



**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>	<b>ROGER ACKLING</b>
<b>Venue:</b>	<b>Pier Arts Centre, Stromness</b>
<b>Title of Event :</b>	<b>BROUGHT BACK</b>
<b>Type of Event:</b>	<i>EXHIBITION</i>
<b>Date of Visit:</b>	<b>7<sup>th</sup> NOVEMBER 2009</b>
<b>Overall Rating:</b>	<b>GOOD</b>

*(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.)*

Name: Fiona Jardine

Date: 12<sup>th</sup> November 2009

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:

Criteria	Rating	Comments and key reasons for rating
<p>Vision and imagination of work</p> <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>	GOOD	<p>The exhibition presented a comprehensive survey of Ackling's recent work (mostly made between 2006 – 2009 and including work made during a 2-week trip to Orkney). The artist subjects materials/objects (mostly wood) to the controlled processual action of sunlight through magnifying glass resulting in a self-similar body of work. The work is well-made and fits within the conventions of its genre, representing that genre and the artist's interests efficiently.</p>
<p>Curatorial/ programming vision/ selection</p> <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>Ackling's work was a key marker for the project architects involved in the redevelopment of the Pier Arts Centre, so it is interesting and appropriate that he should present a large solo show in the galleries.</p> <p>Ackling's work also resonates with the core of Pier Art Centre's permanent collection (and he is represented in that collection).</p> <p>Ackling's work builds on the Pier Art Centre's curatorial interest in Modernity and "Landscape". The exhibition would appeal to tourists and the local population (which includes a lot of craft makers and artists).</p> <p>My only (slight) reservation is that the type of work exhibited (if Ackling's connection to the redevelopment of the building is discounted) could be seen to fit a bit too comfortably or predictably with the curatorial vision, rather than developing that vision or challenging expectations.</p>
<p>Success of event against stated aims of exhibition</p> <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>	GOOD	<p>The short written introduction available as a handout at the venue and online communicated the themes and interests of the artist concisely and effectively.</p>
<p>Quality of Public Engagement</p> <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</li> </ul>	VERY GOOD – installation GOOD - interpretation	<p>The installation made imaginative and engaging use of the gallery spaces and the artist's work benefited from a creative hang relating it to the interior architecture and the exterior views.</p> <p>The exhibition was accompanied by a fold-out printed map and introduction, which fully labelled the work. There was also a catalogue available to</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.

Criteria	Rating	Comments and key reasons for rating
<p>opportunities for audiences to comment/interact? What were the comments like overall?</p> <ul style="list-style-type: none"> <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>		<p>buy in the shop.</p> <p>A Visitor book was available and the majority of the comments were positive.</p> <p>I did not find anything which detailed workshops/talks etc related specifically to the exhibition, but I notice online that the Pier Art Centre runs regular workshops, discussion groups etc. I expect that the exhibition formed the focus for many of these over its duration. I think that the regularity of an education and outreach programme in a place like Orkney is essential (performing a necessary social function) and it is entirely appropriate that the focus of the education and outreach programme should be on the local community not transient visitors to exhibitions.</p> <p><i>**The fold-out gallery map and introduction included a list of prices for the artist's work, which is a highly unusual practice for a publicly funded gallery/museum and irregular in the "high end" contemporary commercial market. I would suggest that prices are not included on such a hand-out and if a price list is to be made available, it is done so separately, on a request basis (thereby avoiding any prurience and devaluation of the work in artistic terms).</i></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																
<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>The venue is easy to find. It is on a main transport route. The spaces are very clean. The venue was eminently suitable for 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>On the basis of being a casual observer, I did not see many posters relating to the exhibition in Orkney as a whole or outside Orkney itself. The venue has up-to-date information on-line at its website, which is easy to negotiate.</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>The exhibition was listed in national publications (e.g. the List) and on tourist websites. The venue itself is well-listed as a tourist attraction in material related to Orkney. Because of the remoteness of the location, the number of people (particularly arts professionals, students etc outside Orkney) who can experience exhibitions is limited. For this reason, it would be good to archive and document the exhibitions more fully and make photographic/digital images/video available online at the exhibitions website. Similarly, written reviews should be sought wherever possible (locally and nationally). SAC funding is acknowledged.</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 entrance is clearly marked and internal signage is clear. I did not notice Braille signage or signage for audio loops.</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>-</td> <td>Audio description</td> <td>-</td> </tr> <tr> <td>Captioning</td> <td>-</td> <td>Lift/ramp</td> <td>Yes</td> </tr> <tr> <td>Accessible toilets</td> <td>Yes</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	-	Audio description	-	Captioning	-	Lift/ramp	Yes	Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Yes
	Yes/No		Yes/No														
BSL interpretation	-	Audio description	-														
Captioning	-	Lift/ramp	Yes														
Accessible toilets	Yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	Yes														
<b>Customer service</b> <ul style="list-style-type: none"> <li>How was the quality and efficiency of staff (invigilators)</li> </ul>	<p>The staff were friendly but not obtrusive. It is not possible for me to comment on how responsive they were</p>																

<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
etc) • If possible, comment on how responsive they were to the needs of disabled customers?	to the needs of disabled customers.

### 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.