



Updated June 2007

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:	Project Ability
Venue:	Project Ability
Title of Event:	Young Talent 2008
Type of Event:	Exhibition
Date of Visit:	10 April 2008
Overall Rating:	4 - Good
<i>(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.)</i>	
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Specialist Advisor	Scottish Arts Council Officer <i>Please circle the relevant title</i>

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.	4	<p>Young Talent is the seventh annual exhibition by Project Ability showcasing the creativity, talents and achievements of young people aged 8-25, of all abilities, who may find it difficult to attend mainstream activities.</p> <p>A range of artworks were shown, including drawing, painting and printmaking; 2D and 3D ceramic works and sculptures, and a series of video works and animation. The completed work was contextualised by a short film showing the evening and weekend classes and workshops run by artists in Project Ability, Tramway, Keppoch, Cranhill and Drumchapel Community Centre.</p> <p>It is difficult to assess an exhibition such as this in comparison to contemporary practice and curatorial issues, but there is no doubt that the work completed and shown, in the context and particular framework of widening participation, art outreach and inclusion, is of good quality.</p> <p>Particular highlights included a beautifully realised abstract canvas by Skye McLachlan, an intricately rendered architectural drawing in Drypoint by Angus McCormack and a phantasmagorical 'Map of the Freelands' by David Bann.</p> <p>Over a dozen moving image works were shown on DVD. These were created during a number of initiatives including the Children and Young People Film Programme; Adolescent Film Unit (Gartnavel Hospital); SPECTRUM public projections and Ethnic Enable. These technically accomplished works exuded humour and sophistication, utilising sometimes complex image and narrative to real effect. I found these animations, spoof adverts and short films funny, inspiring and compelling. The works completed during these workshops should be commended and supported. A particular highlight was an animation work, OOZE by Jonathan Beatts that would not be out of place in a first year college course.</p> <p>What strikes one about this exhibition is the unadulterated use of colour, line and tone, the lack of creative inhibition and the sheer pleasure gained by the participants and their parents. The exhibition was a much needed antidote to the plethora of pretentious and over-rated contemporary curated exhibitions one has often to assess.</p>
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</p>	3	<p>This exhibition has not been curated as such. The works on show were created as part of an ongoing programme of workshops and evening classes in the community, often with children and young people with challenging physical and emotional needs. This initiative has been well programmed and organised since 1999.</p> <p>The short film made during the workshops included</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	the overall programme.		<p>endorsement and support from many of the parents and carers of the participants. The artist/tutors also clearly explained the rationale and process of the workshops.</p> <p>The ideology and processes adopted for the workshops is not new, but is undertaken with sensitivity, great professionalism, creativity and commitment</p> <p>The moving image works created with young people in the community will also be showcased at a special screening at the GFT on 26/04/08. This will provide the young film-makers with well earned endorsement.</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>	4	<p>The aims, objectives and outcomes of the exhibition are clearly articulated in all the printed material that accompanies the event. The history and context of the workshops and classes that produced the work is explained on A4 sheets. The large print and plain English of the marketing material also address the issue of physical and intellectual accessibility.</p> <p>The short film created during the workshops and classes is professional, informative and entertaining, and is prominent at the front of the exhibition, allowing visitors to contextualise the exhibition.</p> <p>Additional printed material publicising other aspects of Project Ability's work is also on hand at the exhibition, including information on joining workshops and the film showcase event at GFT. Further, a well used comments book is also available for visitors to contribute their views. The comments for the exhibition thus far are universally positive.</p> <p>Kara Szifris, Development Manager at Project Ability, introduced herself and provided helpful contextual information about the exhibition and attendant workshops. Kara also mentioned that the preview event was a great success, attended by over 100 children, young people and parents/carers.</p>
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>	4	<p>Both the accomplishment of the finished works by the young people, and the documentary film created during the weekend and evening classes, clearly highlighted the professionalism, commitment and creativity of the artist/tutors involved. Initiatives like these are often an easy target for those not interested or engaged in community art practice, but they are complex and exhausting for the artists involved. The Project Ability workshops should be considered an exemplar, and the professional artists involved commended.</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
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		n/a
Theatre	Script — particularly in relation to new work or second productions. Relevant to classics where the original has been substantially changed.		n/a
Theatre, Dance	Direction - Concerns issues of interpretation, casting and presentation.		n/a
Dance, Theatre	Use of music — appropriateness and effect of sound or music (whole/part, live/recorded) to the production.		n/a
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.		n/a
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>	3	<p>The work of the young people displayed in the exhibition was presented very professionally and was accorded the same degree of care (in presentation) that would be given to professional artists.</p> <p>2D works, incorporated drawing, prints and paintings were exhibited and ceramic wall pieces and 3D ceramics were shown appropriately in the context of each other.</p> <p>Short films and animation were shown on a large screen TV, with headphones and bench.</p> <p>A documentary of the workshops was shown on a small screen with headphones at the entrance to the exhibition.</p> <p>All works were accompanied by proper labelling and given enough space. The show was not Artform Criteria Rating Comments and key reasons for rating 'overloaded' with work, as is often the case in exhibitions of this nature.</p> <p>The exhibition as a whole was titled and contextualised by large text at the entrance wall of the exhibition.</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>		<p>I spent 1 hour 15 minutes in the exhibition, viewing all the work on display, including watching the documentary film related to the art workshops mentioned above. I also viewed all the short films and animations created by the young people in the workshops.</p> <p>During my visit there were two other visitors in total. There was a full comments book, which was</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	visitors/ participants at the time of visit Education/learning – pre-event involvement, participants/ schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc		unanimously positive about the exhibition. Development Officer Kara Szifiris, Project Ability Development Officer, introduced herself during my visit and answered all my questions about the workshops and exhibition.
All	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.	4	The exhibition was a culmination of a series of workshops for children with special needs and young filmmakers. These were displayed as a DVD. The history and context of the workshops were shown via an interesting and professionally made documentary film.
All	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)?	4	A series of established workshops for children with special needs, and a series of filmmaking workshops for young people were the core of this project and resultant exhibition. Education and access are core aims of Project Ability initiatives.

