



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: Brendan Gallagher

Venue: Project Ability Gallery 2

Title of Event: post-heroic societies in the long shadow of war

Type of Event: (e.g. performance, exhibition, informal showing, work-in-progress, workshop, screening, lecture etc)

Date of Visit: 21 June 2007

Overall Rating: 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.)

Trongate Studios appears to be an industrious and lively place offering real and exciting opportunities to people referred to them by the mental health services.

It is my opinion that it does a disservice to the organisation to assess the exhibition in isolation from the organisation's larger role in supporting those who use its facilities and services - at the same time it is beyond the scope of this report to assess that larger role. For that reason I have provided an overall / general rating, but feel unable to apply detailed ratings.

Name: _____ Kate Tregaskis _____ Date: 05/07/07 _____

Specialist Advisor Scottish Arts Council Officer

Please circle the relevant title

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.		The exhibition consisted of a number of painted and collaged works by Trongate Studios artist Brendan Gallagher. The work was varied, accomplished and eclectic.
All (if relevant)	<p>Curatorial/ programming vision/ selection</p> <p>Please indicate how the event originated eg from the exhibiting/ producing organisation, artist-led or commissioned.</p> <p>If the event is part of a Festival, please say how it contributes to the overall programme.</p>		<p>Trongate Studios was set up by Project Ability in 1994 'to promote the positive role of the arts in mental health and wellbeing'. The studios are a resource for people referred through the mental health services. Most of the time the artists in the studios work on 'self-motivated' projects. The gallery provides an opportunity for individuals or groups of people from the studios to exhibit their work.</p> <p>The exhibiting artists are selected from a closed group of around 80 people who have been brought together because of their personal histories rather than on the merits of their work alone. The function of Project Ability as an organisation is to promote the positive role of the arts in mental health and wellbeing. Although the artistic quality of the exhibition is important the bigger context is that the organisation aims to provide mental health and well-being benefits through encouraging and supporting creative activity amongst those using the studios.</p>
All	<p>Success of event against stated aims - in the programme or other printed material, including how well it communicated the artistic themes.</p> <p>Education events – see ¹below for guidance</p>		<p>The exhibition enabled one of the artists using the studios to publicly exhibit his work fulfilling one of the aims of the project by offering that opportunity.</p> <p>Accompanying the exhibition was a handout written by the artist stating some of the themes that he had intended to explore with the work - such as 'the personal and social construction of identity'.</p> <p>An artists aims, and his or her success in communicating those aims, does not necessarily have any bearing on the 'success' of the work. However an artist's statement – as was the case here - can be an interesting 'entry point' for the viewer.</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.

Artform	Criteria	Rating	Comments and key reasons for rating
All	<p>Performers/tutors - technical standard, performance skills and ability to communicate and engage.</p> <p>Where performers are not trained, please reflect this in your comments.</p>		The work was of a high technical standard and was varied and engaging.
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>		<p>The exhibition was professionally installed.</p> <p>Having the gallery next to the studios meant that there was a sense of the place being industrious and alive and that there was quite literally a short distance from the studio to the gallery.</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</p>		The exhibition space is small – I spent about fifteen minutes looking at the work. There were no other visitors in the gallery. There was a comments book.

Artform	Criteria	Rating	Comments and key reasons for rating
	<p>visitors/ participants at the time of visit</p> <p>Education/learning – pre-event involvement, participants/ schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc</p>		
All	<p>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.</p>		<p>Although no educational events were advertised that specifically accompanied the exhibition, in a very real sense the whole Trongate Studios project is an education project – both for participants who are making work and exhibiting and possibly for audiences whose ideas about mental health might be challenged by that work or the work of the Studios as a whole.</p> <p>I would have liked to have known more about the artist (if and where he trained, other exhibitions he'd had or been included in etc.)</p>
All	<p>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)?</p>		<p>Although the work of Trongate Studios as a whole could be considered educational for its 80 or so participants, many of the educational benefits are I imagine to do with self-development and they are experienced over a long period of time by individuals. These benefits are difficult to quantify and certainly outwith the remit of this report.</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
Suitability of the venue for the event	The venue was suitable for the work.
Information/ interpretive material at venue - programmes, displays etc.	There was a handout about the exhibition, plus leaflets about the studios.
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.	I was aware of the exhibition from The List. The organisation has an informative website.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	Easy enough to find.
External signage and signposting	The fact that this is an exhibition space could be made more obvious from the outside.
Internal directional signage	Adequate.
Access and provision for disabled people – what can you see?	There was a lift.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The exhibition space is open Monday –Friday 10am-5pm, so not at the weekend. Because the gallery is not the raison d'être of the organisation - but more like a by-product -I don't think this is a problem.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	The staff were attentive and helpful
Acknowledgement of Scottish Arts Council Funding ²	The SAC is credited on all the publicity material I saw.

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.