoking exploration bringing together an eclectic mix of artists who all take inspiration from the animal world.

Name: Jason Williamson

Date: 23 March 2010

Scottish Arts Council Officer

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 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 	Excellent	The vision and imagination of this exhibition is very well put together clearly portraying the subject of the animal world through artists represented. I asked the gallery staff if the bus was going to Aberdeen Art Gallery since I knew that Charles Avery's August Snakes are on display there and this would have made a good link for visitors to see the artists work in two venues immediately next to each other. The tour's closest point to Aberdeen city was going to be it's neighbouring shire.
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	When you read the leaflet that accompanies the exhibition you soon realise how extensive the professional support is ranging from artists galleries, advisory groups and technical support.
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>	Excellent	Exhibition has been curated by Alison Chisholm, Travelling Gallery Curator. Esmee Fairburn Foundation support the Travelling Gallery education programme delivery. The Travelling Gallery is a 'not for profit' organisation, Foundation Funded by the Scottish Arts Council Council.
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? 	Very Good	Upon arrival at the bus in the primary school car park I was warmly welcomed by the bus staff and immediately made welcome to step in side. The Travelling Gallery engages volunteer educators to help deliver tours of the exhibition. These tours are scheduled to a rigorous timeline as the bus can only take one portion of a primary class at a time. I observed 20 minutes of this tour until the school bell rapidly wrapped things up. The educator was moving round the bus interior in a clockwise direction spending approximately 5 minutes per artist. There

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
			was regular dialogue back and forth between pupils and educator exploring each artists interpretation of the curatorial linkage through their work. The pupils were exposed to many different methods of working and also how one artist can use a wide range of mediums.
Dance, Theatre	Choreography/Use of choreography <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
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 	Very Good	The medium of artwork is very varied throughout the exhibition within such a small space. The visitor can grasp the overall aesthetic of the exhibition due to its immediacy. In addition to the educational material there are also laminated copies of the other images of art work by the artists.

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>info?</p> <ul style="list-style-type: none"> • Were these targeted at specific age groups? <p>Education/learning events: In addition, please provide comments on the following (if appropriate):</p> <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? • 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 Travelling Gallery location for this visit was ideal and will be replicated across many educational establishments. The proximity to the school was ideal with rapid switch overs between class visits. This bus tour is well established across Scotland and any new venues are researched and undergo full risk assessment and meet all access criteria.</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>It is really obvious when you have found the Travelling Gallery as it is so well branded on the exterior. The entrance is through the doors like any normal bus. The bus is very clean and well maintained both exterior and interior. Once through the light trap curtain there is a flat surface on your left that has information to pick up prior to entering the main space. There are reference books and further educational material for class visit. There is a computer station with access to the Travelling Gallery website content which has full information about the exhibition including further reading about</p>

Criteria	Comment																
	all six artists. The labelling of the work is positioned in a robust sensitive way using vinyl lettering. This gives the impression of a very professional presentation equal to methods used in non bus galleries.																
Publicity/ pre-publicity – <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? Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.	The 2010 tour had just started so I was privileged to see this exhibition in its fresh state of existence. The Travelling Gallery is widely promoted across Scotland and self promotes as it embarks on its wide geographical tour of Scotland. The web site continues to prove to be a very comprehensive source of information on the current exhibition. The Scottish Arts Council Funding is acknowledged across all printed material and on the bus.																
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? 	The entrance is clearly marked and there can sometimes be a sandwich board when required for more public spaces. The bus itself acts as directional signage and attracts persons even if they are not aware of its content. There was no evidence of Braille signage or audio loops.																
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 Please add in any additional comments below the table <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>N</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	N	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Y
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Customer service	Front of house of staff were very able and very keen																

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.

Criteria	Comment
<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?	to spend time with children and adults visiting the bus. There are always two bus operators with the bus who are fully trained on questions and answers relating to the exhibition. They were able to deal with multiple arrivals and departure of visitors. The volunteer educator mentioned earlier may not be present across the total duration of the tour. It was confirmed that they do follow the tour across Scotland.

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.