



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:	Andy Goldsworthy
Venue:	Lochmaddy Community Centre organised by Taigh Chearsabhagh, North Uist
Title of Event:	n/a
Type of Event:	TALK
Date of Visit:	17 March 2008
Overall Rating:	5 - Excellent <i>(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>
<p>An informative presentation of Goldsworthy's work set into the context of his week-long residency on North Uist. The immediacy of making a presentation on the last day of the residency added a sense of revelation to the presentation of his most familiar work. He revealed processes behind his most successful work and illustrated small failures inherent in creating new work in an unknown environment with unknown conditions. The talk added to the audience's knowledge of his work and was warmly received. It acted as a precursor to Goldsworthy's exhibition at Taigh Chearsabhagh later in the year. An example of excellent programming both in supporting this established artist through a new experience and in introducing the audience to a more intimate view of his practice and capitalising on local interest in the upcoming exhibition.</p>	
Name: Kirsteen Macdonald	Date: 18 March 2008
Specialist Advisor	<i>Please circle the relevant title</i>

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	Goldsworthy has established a wide international reputation for his unique, recognisable practice working with the natural world. He has had a successful career spanning public commissions, publishing and gallery practice. The talk was an opportunity to present these varied aspects and to contextualise this with candid consideration of his working methods in relation to a week exploring new materials and sites in North Uist.
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.	5	The invitation from Taigh Chearsabhagh to Goldsworthy to work in North Uist verifies their programme as outward looking but appropriate to the local context. Goldsworthy showed examples of his work in South and North America as well as across Europe. This, in turn, highlights a connection between the programme at TC and the international art world. The mini residency provides both the artist and venue staff with a solid base for their work towards an exhibition later in 2008 and introduces the local audience to more candid view of the artist's work.
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	5	Goldsworthy is well-known in the contemporary art world and this talk covered his wide practice. He reflected on his approach to the specific contexts of working in North Uist, and how this converged with his wider practice.
All	Performers/tutors - technical standard, performance skills and ability to communicate and engage. Where performers are not trained, please reflect this in your comments.	N/a	
All	Quality of Presentation/Engagement Performing Arts - technical presentation of the production (eg lighting and sound cues, etc). Crafts/Visual Arts - Use of equipment, space and overall layout/hang Education events - relevance/ appropriateness of presentation and teaching methodology (one to one, group, child centred); details of participant group and activity, including genre.	4	The talk was professionally presented with a PA so the artist could be heard easily across the hall and the projected images were clearly visible.

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>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>	5	<p>Around 60 people attended the talk.</p> <p>The audience responded warmly and positively to the presentation – with audible reactions throughout as well as a range of questions at the end. The talk will activate a wider interest in the upcoming exhibition.</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>	5	<p>This was the public finale to a week spent making work on North Uist. The artist could have been seen working around the islands during the week so this was an appropriate way to bring the local community together to find out more and open up discussion for a mainly adult audience.</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>	5	<p>The venue is involved in a wide range of heritage and arts education work including formal Art qualification through the University of Highlands and Islands, for a wide range of ages.</p> <p>This talk extended knowledge of Goldsworthy's practice, as well as supporting the artist to experiment with making new work in a new context.</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	Good. The hall is larger than the rooms at Taigh Chearsabhagh so it was able to comfortably accommodate the audience. The facilities for the talk were prepared well and it was appropriate to present the talk in a community setting as Goldsworthy had spent the week making work outside of the gallery space.
Information/ interpretive material at venue - programmes, displays etc.	A coherent introduction from staff at Taigh Chearsabhagh provided an adequate context for the artists' talk.
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.	Posters at Taigh Chearsabhagh and local public buildings. I wasn't able to find reference to the talk on the gallery website. Taigh Chearsabhagh is an established part of the community and also serves as a post office so they can easily transmit information through local mechanisms and by word of mouth.
Ease of booking and payment	N/a
Location of venue – eg is it easy to find? Is it on a main transport route?	In the centre of the Lochmaddy township. On a main road and visible from the road. Well signposted.
External signage and signposting	Good – clear signage in front of building
Internal directional signage	Good
Access and provision for disabled people – what can you see?	Level access at front door. Wheelchair accessible toilets. Staff available for queries.
Timing of the event – was the length appropriate? Did the start and finish time seem to be appropriate for the audience?	Good 7.30pm start on Monday evening. The talk was articulate and questions involved the audience towards the end.
Customer service - quality and efficiency of staff (e.g. box office, front of house, bar and/or catering)	Excellent Hospitable and welcoming staff
Acknowledgement of Scottish Arts Council Funding ²	Good SAC logo on venue website, signage and posters.

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.