

# Chipperfield Advisory Committee

Monday, 3rd April, 2017  
at 5.00 pm

## PLEASE NOTE TIME OF MEETING

Conference Room 3 - Civic Centre

This meeting is open to the public

### Members

Liz Goodall (Chair)

Julie Greer

Louise Hallett

Stella Joel

Malcolm Le Bas

Huw Morgan

Amy O'Sullivan;

### Contacts

Judy Cordell

Senior Democratic Support Officer

Tel: 023 8083 2766

Email: [judy.cordell@southampton.gov.uk](mailto:judy.cordell@southampton.gov.uk)

# **PUBLIC INFORMATION**

## **ROLE OF THE ADVISORY COMMITTEE TERMS OF REFERENCE**

1. The Council supports the video or audio recording of meetings open to the public, for either live or subsequent broadcast. However, if, in the Chair's opinion, a person filming or recording a meeting or taking photographs is interrupting proceedings or causing a disturbance, under the Council's Standing Orders the person can be ordered to stop their activity, or to leave the meeting; By entering the meeting room you are consenting to being recorded and to the use of those images and recordings for broadcasting and or/training purposes. The meeting may be recorded by the press or members of the public. Any person or organisation filming, recording or broadcasting any meeting of the Council is responsible for any claims or other liability resulting from them doing so. Details of the Council's Guidance on the recording of meetings is available on the Council's website.
2. To identify, manage and resolve any conflicts of interest (or perceived conflicts of interest) occurring as a result of the Council's dual role as a corporate body and Trustee to the Chipperfield Bequest, with recommendations to Council as to an appropriate course of action in the circumstances;
3. Conflicts of interest are matters including but not limited to:
  - a. determining which of those items acquired since the gallery was established belong to the Charity or to the Council corporately;
  - b. determining whether any particular potential acquisition should be acquired by the Council or the Charity assuming that the Council is sometimes interested in making acquisitions of its own, rather than merely as trustee;
  - c. the apportionment of expenses of running, insuring and repairing the Art Gallery between the Council and the Charity (if not entirely funded by the Council);
  - d. the use of any admission fees charged for access to special exhibitions;
  - e. the ownership and exploitation of any intellectual property rights arising out of any publications associated with the Art Gallery or its collection;
  - f. questions as to whether the Charity should (for example) seek a scheme removing its existing obligations.
4. To conduct any investigation or enquiry necessary in furtherance of its functions under these Terms of Reference, and make recommendations to Council as to an appropriate course of action in the circumstances
5. To take advice from council officers as necessary and have recourse to any Council facilities or resources necessary for the performance of its duties, other than in cases where a conflict of interest or other reason exists that renders use of such resources inappropriate whereupon the Committee will be entitled to seek its own independent advice.
6. To recommend the expenditure of Trust funds in relation to the acquisition of works of art, in consultation with the National Advisor.
7. To make recommendations to Council (as Trustees), as appropriate, in relation to the insurance of the collection, charging, re-investment should any assets be disposed of, fundraising and sponsorship.
8. To provide reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.
9. To have sight of the Trust's accounts at least annually and make any recommendations deemed appropriate to Council.
10. To consider and recommend to Council an Arts and Heritage Collections Policy in relation to acquisitions on its renewal every 3 years.
11. To contribute where necessary to the accreditation of venues process.

## Southampton City Council's Priorities:

- Jobs for local people
- Prevention and early intervention
- Protecting vulnerable people
- Affordable housing
- Services for all
- City pride
- A sustainable Council

### Public Representations

At the discretion of the Chair, members of the public may address the meeting on any report included on the agenda in which they have a relevant interest. Any member of the public wishing to address the meeting should advise the Democratic Support Officer (DSO) whose contact details are on the front sheet of the agenda.

**Access** – access is available for the disabled. Please contact the Democratic Support Officer who will help to make any necessary arrangements.

**Smoking policy** – the Council operates a no-smoking policy in all civic buildings.

**Mobile Telephones** – Please switch your mobile telephones to silent whilst in the meeting

**Fire Procedure** – in the event of a fire or other emergency a continuous alarm will sound and you will be advised by Council officers what action to take.