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 gallery is set within Project Ability's offices and workshops space, itself set on the 1st. floor of a Glasgow City Council Social Services department building. The entrance is not well signposted and is not welcoming. There is no real indication through décor or signage that a gallery of creative space can be visited or accessed on the first floor. You would need to know it exists to visit in the first place. No doubt this is related to Project Ability's links to GCC, but this organisation and its gallery deserve greater public exposure to showcase their successes.
Information/ interpretive material at venue - programmes, displays etc.	All very good, including vinyl text, exhibitor labelling, comments book, documentary film, TV monitor to show animation and film works etc.
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.	A number of leaflets promoting both the exhibition and related workshops were on prominent display. Staff were on hand to answer any queries. The current layout and design of the Project Ability website is poor and needs work. Whilst understanding that issues of full accessibility need be addressed this is no excuse for such a poorly designed website. The website does provide all the necessary information required for visitors and/or potential participants but could simply look and feel much better and utilise simple new technologies and functionality to showcase, for instance, the first-class animation and films created by the young people.
Ease of booking and payment	N/a
Location of venue – eg is it easy to find? Is it on a main transport route?	Located in central Glasgow, the venue is simple to locate.
External signage and signposting	Average, given that the venue is part of a city council Social Services building and is located on the first floor of a poorly decorated building.
Internal directional signage	Average, as above.
Access and provision for disabled people – what can you see?	Project Ability is an organisation dedicated to access issues and so addresses these needs more than adequately. A lift can take visitors with mobility problems up to the gallery and space.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The timing of the event was appropriate. A Saturday afternoon preview event was held for exhibitors, attended by 120 visitors.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Staff were on hand to answer questions and were very helpful during my visit.
Acknowledgement of Scottish Arts Council Funding ²	Scottish Arts Council's support of the exhibition was credited at the exhibition with vinyl signage and on all printed matter and electronic publicity.

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.

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.

I completely agree – our web site is clunky and outdated. The best that can be said is that it is functional and regularly updated. We are scheduled to launch a new website to coincide with our relocation to Trongate 103. Until quite recently we did not have a very reliable time table for our move and so held off commissioning a new site until we were more certain about dates. A working group of staff and artists has been set up to look at design and functionality.