



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, Gallery 2
Title of Event:	Trams and Tracks
Type of Event:	Solo Exhibition of paintings by William Smith
Date of Visit:	3 July 2008
Overall Rating:	4 - Good

Gallery 2 is a small venue within the studio and production facilities at Project Ability; it is available for exhibition to all studio holders who apply with a proposal to the director. This exhibition was by artist and studio holder William Smith. Smith presented a number of painted works based on his experiences and memories of Glasgow from the past, in particular images of trams, street scenes. There was a combination of framed pieces and works on canvas. Presentation was of a good standard. The gallery space itself was small but had been recently repainted and was clean and bright. Care had obviously been taken to ensure that works presented would be seen at their best - scrim was placed over windows and the use of daylight tubes in the fluorescent fittings ensured a pleasing, well lit space. I was informed by a representative of project ability that this would be the final exhibition to be held in the space as the organisation are relocating to another building in the Trongate area.

(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.)

Name: Steve Hollingsworth Date: 3/7/2008

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.	4	This was a solo exhibition of paintings by Project Ability studio holder, William Smith. 7 large paintings were presented together with 11 smaller framed works on paper. The works were based on familiar scenes from Glasgow's past; tramcars and street scenes. The paintings appeared to be executed in acrylic. In looking at the work I could see the influence of the French impressionists in the way the light was handled. I found the larger canvas's to be a little less successful than the smaller framed works. Here, the colour was of a generally more muted quality and helped evoke notions of the past. I was particularly drawn to one work: 'Springburn hill', this piece seemed to have an ambiguity some of the other works lacked. The quality of light and the way the paint was handled, to me opened up themes beyond the more familiar locations of Glasgow and achieved a thoughtful, melancholic quality.
All (if relevant)	Curatorial/ programming vision/ selection Please indicate how the event originated eg from the exhibiting/ producing organisation, artist-led or commissioned. If the event is part of a Festival, please say how it contributes to the overall programme.	4	Gallery 2 is open to all studio holders at project ability who apply for exhibition through the Director. I believe William Smith's exhibition is the last show to be held in the space due to the organisation relocation elsewhere in Trongate. This show gave a good introduction to Smiths work and concerns and was competently installed and realised.
All	Success of event against stated aims - in the programme or other printed material, including how well it communicated the artistic themes. Education events – see ¹ below for guidance	4	Project Ability aims to support people from a wide range of backgrounds in the community and enables them to develop their skills with assistance from professional artists. In this it has obviously been successful in mentoring/tutoring the above artist to produce a show to a professional standard.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	4	The artwork was installed to a good standard and the gallery space itself (although small) had been used to its best advantage-scrim had been placed over windows to diffuse natural daylight, and daylight balanced tubes were used in the 2 light fittings. The space had been freshly painted. There was a visitor's book and full colour printed A4 information sheets on the artist work together with a price list. The work was subtly numbered to coincide with the titles on the information handout.
Dance, Theatre	Choreography/Use of choreography - originality, use of space, number and use of dancers, length of piece, etc		

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
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>	4	The artwork was installed to a good standard and the gallery space itself (although small) had been used to its best advantage-scrim had been placed over windows to diffuse natural daylight, and daylight balanced tubes were used in the 2 light fittings. The space had been freshly painted. There was a visitor's book that had many comments. A full colour printed A4 information sheet on the artist was available which had a statement by the artist together with a price and titles list. The work was subtly numbered by each work to coincide with the titles on the information handout.
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 visitors/ participants at the time of visit</p> <p>Education/learning – pre-event involvement, participants/ schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc</p>		There were no other visitors on the day I went, this may be due to the weather (which was awful) or accounted for by the imminent decant. I had a brief chat with a friendly representative of Project Ability, who was obviously committed and was responsible for the changes that had taken place in gallery 2, i.e. changing from a hanging system and making sure the lighting and walls were of a good standard.
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.		I'm not aware that there was an artist's talk in this instance but this would have been a good idea if the artist were in agreement and might be something to consider in future.
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)?		N/A

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	This is a worthwhile space and facility that allows project ability to showcase the work of their tenants and studio holders to the wider public.
Information/ interpretive material at venue - programmes, displays etc.	Information was good. A full colour A4 information sheet was available with a short statement by the artist and a price list. My only wish would be to see a little more information on the artist, perhaps a biography, and medium used in the work.
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.	Publicity is good with a lot of information available on the web-site.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	Yes, it is in an area of Glasgow with several other galleries close by.
External signage and signposting	Good, there is a Perspex sign unit directly underneath the street number, adjacent to the door at street level.
Internal directional signage	Good, sign directly outside project ability space and directly on the door
Access and provision for disabled people – what can you see?	There is a lift
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Exhibition runs from 5 th June-15 th August, open daily 10am-5pm
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	I spoke to 2 members of staff, both were friendly and helpful and able to provide further information if needed.
Acknowledgement of Scottish Arts Council Funding ²	Yes, on printed information and on the funders page of the web-site.

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.