## CONDUCT OF MEETING

### Rules of Procedure

The meeting is governed by the Council Procedure Rules as set out in Part 4 of the Constitution.

#### Quorum

The minimum number of appointed Members required to be in attendance to hold the meeting is 3.

#### Business to be discussed

Only those items listed on the attached agenda may be considered at this meeting.

### Disclosure of Interests

Members are required to disclose, in accordance with the Members' Code of Conduct, **both** the existence **and** nature of any "personal" or "prejudicial" interests they may have in relation to matters for consideration on this Agenda.

### DISCLOSURE OF INTERESTS

Members are required to disclose, in accordance with the Members' Code of Conduct, **both** the existence **and** nature of any "Disclosable Personal Interest" or "Other Interest" they may have in relation to matters for consideration on this Agenda.

### DISCLOSABLE PERSONAL INTERESTS

A Member must regard himself or herself as having a Disclosable Pecuniary Interest in any matter that they or their spouse, partner, a person they are living with as husband or wife, or a person with whom they are living as if they were a civil partner in relation to:

(i) Any employment, office, trade, profession or vocation carried on for profit or gain.

(ii) Sponsorship:

Any payment or provision of any other financial benefit (other than from Southampton City Council) made or provided within the relevant period in respect of any expense incurred by you in carrying out duties as a member, or towards your election expenses. This includes any payment or financial benefit from a trade union within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992.

(iii) Any contract which is made between you / your spouse etc (or a body in which the you / your spouse etc has a beneficial interest) and Southampton City Council under which goods or services are to be provided or works are to be executed, and which has not been fully discharged.

- (iv) Any beneficial interest in land which is within the area of Southampton.
- (v) Any license (held alone or jointly with others) to occupy land in the area of Southampton for a month or longer.
- (vi) Any tenancy where (to your knowledge) the landlord is Southampton City Council and the tenant is a body in which you / your spouse etc has a beneficial interests.
- (vii) Any beneficial interest in securities of a body where that body (to your knowledge) has a place of business or land in the area of Southampton, and either:
  - a) the total nominal value for the securities exceeds £25,000 or one hundredth of the total issued share capital of that body, or
  - b) if the share capital of that body is of more than one class, the total nominal value of the shares of any one class in which you / your spouse etc has a beneficial interest that exceeds one hundredth of the total issued share capital of that class.

### **Other Interests**

A Member must regard himself or herself as having a, 'Other Interest' in any membership of, or occupation of a position of general control or management in:

- Any body to which they have been appointed or nominated by Southampton City Council
- Any public authority or body exercising functions of a public nature
- Any body directed to charitable purposes
- Any body whose principal purpose includes the influence of public opinion or policy

### **Principles of Decision Making**

All decisions of the Council will be made in accordance with the following principles:-

- proportionality (i.e. the action must be proportionate to the desired outcome);
- due consultation and the taking of professional advice from officers;
- respect for human rights;
- a presumption in favour of openness, accountability and transparency;
- setting out what options have been considered;
- setting out reasons for the decision; and
- clarity of aims and desired outcomes.

In exercising discretion, the decision maker must:

- understand the law that regulates the decision making power and gives effect to it. The decision-maker must direct itself properly in law;
- take into account all relevant matters (those matters which the law requires the authority as a matter of legal obligation to take into account);
- leave out of account irrelevant considerations;
- act for a proper purpose, exercising its powers for the public good;
- not reach a decision which no authority acting reasonably could reach, (also known as the "rationality" or "taking leave of your senses" principle);
- comply with the rule that local government finance is to be conducted on an annual basis. Save to the extent authorised by Parliament, 'live now, pay later' and forward funding are unlawful; and
- act with procedural propriety in accordance with the rules of fairness.

## AGENDA

### **1 APOLOGIES**

To receive any apologies.

### **2 DISCLOSURE OF PERSONAL AND PECUNIARY INTERESTS**

In accordance with the Localism Act 2011, and the Council's Code of Conduct, Members to disclose any personal or pecuniary interests in any matter included on the agenda for this meeting.

### **3 MINUTES OF THE PREVIOUS MEETING (INCLUDING MATTERS ARISING) (Pages 1 - 2)**

To approve and sign as a correct record the minutes of the meeting held on 1st December, 2016 and to deal with any matters arising, attached.

