



Scottish Arts Council

<b>CFO name: The Arches</b>		<b>Reference number (GMS): G200801069</b>	
<b>Lead officer's recommendation</b>			
<p>The Arches (A) delivers extremely well under Scottish Arts Council aims one and two. The quality and range of the work is excellent/good for Arches Theatre Company (ATC) and mostly good but more mixed for its supported work. (See PC4)<sup>1</sup> It delivers significant audience numbers, mostly young people and has a demonstrable commitment to developing and serving its audiences. A meets Scottish Arts Council key policy areas of creative industries, equalities and international and there is potential to expand.</p> <p>There is great potential for A to expand in all its areas of work which has a high strategic importance in terms of artist support and increasing audience numbers (and potential to be strategically of high importance regarding education, given the genuine integration of life long learning with A's core activities) but <i>only if additional resources are found</i>.</p> <p>A's business model works well, but there is a risk that as subsidy from the retail company will decrease (due to the necessity of investing more in this area to enable continued income generation) then A's arts activities will decrease. Additionally, the retail company is necessarily subject to market factors beyond A's control. However the projected budgets take realistic account of this.</p> <p>A is well managed and has increased its effectiveness in recent years though there are some areas for development. It appears to have resolved its deficit situation.</p> <p>Under optimum recommend funding with all of the additional support requested. Under standstill recommend funding with a minimum of £120,000 extra, to enable expanded delivery on all three aims, specifically support for artist, programming, education work. NB ATC and music programming would not receive additional investment.</p>			
<b>Assessment:</b>	<b>High</b>		
<b>Areas of concern:</b> Sustainability of A's current level of activities without increased support; comparatively low salaries for some core staff; (this could be addressed by increase by Scottish Arts Council)			
<b>Development issues:</b> Governance (Board renewal); clarification/development of participants' feedback being integrated within the Education strategy; If increased funding but not at level requested; new targets (audiences, participants, artists etc.)			
Lead Officer:	Jaine Lumsden	Date:	27/11/2005
Print name:			

<b>Decision and authorisation</b>			
<b>CFO name: Arches Theatre</b>		<b>Reference number (GMS): G200801069</b>	
<b>Stage 2: Head of Department recommendation within the context of the sector ecosystem</b>			
<b>Category for support</b>	<b>Essential</b>		
<p>The Arches Theatre has achieved high artistic ratings for its own work. Its key value relates to the support it gives to emerging artists and the evaluations for this work are understandably mixed, given the status of the work. The attendance and participation numbers are growing and represent relatively high levels given the diversity of the work. The company achieves good levels of attendance by young people.</p> <p>The Arches raises a high level of non public funding which subsidises its arts activity. This, however, makes it vulnerable to the market for club entertainment.</p> <p>The Arches is rated highly in terms of artistic development and Value for Money. It therefore I believe that under standstill it should receive an uplift (but not at the level recommended above) in order to develop its work. It should be borne in mind that a decline in non-arts related income could affect the value for money equation and this would have to be monitored.</p>			
Decision authorised:			
Head of Department     David Taylor		Date 1 December 2005	
Print name:			

<b>Stage 3: Head of Department recommendation within the context of the Corporate Synthesised scenario</b>			
<b>CFO name: Arches Theatre</b>		<b>Reference number (GMS): G200801069</b>	
<b>Category for support</b>	<b>Foundation</b>		
<p>The Arches is a key organisation offering unique opportunities for emerging artists to develop their work. The artistic quality of the Arches' own work is high. Both strands of the Arches' work are genuinely integrated with its education/outreach activities. It also attracts a broad range of audience members including many young people The Arches also has potential to tour work to contribute to the demands of venues.</p> <p>It is recommended for Foundation Funding with a significant funding increase, in order to focus on consolidating and developing its support for artists.</p>			
Recommendation authorised:			
Head of Department		Date 14.02.06	
Print name: David Taylor			

<b>Stage 4: Group Heads</b>			
<b>Recommendation and authorisation</b>			
<b>CFO name: Arches Theatre</b>		<b>Reference number (GMS): G200801069</b>	
<b>Category for support</b>	<b>Foundation</b>		
Agree with the recommendation for Foundation status with and proposed increase in grant for 07/08			
Decision authorised:			
Group Head Print name: Jim Tough		Date 14.02.06	

<b>Stage 5: Creative Arts / Performing Arts Committee</b>			
<b>Recommendation and authorisation</b>			
<b>CFO name: Arches Theatre</b>		<b>Reference number (GMS): G200801069</b>	
<b>Category for support</b>	<b>Foundation</b>		
Agreed as per Managers/Group Heads recommendations.			
Committee Chair Print name: Jennifer Waterton		Date 06 February 2006	

<b>Stage 6: Council</b>			
<b>Decision</b>			
<b>CFO name: Arches Theatre</b>		<b>Reference number (GMS): G200801069</b>	
<b>Category for support</b>	<b>Foundation</b>		
<p style="color: red;">Approved <b>Foundation</b> funding as per Managers/Group Heads and Committee recommendation</p>			
Chairman Print name: Richard Holloway		Date 28 February 2006	

**End of Assessment**

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<sup>1</sup> **PC4** There is evidence of international demand for A's work and for collaborative relationships with it. (see PC5). A has relationships with NToS (who will co-produce Snuff, originally produced by ATC as part of its New Directors' scheme) and through NToS' involvement with this scheme. The Tron and the Traverse are now also involved in this. There is significant demand for A's support from artist and companies, as evidenced by its programme (and also applications to Scottish Arts Council drama open funds where A is stated as a key partner.) A works with GCC on specific projects such as the Inspiration Children's Festival and a drugs awareness project. There is also demand for A's education and circus training projects from West Dunbartonshire and South Lanarkshire Councils. A has established relationships with Celtic Connections, Big Big World Big Big Country. It has an established relationship with National Review of Live Art (which it has hosted for the past ten years.) This is moving to the Tramway for audience capacity reasons, but it is likely that A will continue to host events in the future. Scottish Arts Council performance evaluations for ATC work are 91% good or excellent (6 excellent, 4 good) and 9% competent (1 report.) The picture for A supported work is more mixed: 53% good or excellent (4 excellent, 1 excellent/good, 11 good) and 47% competent or poor (12 competent, two poor.) but given the developmental nature of this activity this is understandable and entirely acceptable. Critical reaction mirrors Scottish Arts Council performance evaluations.

**PC5** (Also see PC4) ATC has toured internationally. A has several ongoing international collaborations: an exchange of Scottish and Italian artists and work with Stalker Teatro (Turin) which will take place in 2006/07; an Italian and Scottish writers' project leading to productions in Milan and Glasgow with Teatro Arsenale (this follows the successful Italian/Scottish I Confess project which was delivered in 2005); a possible writers exchange and directors' placement project with New Zealand, instigated by the British Council. A programmes international work (e.g. Derevo, Fabrik) and commissioned an Irish company which presented the work in Ireland and Glasgow. A initiated the creation and touring of a Scottish/Brazilian music performance in Scotland and London. A also runs Artists In Exile, which involves international practitioners who are refugees and asylum seekers. ATC's work consistently receives good/excellent reaction. A supported work receives a more mixed critical reaction, mostly good or above (See under PC4 for details).