



Scottish Arts Council

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: Alexandre Perigot

Venue: Tramway

Title of Event: Pipedream

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

Date of Visit: 11 July 07 (I also visited the opening day performances on Sat 7 July)

Overall Rating: 4 - 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.)

Name: _____ Kirsteen Macdonald _____ Date: 10 August 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.	4	The artist's first UK solo show - I haven't seen his work before. He has an established practice that is able to respond to this very specific space with interesting ideas and the work is well produced. There is a balance between the visual impression of the work overall and the aural movement in the piece <i>Sometimes You Win, Sometimes You Lose</i> ; pitching the monumental versus the playful.
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	A co-commission with La Crie Arts Centre, Rennes, France. The exhibition is the first of a series of four exhibitions across Scotland, France, Portugal and Spain. The artist has been supported by the institutions over a period of time to develop this work and as part of an institutional exchange. This collaborative approach to programming supports the artist to realise more ambitious work and builds Tramway's institutional network. The live performances on the opening day fit within Tramways overall programme of performing arts and add a further element of potential audience development.
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	3	From press coverage and in the programme read in advance of my visit, I had formed an impression of a more complete (kitsch) replica of Elvis' house, rather than the skeleton of this. The overall feeling of the work, on entering the gallery, is austere - the greyness of ready-made industrial materials feeling a bit flat within the industrial space. To some extent the shadows of the scaffolding of <i>Elvis House</i> rescued this by adding an element of theatrical impression to the work. However, speaking with people at the opening event performances there were also visitors who didn't realise this work made reference to Graceland, which was the main focus in the press around the show and in the text provided at the exhibition space. The information sheet refers to a third work – a publication in collaboration with various international artists – but this wasn't situated in the gallery space or clearly posted at the invigilator's table, making it rather difficult to access. Given that the artist is engaged with collaboration as part of his practice and as a key part of this work (such as the opening day performances) more could have been made of presenting these aspects alongside the two main sculptural works.

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>	4	The work is built from ready-made materials – transforming functional plastic pipes and scaffolding. Simple materials employed to monumental scale. Well constructed.
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>	4	<p>The position of the house at entrance forces visitor to walk through which instantly invites their participation rather than them acting as a passive viewer. When attending the opening events the other entrance was used and this made less impression overall than during general opening hours.</p> <p>There is a balanced relationship between the work and its situation.</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 visitors/ participants at the time of visit</p>	3	<p>Visitor's book contained a few comments which were mainly positive.</p> <p>Difficult to judge a general response as there were no other visitors during my half hour visit. I visited just after the usual opening hours for that day as there was an artist talk upstairs at 6.30pm so I called the gallery in advance to see whether the installation was open later to coincide with this.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
	Education/learning – pre-event involvement, participants/schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc		During the opening performances there was a crowd of professionals, performers and members of the public who seemed engaged with the event overall.
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.	3	The events on the opening day can be viewed as part of audience engagement and collaboration. An artist talk was held on 8 July. Open to all adults and advertised on print material. There was also an informal/unadvertised artist tour before the exhibition opened to the Time for Art group at Tramway (an art class for women over 55). A free handout was available at the venue. No video interpretation or documentation of opening performances available to view during the usual opening hours.
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	Good
Information/ interpretive material at venue - programmes, displays etc.	Poster displayed at the venue No wall panel or labels within gallery as the work is described on a free photocopied handout Two invigilators- one at the entrance, one in gallery. The third element mentioned in the exhibition text, a publication, was available for sale at £10 although I had to ask at the box office about buying the publication as the invigilator wasn’t sure about this.
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.	Invite card/flyer and poster for the exhibition distributed locally and nationally. Good layout and design. Before my visit I read previews of the exhibition in The List, Metro and heard a radio feature on the BBC Scotland arts programme. It had good editorial coverage. Tramway programme lists the exhibition in print and on website.
Ease of booking and payment	N/a
Location of venue – eg is it easy to find? Is it on a main transport route?	Good public transport links from city centre. Situated on main road.

Criteria	Comment
External signage and signposting	Good. Bold and distinctive signage.
Internal directional signage	Fine. But no clear signage for this specific exhibition other than the open door and invigilator at desk. Other facilities such as toilets are well signed.
Access and provision for disabled people – what can you see?	Ground level entrance with on-street parking outside front door. Toilets, café, etc also accessible
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Usual gallery opening hours and the Saturday afternoon opening event encourages a broad range of audience including families.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	The invigilator was friendly but unable to answer my questions about the way the show was commissioned and presented / they were initially confused about the publication mentioned in the text. Box office staff helpful.
Acknowledgement of Scottish Arts Council Funding ²	Logo used on website, invite card, poster, programme, interpretative sheet, etc.

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.