### **4 RETIREMENT OF ART GALLERY CURATOR**

The Committee to pay tribute to the retiring Art Gallery Curator, Tim Craven.

### **5 CHIPPERFIELD BI-ANNUAL REPORT (Pages 3 - 12)**

To receive the report of the Arts and Heritage Manager, attached.

### **6 ROLE AND WORK OF THE COMMITTEE IN 2017/18**

Friday, 24 March 2017

Service Director, Legal and Governance

This page is intentionally left blank

---

CHIPPERFIELD ADVISORY COMMITTEE  
MINUTES OF THE MEETING HELD ON 1 DECEMBER 2016

---

Present: Malcolm Le Bas, Liz Goodall (Chair), Amy O'Sullivan, Julie Greer and Stella Joel

Apologies: Huw Morgan and Louise Hallett

Also Present: Councillor Kaur, Cabinet Member for Communities, Culture and Leisure

9. **APOLOGIES**

Apologies for absence were received from Louise Hallett and Huw Morgan.

10. **MINUTES OF THE PREVIOUS MEETING (INCLUDING MATTERS ARISING)**

**RESOLVED** that the minutes of the Committee meeting held on 11th July 2016 be approved and signed as a correct record with the following amendment:

Item 6 – Update on Ace Bid

It was noted that the ACE and HLF were 2 separate bids.

11. **UPDATE ON FLAGSHIP GALLERIES NETWORK PROJECT**

The Committee received a detailed update from Janet Owen, Chief Executive of the Hampshire Cultural Trust on the progress of the Flagship Galleries Project. The Committee were encouraged to hear the project was designed to inspire and connect a wide and diverse range of people to visual arts.

The Committee were encouraged to take part in discussions taking place with regards to the future visitor experience in Southampton.

The Committee noted that the job description for the Flagship Galleries Director post was being finalised for advertisement in the New Year. Any further comments Committee members wished to make should be forwarded to Liz Goodall who would co-ordinate the Committee's response.

12. **FEEDBACK FROM TRUSTEES MEETING**

Councillor Kaur, Cabinet Member for Communities, Culture and Leisure reported positive support from the Trustees who passed on their thanks for the work undertaken by the Committee.

13. **INSURANCE SPONSORSHIP**

The Arts and Heritage Manager reported that insurance sponsorship had been secured by the appointment of UNIQA Insurance Group.

It was noted that UNIQA's sponsorship would enable the Collection to be insured, their logo would appear on printed material and named personnel from UNIQA will be invited to Private Views at the Art Gallery

14. **ART GALLERY BI-ANNUAL REPORT**

The Committee considered the Art Gallery Bi-Annual report detailing the key activities over the last six months and looking forward over the next year.

As a result of a contribution from the Hampshire Cultural Trust enabling extended opening hours post 3pm and opening on Sundays, it was noted the British Art Show 8 exhibition had attracted an uplift of 46% in visitor numbers.

It was also noted that succession planning in the form of training sessions were in place to assist with the departure of Tim Craven, Curator. This would assist with ensuring knowledge of the Collection was shared with remaining staff. Once the post of Curator had been filled, post April next year, Tim would be spending some time with the successful applicant ensuring a successful handover.

The object of the training was to ensure resilience in the service, ensuring that knowledge is shared effectively with a number of staff in the Arts and Heritage Team. The training would also include a number of lectures from invited guests.

Discussion took place regarding what constituted a successful year, these included:

- An increase in visitor numbers.
- The ability to show more of the paintings held in the Collection at any one time.
- Ensure evidence is collected and monitored on engagement with a variety of communities.
- Widening engagement with the Collection with schools, faith groups and communities.

It was agreed the Arts and Heritage Manager would provide the Committee with a breakdown of the number of visitors and specifically those attending as learning visitors.

15. **CHIPPERFIELD BEQUEST FUND BANK ACCOUNTS AND APPOINTMENT OF FINANCIAL ADVISOR**

The Committee noted that discussions were still taking place with the Head of Finance regarding the setting up of a separate bank account and the appointment of a financial advisor to the Committee.



