



**ARTISTIC EVALUATION: Visual Art and Crafts**

This evaluation is intended to represent an objective aesthetic judgement. **Specialist advisors and officers should avoid making judgements based on their own personal tastes and preferences wherever possible.**

<b>Artist:</b>	<b>Featured artists;</b> Zhao Renhui, Sze Tsung Leong, Gayle Chong Kwan, Veronica Bailey, Guendalina Salini, Derek Mossop, Trish Morrissey, Matthew-Robert Hughes, Admas Habteslasie, Mariah Skellhorn, So Young Park, Nae Bunthita Indhawong, Jamie Tiller, Susanne Ludwig, Becky BeynonIn, Petros Christosomou
<b>Venue:</b>	<b>Portfolio magazine</b>
<b>Title of Event :</b>	<b>Issue 49</b>
<b>Type of Event:</b>	<b>Magazine</b>
<b>Date of Visit:</b>	<b>N/A</b>
<b>Overall Rating:</b>	<b>Very Good</b>
<i>(Please rate the event overall, taking into account your ratings for each section. Please state the key reasons for your overall ratings – ie 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>	
Overall rating is very good. The combination of engaging, well-reproduced work coupled together with well-written text combines to provide a publication of high merit.	
Name: Steve McKenzie	Date: 10 June 2009
Scottish Arts Council Officer	<b>Specialist Advisor</b>

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 on 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 future 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:**

**Very poor-** standard falls well below what is acceptable.

**Poor** - not well conceived and executed

**Satisfactory**

**Good** - well conceived and executed

**Very Good** – well conceived and executed to a very good standard

**Excellent** – Inspiring and executed to an exceptionally high standard

## 1. Artistic Assessment

Please evaluate the artistic quality of the event, with particular reference to the strengths and weaknesses of the following:

Criteria	Rating	Comments and key reasons for rating
<p>Vision and imagination of work</p> <ul style="list-style-type: none"> <li>Quality of ideas, execution of work and installation</li> <li>if you have seen other work of this artist(s) before, please comment on any relevant comparisons</li> </ul>	Very good	<p>An eclectic range of 16 artists provides a fantastic range of work from still-life, portraiture, landscape, urbanscape, and much more. Gayle Chong Kwan 'En Route, The Grand Tour' viewpoint takes you from the perspective of the concrete and then the work grows from the miniature dioramas of Petros Chrisostomou 'Context' to the birds eye view of Sze Tsung Leong 'Horizons'.</p> <p>In addition the variety of portraiture was refreshingly varied, from a symbol of humankind in 'The Blind' to the ghostly images of Matthew-Robert Huges 'This-has-them'. Also the initial seemingly conventional family portraits by Trish Morrissey, it is all well conceived.</p>
<p>Curatorial/ programming vision/ selection</p> <ul style="list-style-type: none"> <li>How does it fit within the artistic vision of the organisation?</li> <li>If the event is part of a Festival, please say how it contributes to the overall programme.</li> </ul>	Very good	<p>The two elements that ensure the success of this magazine are; the quality/variety of artists and the calibre of writers. The combination works very effectively.</p> <p>It was good to see established practises alongside seven participants that graduate only last year, but more importantly that the quality of the work has the substance and technical prowess to hold its own.</p> <p>The curatorial selection is well chosen and provides a great breadth of content/subject matter and astutely identifies new artists to keep an eye on.</p> <p>Overall the articles were enjoyable and provided a varying degree of insight, from the concisely articulated description of the artist practise (Hours of Devotion, Front), to a more in-depth and academic dissection (Horizons, The Thought of the Image') thus providing the text with as much variety as the images. These informed essays help contextualise and support the current practices in Britain today with Portfolio magazine providing the vehicle and legacy.</p>
<p>Success of event against stated aims of exhibition</p> <ul style="list-style-type: none"> <li>How does it relate to information contained in the programme, the website or other printed material?</li> <li>How well did it communicate the artistic themes?</li> <li>How did the event originate eg from the exhibiting/ producing organisation, from the artist or from commission?</li> </ul> <p>Education events – see <sup>1</sup>below for definition</p>	Very Good	<p>The ethos - showcasing a variety of artists, emerging and established working in Britain, accompanied with text from respected writers/curators, with the addition of graduate folios.</p> <p>Six of the featured artists are supported with writing. Therefore the viewer is left to interpret the remaining ten with the visual only. This creates a bias and doesn't provide enough information to contextualise the work as a whole.</p>

<sup>1</sup> 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.

