



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.**

Artist:	Featured artists; Ntiense Eno-Amooquaye, Selina Helene, Mawuena Kattah, Doreen McPherson, Philomena Powell and Clifton Wright (<i>Intoart</i>) and Elspeth Blair, Edward Henry, Doreen Kay, Robert McCamley, Ronnie McCulloch, Tommy Mason, Cameron Morgan, Robert Reddick (<i>Project Ability</i>).
Venue:	Project Ability
Title of Event :	Magnetic Forces
Type of Event:	Drawing and painting exhibition
Date of Visit:	22 October 2009
Overall Rating:	Very Good
<i>(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.)</i>	
Overall rating is very good. The variety of work evoked a fresh and vibrant mix of traditional based work.	
Name: Steve McKenzie	Date: 5 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"> • Quality of ideas, execution of work and installation • if you have seen other work of this artist(s) before, please comment on any relevant comparisons 	<p>Very good</p>	<p>Over the course of one year 'IntoArt' based in London and Project Ability in Glasgow have been meeting, exchanging ideas and opinions about their studio practice.</p> <p>Each of the artists followed their own path of interests but have undergone this exchange to not only grow as artists but develop a social confidence as individuals and artists.</p> <p>Several of the works are worth a note of merit that articulate an understanding of the technical richness of drawing and painting which are supported with a more rigorous thematic direction. Ntiense Eno-Amooquaye narrative in four parts is considered, yet fresh and each piece provides a unique element to the aspects of the story. Doreen McPherson's 'Two Head ' at first appear to be ghost-like decapitated heads, until you realize that the black background has been etched in graphite by furious frenetic scribbling, and Robert Reddick 'untitled series', shows illustrations of birds and specimen jars that are itemize using an unknown, cryptic language.</p> <p>The variety of work could have provided a difficulty in hanging but this area was very well executed.</p>
<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. 	<p>Very good</p>	<p>The exhibition very much celebrates the ethos of its core aim as it says; '<i>We are dedicated to providing effective community access to the arts. ...which creates opportunities for people with disabilities and people with mental health issues to express themselves and achieve artistic excellence.</i>'</p> <p>This exhibition supports artist endeavours whilst providing a catalyst and platform to have new experiences and critical appreciation.</p> <p>The future programme aims to engage with a wide range of people with disability, and more currently with pre-school to 25 providing film based and animation workshops, and through the medium of painting, print.</p>

Criteria	Rating	Comments and key reasons for rating
<p>Success of event against stated aims of exhibition</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>	<p>Very Good</p>	<p>The supporting interpretative material is very good. It's accessible to an unknown audience and informative. The material also informs of the artists gallery talk on the first Friday of the exhibition.</p> <p>The individual themes were broad and diverse, some of which were directly related to the experience and others followed a familiar and more considered area of development within their work. Overall it worked well.</p> <p>Having a curatorial detachment from the development of the work can sometimes provide nervous times and surprises. But in this instance the artists fulfilled the expectations.</p> <p>The initial conception of this exchange was supported by the SAC to facilitate the two artist groups to engage in a 12 month dialogue. The exhibition is the final result of that time.</p>
<p>Quality of Public Engagement</p> <ul style="list-style-type: none"> • Use of space and overall layout/hang? • What interpretation or support materials were available? • Were labels/maps available and how appropriate were they? • Was a Visitor Book available or opportunities for audiences to comment/interact? What were the comments like overall? • What activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info? 	<p>Very good</p>	<p>It is a good space, no tricky spaces.</p> <p>Full colour hand out of the artists works with title and price. A nice exhibition reminder, front cover image very striking. Ntiense Eno-Amooquaye's black cat.</p> <p>The exhibition was being launched that night so visitor book not applicable</p> <p>Gallery talk 23 October</p>

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.

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? • How suitable was it for the exhibition? 	<p>I'm not familiar with Glasgow and I printed the map out from the Trongate 103 website and walked straight passed the venue because the arrow for Trongate is marked on the wrong side of the street! The Google map on the Project Ability website is much more accurate. Once at the venue it was well signed post. The new building looked in great condition and ideal for the show</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>An A3 handout provided list of artists work.</p> <p>The website was basic. One sentence introduction with one thumbnail. It would have been good to have a more rounded explanation of the exhibition and further supporting images. In addition to have an archive of exhibitions and events to form an online legacy and reference area of the work generated.</p> <p>If the website is used as a research tool to see 'what's on', the first point of contact doesn't provide enough information to engage the viewer.</p> <p>Additional links to social networking site such as flicker, youtube and vimeo are good but, it would have been preferable to have had new windows for these links, the result is that they remove you from the Project Ability website.</p>
<p>Publicity/ pre-publicity</p> <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/appropriate to the intended audience? • Where can you get the information? • Is there Acknowledgement of Scottish Arts Council Funding²? <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>None, ie poster, flyers advertising the event.</p> <p>The intended audience is easily identifiable and in most instances there is an opportunity for cross over audiences, especially with the umbrella venue Trongate 103.</p> <p>An archive of exhibitions and events is held on the website for future reference.</p> <p>SAC logo is not present on the website, although a list of major funder and project funders are and SAC is acknowledged in both categories.</p>

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																
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? 	Yes – very clear signage at entrance Yes internal direction at intermittent stages Didn't notice any Braille signage																
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	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 40%;"></th> <th style="width: 15%;">Yes/No</th> <th style="width: 40%;"></th> <th style="width: 15%;">Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td style="text-align: center;">no</td> <td>Audio description</td> <td style="text-align: center;">no</td> </tr> <tr> <td>Captioning</td> <td style="text-align: center;">no</td> <td>Lift/ramp</td> <td style="text-align: center;">Yes – although out of order on day of visit</td> </tr> <tr> <td>Accessible toilets</td> <td style="text-align: center;">yes</td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td style="text-align: center;">no</td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation	no	Audio description	no	Captioning	no	Lift/ramp	Yes – although out of order on day of visit	Accessible toilets	yes	Accessible marketing materials eg website or alternative formats eg large print, Plain English	no
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Customer service <ul style="list-style-type: none"> • How was the quality and efficiency of staff (invisitors etc) • If possible, comment on how responsive they were to the needs of disabled customers? 	Excellent – I spoke with the Director, Curator and Technician. They provided background to the exhibition, future work and in general about the aspirations of Project Ability combined with the excitement of the new venue and the potential benefits from the location.																

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.