



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:	SCOTTISH SCULPTURE WORKSHOP
Venue:	LUMSDEN, ABERDEENSHIRE
Title:	N/A
Type of event:	ONGOING PARTNERS RESIDENCIES BY GANGHUT WORK-IN-PROGRESS
Date of Visit:	MONDAY 16TH JULY 2007
Overall Rating:	5
Strengths identified include: -	
<ul style="list-style-type: none">- re-activating interest and commitment in a local festival – <i>the Lumsden gala</i> - that has languished in recent years;- diversity of separate but linked creative projects in run-up to gala;- high degree of community interaction throughout;- resourcefulness & commitment of artists involved;- gaining newly invigorated connections with local residents with constructive relationships that SSW can continue to develop and maintain in years to come.	
SUSAN CHRISTIE Specialist Advisor	Date: 01/8/07

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.

- 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

Artform	Criteria	Rating	Comments and key reasons for rating
All	Vision and imagination of work	5	<p>Through the Partners Scheme GANGHUT members have been involved in a 6 month residency project that has resulted in a imaginative programme that has actively engaged the community in all its facets. As part of the process, local people have been invited to help build a series of floats and re-invigorate the spirit of the village gala.</p> <p>Unusual interaction has developed with various sectors, ages, groups within the community involved including the bowling club, the primary school, the Community Council, local farmers, etc. Living and working in the heart of the village has helped to demonstrates the artists' sincere commitment to the community and dispel any residual wariness about visualart/artists/SSW.</p> <p>Inevitably there have been challenges during the residencies (eg. disclosure system & impediment this can sometimes present to artists). The collective spirit of GANGHUT has had to deal with numerous glitches along the way, without allowing the project to be compromised.</p> <p>The infectious and positive approach of the artists appears to have especially won over the young members of the community with schoolchildren becoming quite attached to several of the artists.</p> <p>Previous projects at SSW have had varying levels of connection with the local community and the current approach goes much further in terms of engaging the community - the project has a different emphasis given that it has been created exclusively for the community.</p> <p>Local people have been engaged in unusual and expansive ways from growing vegetables and rearing pigs to designing bunting, unique games and a disco float for the gala with the children. The integrity of the original work by the participants has been respected and will be presented along with the work of the professional artists on the day of the event.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
All (if relevant)	Curatorial/ programming vision/ selection	5	<p>Vision for the programme was developed with SSW by artist/GANGHUT member Kevin Reid following a previous stay at Lumsden.</p> <p>During the date of the assessment visit, the GANGHUT residencies were well underway with architectural plans produced and approved for a range of large wooden structures to be built in the nearby farmer's field in the run-up to the gala on <i>Saturday 11th August 2007</i>.</p> <p>Artistic /event programme and process of engagement in the run-up evolved with the community's trust slowly built up over several months. Interaction formally organised (workshops, community meetings, events etc) but relationships established on a more informal basis as well. Visiting the pub, playing bingo with the older members of the community, organising sing/song sessions & BBQs, for example, have all helped to strengthen connections and create a programme that the community is excited about being part of.</p>
All	Success of event against stated aims	5	<p>Education and building relationships have been handled as integral to the process rather than perceived as separate and/or distinct areas of activity.</p> <p>Printed material not designed at the stage the visit took place. Web info and blogs all accessible, entertaining, highly informative and fun to read.</p>
All	Performers/tutors	5	<p>Practical skills have been shared but the project impact will have other significant but less quantifiable//tangible effects. GANGHUT's way of working - being part of team, taking risks, not being afraid to mess up or embarrass yourself – are counter to the normal Scottish psyche and consequently of substantial impact on a community as small as Lumsden (ie. populace numbers about 200).</p> <p>Artists leading different parts of the project bring separate skills whilst adding to the collective output for the project. Group dynamic has helped to build confidence in the arts, in SSW and in helping people to make artwork themselves.</p>
Dance, Theatre	Choreography/Use of choreography	5	N/A
Theatre	Script		N/A

Artform	Criteria	Rating	Comments and key reasons for rating
Theatre, Dance	Direction		N/A
Dance, Theatre	Use of music	5	Elements of film, music, design incorporated into the whole project with artists using all sorts of media during the residency programme. Choices made for different audiences and appropriate for the each group.
Dance, Theatre	Design.		N/A
All	Quality of Presentation/Engagement	5	Interaction and style of artwork/games/events have all grown out of connections forged with the community and been highly appropriate in terms of materials, quality and ideas generated during the process.
All	Audience	5	<p>Schools interaction had been taking place twice weekly prior to the end of term and other wider community meeting taking place on Tuesdays in the village. Majority of the village have all been involved in some way, many people involved in a regular basis in the run-up to the Lumsden gala day.</p> <p>Physically in SSW, numbers were low during the visit. An intern (Suzanne Mahony) had just arrived and 4 artists were due to arrive the following week. During this period of the summer, energies were focussed on consolidating plans for the Lumsden gala.</p>
All	Additional Interpretative	4	<p>On the SSW website there is a children's section but there was no info which was disappointing. Given the time pressures with planning the gala and imminent deadline, the artists stated that this had not been pushed. However the artists had all regularly made their own contributions to the site which given a detailed view and update on progress on weekly basis.</p> <p>Would be valuable for those accessing the site to hear the voices of the participants <u>as well as</u> the artists. This could involve input from a member of the bowling club or one of the children or other members of the community. This would help to broaden out and share the experience that they have had through meeting and working with GANGHUT. At present, although the project has strong community emphasis its hard to access this directly. Plans for documentation are underway (by GANGHUT artist Derek Lodge) and this may be addressed in the near future.</p>