<b>Criteria</b>	<b>Rating</b>	<b>Comments and key reasons for rating</b>
<p>Quality of Public Engagement</p> <ul style="list-style-type: none"> <li>• Use of space and overall layout/hang?</li> <li>• What interpretation or support materials were available?</li> <li>• Were labels/maps available and how appropriate were they?</li> <li>• Was a Visitor Book available or opportunities for audiences to comment/interact? What were the comments like overall?</li> <li>• What activities were available to enhance the experience of the event eg workshops, artist's talks, discussion groups programmes, on line info?</li> </ul>	<p>Very good</p>	<p>Portfolio's high quality production has clearly defined itself a visual identity. With a new rebranding for issue 27 it has remained true to high quality reproductions utilizing a simple layout design that maximizes the visuals.</p> <p>The treatment of the text, font size and aligning makes it comfortable to read, and provides flexibility to include additional images to support the text. The two columns provide a solidity that helps balance the image on the opposing page.</p> <p>With 23 issues under the new style perhaps there could be a natural cycle of rebranding (every 26 issues) required to keep the magazines design relevant and aware of changing trends?</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
<p>Location and suitability of the venue for the event</p> <ul style="list-style-type: none"> <li>Is it easy to find?</li> <li>Is it on a main transport route?</li> <li>Are the spaces clean?</li> <li>How suitable was it for the exhibition?</li> </ul>	N/A
<p>Information/ interpretive material at venue</p> <ul style="list-style-type: none"> <li>Are there programmes, posters and displays about the event?</li> <li>Is there information on the venue's website?</li> </ul>	<p>Satisfactory -Website:</p> <p>Brief overview from Gloria Chalmers (editor) summarises the ethos of Portfolio.            Current Issue: Includes a good introduction with selection of images            Back Issue: are listed and viewed via front cover            Artists: list of artists feature, link provided to relevant back issues            Subscription: include details of subscription            Contact:</p> <p>Having enjoyed viewing the magazine, I was disappointed with the website. Its main problem is that it lacks any visual impact. Long scrolling pages punctuated with small thumbnail images renders the pages almost unreadable. From the small list of menu categories, it has the potential to be as visual as the magazine but I'm afraid it falls short. I felt that the focus of the website needs to be clarified and a restructured design would allow the user to navigate throughout the site with a more closely related resemblance to the magazine, which should support and enhances the quality of the magazine.</p> <p>With two publications a year the website has a limited amount of new information being uploaded, which means there is no reason to re-visit the site on a regular basis. Perhaps an additional blog section could allow news articles or relate stories/exhibitions of current/past artists to keep the audience aware of the website and magazine. These could also be sent out as e-flyers, establishing an active online audience.</p>
<p>Publicity/ pre-publicity</p> <ul style="list-style-type: none"> <li>What leaflets, posters, websites, did you see the event listed in?</li> <li>What publicity materials are produced?</li> <li>Is it easy to understand/appropriate to the intended audience?</li> <li>Where can you get the information?</li> <li>Is there Acknowledgement of Scottish Arts Council Funding<sup>2</sup>?</li> </ul> <p>Please be alert to the publicity available prior to your visit to the event and comment on the company/organisation's website.</p>	<p>SAC logo is present on the contents page.</p> <p>SAC logo is not present on the website.</p> <p>It would appeal to a broad spectrum of the visual arts due to the large amount of visuals, but also engages with more specific readers from visual arts and academia because of the writing.</p>

<sup>2</sup> 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.

Criteria	Comment																
<b>Signage and signposting</b> <ul style="list-style-type: none"> <li>Is the entrance clearly marked?</li> <li>Is there clear internal directional signage?</li> <li>Is there Braille signage or signage for audio loops?</li> </ul>	N/A																
<b>Access and provision for disabled people</b> <ul style="list-style-type: none"> <li>Please insert yes/no in the boxes to reflect what you notice about the venue/event</li> </ul> <p>Please add in any additional comments below the table</p>	<table border="1"> <thead> <tr> <th></th> <th>Yes/No</th> <th></th> <th>Yes/No</th> </tr> </thead> <tbody> <tr> <td>BSL interpretation</td> <td></td> <td>Audio description</td> <td></td> </tr> <tr> <td>Captioning</td> <td></td> <td>Lift/ramp</td> <td></td> </tr> <tr> <td>Accessible toilets</td> <td></td> <td>Accessible marketing materials eg website or alternative formats eg large print, Plain English</td> <td></td> </tr> </tbody> </table>		Yes/No		Yes/No	BSL interpretation		Audio description		Captioning		Lift/ramp		Accessible toilets		Accessible marketing materials eg website or alternative formats eg large print, Plain English	
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<b>Customer service</b> <ul style="list-style-type: none"> <li>How was the quality and efficiency of staff (invigilators etc)</li> <li>If possible, comment on how responsive they were to the needs of disabled customers?</li> </ul>	N/A																

### 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.