<b>DECISION-MAKER:</b>	<b>CHIPPERFIELD ADVISORY COMMITTEE</b>		
<b>SUBJECT:</b>	ART GALLERY BI-ANNUAL REPORT		
<b>DATE OF DECISION:</b>	4 APRIL 2017		
<b>REPORT OF:</b>	ARTS AND HERITAGE MANAGER		
<b><u>CONTACT DETAILS</u></b>			
<b>AUTHOR:</b>	<b>Name:</b>	Lisa Shepherd	<b>Tel:</b> 02380 834516
	<b>E-mail:</b>	Lisa.shepherd@southampton.gov.uk	
<b>Director</b>	<b>Name:</b>	Mike Harris	<b>Tel:</b> 02380 832882
	<b>E-mail:</b>	Mike.harris@southampton.gov.uk	

<b>STATEMENT OF CONFIDENTIALITY</b>
N/A

### BRIEF SUMMARY

This report highlights the key activities of the Art Gallery and Chipperfield Advisory Committee during 2016/17, with a look forward to the next 12 months.

### RECOMMENDATIONS:

	(i)	To note and approve the report.
--	-----	---------------------------------

### REASONS FOR REPORT RECOMMENDATIONS:

1.	To provide the Committee with a summary of planned and a resume of activity over the last 12 months.
----	------------------------------------------------------------------------------------------------------

### ALTERNATIVE OPTIONS CONSIDERED AND REJECTED

2.	None.
----	-------

### DETAIL

#### 3. Work of the Chipperfield Advisory Committee

The Committee met formally on December 1<sup>st</sup> 2016, and informally on a number of occasions between April 2016 and now. The committee have:

- sought expert advice on the setting up of an independent trust
- supported the Flagship Galleries Partnership project with time and expertise
- discussed potential for fundraising with the Hampshire Cultural Trust
- considered additions to the collections.
- supported the trustees in finalising sponsorship arrangements to cover insurance of the Art Collection in event of a disaster. The Committee is pleased to confirm that UNIQA is providing insurance to cover the costs of restoration to or refabrication of the collection, in the event of disaster, up to the value of £1,000,000.

#### 4. Activity in 2016/17

2016 has been an extremely busy, and successful year for the art gallery so far, starting in February with the Romantic Thread exhibition, drawn from Southampton's outstanding collection of fine art and enhanced by important loans. It encompassed paintings, prints and drawings from the late eighteenth century to the present day and illustrates successive Romantic movements. Following the exhibition at Southampton, it then went on to tour in Hampshire at Willis Museum and Sainsbury gallery, and The Gallery at Winchester Discovery Centre.

The Open Exhibition (A Sporting Life) was on display throughout the summer. As always, the exhibition was extremely popular with local artists with over 140 submissions, 120 were included in the exhibition.

The works that went on display were selected by judges; Tim Craven, and Phil Smith, Arts Programme Advisor for Mottisfont National Trust. Commenting on the submissions, the judges said:

*"We were very impressed with the huge diversity of idea, subject and treatment, which should be the true essence of these themed open exhibitions. We especially enjoyed some of the more surreal and quirky interpretations of the sporting theme. The show demonstrates that the visual arts continue to flourish in the region, with some highly original artists both young and old".*

The winner was a papercut work by Angela Sweet called *In the Spotlight*. As well as awarding 1st/2nd/3rd prizes, we also awarded a prize for drawing (sponsored by 'The First' Gallery) and a young person's prize (u.16)

British Art Show 8 opened in October. With the kind support of Hampshire Cultural Trust, we were able to extend opening hours to 5pm, including opening on a Sunday for the duration of the exhibition. The gallery has experienced a significant up lift in visitor numbers during the first six weeks of the show, with a 46% increase in visits compared to the same time last year, including learning visitors. The final visitor numbers to BAS8 at the gallery were 11,989, compared to 8001 for the same period in 2015, a difference of 3938.

There will be a full evaluation report of BAS8 in due course, this report will be shared with committee members and Trustees when it is completed.