Artform	Criteria	Rating	Comments and key reasons for rating
All	Outcomes of education activity	5	<p>Fundamentally the project will strengthen long-term connections in the community with SSW, raise awareness and demystify what artists can offer, and re-establish a tradition eg the Gala, making this a special and unique to the village.</p> <p>Project also help to dispel distrust of artists more generally and promote a creative and positive risk-taking mentality which is significant especially for the younger members of the community.</p> <p>As the programme culminates in the gala it would be premature to state that this can be fully assessed at the stage of the visit. Rating reflects my perceptions and assessment of what the participants have taken from being part of this creative process.</p>

2. Management of Event

Criteria	Comment
Suitability of the venue for the event	Various venues used not only SSW – primary school, village hall, etc. Workshop appropriate for the bulk of the work – construction, etc – and many of the artworks made during the residencies will continue to be held by SSW following the gala.
Information/ interpretive material at venue -	<p>Interpretative materials were being designed for the gala and not ready at the time of the visit.</p> <p>Not aware of anything on site for passers by. Perhaps part of the highly entertaining weekly web diary could be featured on SSW window or available as a hand-out for those not familiar or able to access the website?</p>
Publicity/ pre-publicity	Website, fun, easy and informative with different members of GANGHUT describing their work and viewpoints. Children's entry not developed. Website also features other aspects of SSW activity and is regularly updated.
Ease of booking and payment	N/A
Location of venue	SSW located within the heart of Lumsden and on the main road that makes it easy to locate for people arriving by foot or by car. Public transport links for artists travelling from abroad is challenging and SSW has a system of support to deal with the fragmented rural transport system.
External signage and signposting	Signage for SSW clear. Internally there is not a great need for signage because of the nature of the facilities. Members of the public would not be walking unheeded without reference to staff at the front desk.
Internal directional signage	Staff at the front desk can direct public to appropriate resources or part of the workshop, so internal signage not vital in this context.
Access and provision for disabled people	<p>Disabled access not ideal with SSW aware and active on this issue. Some parts of the facility can be used by people with disabilities but on the whole, this aspect needs addressing and SSW highly aware of this.</p> <p>On approaching the front building and main entrance, the public area appears to be reasonably accessible and should therefore not deter anyone with a buggy, a wheelchair, mobility problems, etc. who may be visiting for the first time.</p>
Timing of the event	Timing of the residency programme has been planned so that there's a good lead-in time for the main event. Majority of the activity has taken place during term time and to tie in with what suits people locally.

Criteria	Comment
Customer service	Staff member (Simone) at SSW was highly efficient, helpful and amenable to exchange/questions during the visit. Good overall knowledge of the organisation's current activities and ongoing developments. Director was unavailable as she was still on her summer break.
Acknowledgement of Scottish Arts Council Funding ¹	<p>Scottish Arts Council acknowledged on SSW material including the website and printed material.</p> <p>Will be a challenge for SSW & GANGHUT to represent funders at the gala in a creative way as opposed to taking a standard approach. Since so many other aspects of the project are unconventional and highly imaginative, there may be scope to treat this issue as a creative challenge as well. Perhaps Scottish Arts Council could have been invited to design some bunting along with the other invited participants along Toby Paterson et al?</p>

¹ 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 Reply (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 disparity of response between the organisation and the evaluator, 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, defamatory or inaccurate.

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. The Scottish Arts Council will require any response back within 15 working days of your receipt of this evaluation.

The Ganghut Lumsden Gala Festival took place on 11th August, following an intensive 5 month residency by a group of up to 7 artists at one time. It was a highly successful event, attended by around 700 people. Commencing at 12.30 with a parade along the village main street, the gala was well attended from the start, by an audience including locals of all ages, tourists, and the wider art community from across Scotland.

Following the residency period, during which Ganghut members worked with many groups and individuals in the village, the level of support for the project continued to grow during the final few days leading up to the event. This included in-kind support that is difficult to quantify but is highly significant; marquees were lent, free pies and a voucher provided by the local butcher for the pie eating competition, a steam wagon from Grampian Transport Museum led the parade and gave free rides, and a great deal of practical help was on hand in terms of transport and manpower. An almost overwhelming amount of home baking ensured that the tea tent provided sustenance for the gala-goers as the weather conditions deteriorated over the course of the day, but participants in the various games and competitions were not put off. Stalls run community groups such as Lumsden Mother and Toddlers and the Over 50's Club, raised funds to support their activities, and each group has donated a sum that has now been used to set up a Gala fund. A Gala committee has been formed, and will work towards the gala 2008, this time as a wholly community led event, in which SSW will continue to play a part.

The mix of contemporary art works, traditional games and the more irreverent competitions and activities worked extremely well, with Ganghut members compering the event in a humorous and highly entertaining manner.

Informal feedback from the local community, both on the day and since has been entirely positive, and many 'thank you's' were received.

Formal evaluation has yet to be completed, and will be sent along with press cuttings etc.

Ganghut and SSW would like the following to be noted, as a point of clarification. The project plan evolved through discussions between SSW and several Ganghut members, not only Kevin Reid, but including Stephen Murray, Jason Nelson and Joseph Haughey, who were invited by SSW to undertake a Research Residency funded by Esmee Fairbairn Foundation, in 2006.

In addition, the late confirmation of the Partners award, several weeks after the date identified by Scottish Arts Council, provided an additional challenge to artists and SSW at the outset; some Ganghut members had by then had to take on other projects during the proposed Lumsden Residency period, one was waiting in Amsterdam, not knowing where to relocate to on return to Scotland, and SSW accommodation had by then had to be booked for other groups, which made accommodation an issue throughout the course of the project.

However, the commitment and goodwill that Ganghut collectively approached this project with, ensured that these challenges were manageable, and did not compromise the overall quality of the project, which all involved believe has set a high benchmark for community involvement in high quality visual arts projects in Scotland.