



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:

Venue: Scottish Sculpture Workshop

Title of Event: Summer Residency Programme 2008 - Block 2

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

Date of Visit: 20 August 2008

Overall Rating: 5 - Excellent

(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 decided to award the Summer Residency Programme an excellent rating. This is based on my interviews with the artists, staff, viewing the facilities and the work produced. I feel that the scheme offers artists a great opportunity to share their ideas with fellow artists as well as taking advantage of the technical expertise and support from SSW staff in a welcoming and creative environment. The greatest testament to the success of such a residency programme is feedback from the artists. All the artists I spoke to were extremely positive and highly appreciative of the Residency Programme.

Name: _____Helen Monaghan_____ Date: __19 / 09 / ____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.	5	<p>The Summer Residency Programme began in 2005 funded by the Esmee Fairbairn Foundation. Following subsequent applications for funding from the same source, the Scottish Sculpture Workshop (SSW) managed to secure funding until 2009. The SSW have produced well designed packs of information cards about each residency which provides a great insight into the diversity of artists, both established and newly graduated, who have taken advantage of the facilities at the Workshop.</p> <p>I visited the SSW towards the end of Block 2 of the Summer Residency Programme. During my visit, I had the opportunity to interview all of the artists in their studios which allowed me not only to see the work they had produced but also gave me a chance to talk to them directly about their experience of the residency programme. They all spoke very highly about it.</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 artists taking part were selected following a call for submissions. This year, around 70 artists applied. A panel including the Director of the SSW, Hilary Nicoll, and artists board members and external advisors carefully selected six artists for Block 2 including international and UK artists from different stages in their career. The selection also included an artist who received the SSW Residency Prize for Graduates at Gray's School of Art.</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>	5	<p>The premise of the Residency Programme is to provide a month-long research and development residency that allows artists to focus on their professional practice, in the remote rural location of North East Scotland. They also offer high quality making facilities including a foundry supported by the SSW's technical staff.</p> <p>The selected artists brought different experiences into the mix and revealed clever curation on behalf of the panel. The artists included a new graduate from Gray's School of Art, an artist based in Toronto, a London-based artist and artists from Glasgow, Aberdeen and Dundee. Evidently, there was much creative dialogue between the artists. They all spoke very highly of the programme, praising the technical staff and the support they had received. I got the impression that they all found the chance to share ideas with their peers invaluable.</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
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>	5	Scottish Sculpture Workshop offers excellent facilities and technical support, in particular, access to the foundry.
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.		
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	The studios spaces are well equipped but more investment is required for the communal areas and accommodation facilities. The bothy kitchen is due to be upgraded in December. At present, there is no disabled access which is an issue but the SSW have developed plans to address this, together with the renovation of all the workshop and bothy areas in 2009 which is dependent on funding. They require a new roof, insulation, heating and would like to have a community project space. I do hope the funding materialises as this is an invaluable resource for artists.
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/</p>		This is a closed residency for artists to allow professional development. In terms of public access, there were blogs and up-dates on the SSW website. The artists also took part in the Gala Day in Lumsden which was led by artist-group, Ganghut.

Artform	Criteria	Rating	Comments and key reasons for rating
	schoolteachers reaction, understanding, commitment, enthusiasm, number involved, etc		
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.		Blogs and up-dates on the website Gala Day in Lumsden
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)?		The artists benefited greatly from the residency in terms of ideas sharing, the use of studio space and facilities, particularly the foundry and in some cases, working with new materials. Some of the artists felt that a month was too short and would have preferred a six-week residency but this was only a minor criticism. The artists are also given a questionnaire to complete. Their comments are evaluated to improve future residencies.

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? **There are Equalities² issues with several boxes eg signage, interpretation, ease of booking and publicity. Do they publicise Stagetext / BSL interpreted performances? What provision is there for visually impaired people? Is the interpretation intellectually accessible (available in Easy English)?***

Criteria	Comment
Suitability of the venue for the event	Good studio spaces for the artists but further investment is required to up-grade the building (heating, insulation etc).
Information/ interpretive material at venue - programmes, displays etc.	A set of cards detailing past residencies are available. More information can be found on the SSW website which includes biographies, artists' statements and a blog which was regularly up-dated during the residency.
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's excellent website provided details about each artist, with regular news up-dates and blogs during the month-long residency.
Ease of booking and payment	N/A
Location of venue – eg is it easy to find? Is it on a main transport route?	SSW is a remote location so public transport is a problem. You can get a train to Huntly and catch a bus to Lumsden but the service is quite infrequent.

² For more information look at [Getting There http://www.scottisharts.org.uk/1/information/publications/1003364.aspx](http://www.scottisharts.org.uk/1/information/publications/1003364.aspx)

Criteria	Comment
External signage and signposting	The SSW is located at the end of the village in Lumsden. There is a large painted sign on the outside building.
Internal directional signage	n/a
Access and provision for disabled people – what can you see?	Disabled access to the office and IT/Reading room but no access to the studios and outbuildings. This is being addressed dependent on funding.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	The residency lasts for one month. Some artists felt that they need a little more time - six weeks was suggested.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Very welcoming and friendly staff
Acknowledgement of Scottish Arts Council Funding ³	Website and printed materials

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.

³ 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.