5. In 2013, due to the *Andrew Lloyd Webber (ALW) Foundation's* generosity *Southampton City Art Gallery (SCAG)* re-glazed the entire Edward Burne-Jones' *Perseus* series with low-reflective *Optium* acrylic. In 2014 the generosity of the *Idlewild Trust, NADFAS (Hampshire and Isle of Wight area)* and *The Friends of Southampton's Museums, Archives and Galleries (FoSMAG)* enabled us to fund the conservation treatment of the frames of *Perseus & the Sea Nymphs, Death of Medusa (II)* and *The Doom Fulfilled* by free-lance conservator Tom Proctor. *Tate Britain* are hoping to borrow four of the works of art on paper for their forthcoming *Burne-Jones* exhibition (17.10.18 - 24.2.19) including *The Death of Medusa (II)*. Due to the *ALW Foundation's* generosity we will now be able to get the frames of the other selected works (*The Finding of Medusa, The Death of Medusa (I)*, and *Atlas Turned to Stone*) restored.

A new donations box which was installed in the Gallery at the end of last year.

As FoSMAG is a charity *Gift Aid* can be claimed on contributions which are put in it. We were running a campaign to restore the remaining seven frames. To date we have raised £1,411.95 - enabling us to conserve one frame. With *ALW Foundation's* most recent generous donation there is only £3,283.05 to raise in order for us to be able to conserve all of the frames in the series.

It must be acknowledged that the fund raising efforts of Rebecca Moisan have enabled these restoration works to take place.

6. There have been a number of acquisition proposals supported by the Chipperfield Advisory Committee so far this year. Appendix 1 lists the agreed acquisitions to date.
7. The art gallery welcomed over 33k visitors (including learning visits) since April 2016 to end February 2017. The customers enjoyed a wide range of both collection based and touring exhibitions. Over 26k of these visitors were leisure visitors, compared to 20,500k to the same period last year, this demonstrates an increase of circa 27%.

8. **Arts Council England (ACE) Museum Resilience Fund Project**

As part of the Hampshire Flagship Galleries Network Project, SCC and HCT worked together to submit a bid to the ACE Museum Resilience Fund earlier this year. The Committee was informed in the previous report that the bid was successful. The total bid sum of £450k was awarded to the project.

Progress is being made on all strands of activity of the project as follows:

- The partnership is in the process of procuring a specialist visual arts strategic consultancy to work with SCC and HCT intensively over the next 9 months in lieu of the FGN Director role.
- Develop a marketing and communications strategy for existing and new touring exhibitions to national and international venues. *The project team is seeking external support to draft a marketing and communications strategy to support the Hampshire Flagship Galleries Network Programme.*
- Undertake targeted audience research to inform how we communicate with, and market to a diverse audience of non-users in new ways. An external agency is in the process of conducting the audience research project across Hampshire, we expect the final report in April, which will be shared with members of the Chipperfield Advisory Committee
- Developing pilot projects to enhance access to collections, and using new technologies create innovative ways for visitors to engage with collections, and cultural spaces of SCAG and the HFGN. *Research into appropriate and effective methods of digital engagement is about to get underway for implementation in year 2 of the project. As a result of the ACE funding, Southampton City Art Gallery will have its own dedicated website, the website is in the process of being built, and should go live in April. The website address will be [www.southamptoncityartgallery.com](http://www.southamptoncityartgallery.com)*
- Develop on income generating strategy for FGN venues. *External support has been procured to examine the retail and catering opportunities (in particular) that exists across the FGN venues. The final reports will be presented to FGN Project Team in April/May.*

- Create 'quick wins' to enhance the customer experience, focussing on access and interpretation. Put in place a succession planning programme to ensure skills and knowledge of the collection is not lost, and provide opportunities for skills development. *There will be improved signage outside the front of the art gallery, and within the foyer area. Succession planning is well underway, with 9 participants from within the arts and heritage team. The training so far has included sessions with Tim Craven to cover all aspects of the curatorial at the gallery, from history of the collection to documentation. In addition, ACE funding will enable Tim to work with his successor on a one to one basis once recruitment has been completed.*
  - Feasibility study for capital improvements. *This work is now completed, the HLF bid was submitted on March 10<sup>th</sup>, and a decision is expected in June.*
9. Tim Craven has confirmed that he will be retiring from SCC in April 2017. Clearly this is a significant loss to SCC, and the art gallery. As referenced earlier in the report, to ensure that Tim's knowledge, skills and expertise are captured and shared to guarantee a long standing legacy of the contribution Tim has made to the gallery, a succession planning project is now in place to ensure a smooth transition leading up to, and following Tim's departure.

