



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: Ganghut

Venue: Scottish Sculpture Workshop, Lumsden

Title of Event: Lumsden Gala Day 2007

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

One day event

Date of Visit: 11 August 2007

Overall Rating: Good/excellent (4/5)

(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: Maureen Finn

Date: 27/8/2007

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	<p>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.</p>	5	<p>Ganghut, a continually changing team of artists, have immersed themselves in the local community in Lumsden in order to reinvent the tradition of the village 'Gala Day'. The overall concept has given the artists a platform to make works that are genuinely collaborative. Taking their lead from all aspects of village life – from the bowling club to the primary school – the artists have produced an event that challenges our thinking about small communities while offering huge entertainment value at the same time. Ganghut are themselves a small community and, although not explicit, their ideology – inherent gang social structures and the power and support that comes with this - was felt in all that the day offered.</p> <p>Throughout the field there was a range of imaginative works, of particular note was Ginny Hutchinson's 'Lumsden Stew', a rare spectacle of a row of three, smoking, whiskey-wood fired baths, continually occupied by almost-naked gala attendees relaxing in warm, minty water.</p> <p>Derek Lodge's 'Ganghut in Lumsden' film kept audiences riveted with documentation of the Over 50's group singsong (Dumbarton drums they are sae bonny), the Lumsden Classic intergenerational bowling competition, complete with hand-crafted trophy and the unforgettable Rocket Joe's rocket launching successes and failures.</p>
All (if relevant)	<p>Curatorial/ programming vision/ selection 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>	5	<p>The event has been organised in collaboration with Scottish Sculpture Workshop (SSW), Ganghut's host organisation in Lumsden. In planning and executing the works/events there is clear awareness of audience – local people and the artist community. Careful consideration has been given to achieving a balance between traditional gala activities and the production of new works. In most cases the two are seamlessly integrated and able to be appreciated by all visitors. I felt that handled in the wrong way this type of project could easily appear to patronise local people but there is no sense of this here, rather it appears to empower</p>

Artform	Criteria	Rating	Comments and key reasons for rating
			them.
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 ¹ below for guidance</p>	4	<p>The aim of the event is to present the results of a six-month collaboration between Ganghut and Lumsden community through a day of fun and games and this was certainly achieved. The informality of the event is reflected in the publicity, which is relaxed in its style. The handout distributed on-site is informative, makes people feel at ease and gives clear information about the day's timetable of events (dog show, pie eating, tug-of-war) as well as a summary on each of the artworks</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>All of the works are well executed and complemented the event. Three large architectural pieces, G1, G2 and G3 were produced to help orientation as well as to accommodate some of the gala's activities and will be incorporated into future events.</p> <p>The artists were all clearly identifiable and approachable on the day.</p>
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.		

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>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 event was staged in a neighbouring farmer's field. Art works and events were well spaced out around a large central arena which accommodated some of the races, etc. A minor consideration was that I felt that the layout could have been a bit more intimate as I didn't appreciate the full impact of some of the art works (for example, flags and bunting made by locals and artists from throughout the country) because of the scale of the field. It was also quite a distance to keep circling the field if you wanted to return to something.</p> <p>The gala event created informal opportunities for a small community to engage with issues around the production of art. A range of methods were used to make the artists and their processes accessible. The planned activities broke any barriers that may have existed and met the audience's expectations. They encouraged participation in an unthreatening way.</p> <p>The art works had been initiated with the setting in mind, making them accessible to everyone.</p>
All	<p>Audience - 4</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>		<p>On a typical Scottish rainy day visitors seemed to be so involved in the event that they took little heed of the weather. There was a large enough attendance to create a good atmosphere. Everyone appeared to participate and enjoy the day.</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>	4	<p>The programme was designed for both local people and art-related audiences. Most would have been familiar with the gala day format. There was little need for conventional forms of interpretation but by its very nature, this participative practice provided a form of interpretation in its own right.</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>	4	<p>The event was a culmination of six months of intervention in the local community. As a result school groups, the bowling club, the Over 50s and many others had had previous contact with Ganghut through the community-based projects which appeared to demystify the art-making process. Particularly in Derek Lodge's film the community was able to see the results of their involvement.</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	SSW was an ideal host organisation and venue. The rural setting and the field in particular were appropriate.
Information/ interpretive material at venue - programmes, displays etc.	An excellent handout was given to all visitors on arrival.
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.	SSW has an excellent website. The event was flagged up well in advance with good descriptions of what could be expected on the day.
Ease of booking and payment	n/a
Location of venue – eg is it easy to find? Is it on a main transport route?	Non-local could find travel information on the website.
External signage and signposting	The event was off the main street. The area was colourfully decorated to attract attention with obvious signage (in typical gala style) by the roadside.
Internal directional signage	Ganghut has given consideration to orientation. A map was provided with various key landmark highlighted.
Access and provision for disabled people – what can you see?	All events were on the flat. A car park was provided in a neighbouring field.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The various activities were programmed over a fairly long day, beginning with a procession and ending in a music performance and ceilidh. I brought a child to the main gala fun events and left before the music started properly. I imagine those with young children may not have lasted the pace.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Everyone was greeted personally on entering the field and made to feel welcome.
Acknowledgement of Scottish Arts Council Funding ²	SAC were acknowledged on the printed material and the website.

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.