The Chipperfield Advisory Committee has been advised of the recruitment process for the Art Curator, and has been consulted on the content of the job description. On appointment, as part of the induction process, the new Art Curator will be invited to meet with members of the committee to discuss the role and the future plans for the gallery, and the collection.

Recruitment for Tim's successor has begun, Anne Gallagher, Director of Collection (British Art) of the Tate is the National Advisor for Southampton fine art collection, has agreed to be part of the interview panel when recruiting the new Art Curator. Once a successful candidate is appointed, their training period will include one on one mentoring with Tim. Tim has agreed to work to a fixed programme (following his retirement) with his successor to further ensure his skills and knowledge are not lost.

This two phased approach has provided a learning and development opportunity for existing team members who are passionate about the gallery and collection. It also benefits the gallery by sharing the knowledge and skills across the existing team, as well as the person who ultimately is successful in securing the post, regardless of whether they are internal or external candidate.

#### **Highlights - Exhibition Activity in 2016/2017**

10. ***The Morris Dancer and The Rat Catcher, (curated by Jonathon Clarke and Sandy Mallet), Still Hanging Around (Paintings by Margery Clarke) and 'Looking at' (Abstraction by Stephen Snoddy).***
- Following the British Art Show 8 exhibition, the entire gallery was re-hung, and reopened to the public with a celebration of Southampton City Art Gallery

collections,

*The Morris Dancer and The Rat Catcher*: curated by Jonathon Clarke, The Morris Dancer and The Rat Catcher includes outstanding examples of figurative painting by some of the great artists of the last century from the collection. Thanks to the generous support of Jonathon Clarke, a catalogue was produced to accompany the exhibition and promote the importance of the gallery and the collection locally, and nationally. This important catalogue will be used as a communication document for potential, sponsors, donors and funders who express an interest in supporting the gallery.

*Still Hanging Around*: An exhibition of paintings by Hilda Margery Clarke to celebrate her 90th year. She was born in Manchester and learnt to paint through the guidance of L.S. Lowry, with whom she remained life-long friends until his death in 1976.

*'Looking At'*: When former Southampton City Art Gallery director, Stephen Snoddy, was invited to curate a display from the collection, he proposed selecting 10 abstract paintings and making his own response to each to create a 'couplet'. Taking elements from each of the chosen works, he has then used them to construct his own paintings.

### **Capture the Castle exhibition, 26 May – 2 September 2017**

Capture The Castle is the summer exhibition for the art gallery, and for the first time, the Gallery is working in partnership with English Heritage with regard to marketing and publicity, a joint learning programme and the catalogue. EH will also provide a film loop of castles for the exhibition. This exhibition is curated by Tim Craven and Steve Marshall. Through paintings, prints and drawings, the exhibition will tell the story of the castle, including its introduction by the Normans in 1066, its arms-race development to the apogee of concentric defences of the late 13<sup>th</sup> century, its subsequent decline of use and importance, its involvement in the English Civil War of the 1640s, its rediscovery and promotion by artists at the end of the 18<sup>th</sup> century and finally the Gothic Revival of the 19<sup>th</sup> century.

Plans for the exhibition are progressing very well and the Gallery has secured loans from Tate, the V&A, British Museum and other public and private collections. The exhibition will include well over 100 historic and contemporary works and Christopher Le Brun President of the Royal Academy (also exhibiting) will open the show.

The University of Southampton will stage a symposium on the subject during the exhibition. Stuart Southall, who owns a large collection of 20<sup>th</sup> century prints, will sponsor for a fully illustrated catalogue to be published by Sansoms & Co. Essays will include an introduction by Tim Craven, the castle as status symbol by Dr Andy King, the castle as a curated object by Roy Turner of EH, JMW Turner and his castles by Dr Sam Smiles, Gothic Revival castles by Dr Anne Anderson and 20<sup>th</sup> century print-making and castles by Steve Marshall.

### **Looking At: Stephen Snoddy 17 Feb to 29 April**

New abstract paintings by Stephen Snoddy created in direct response to paintings in the collection. Exhibited with abstract works from the collection.

### **Said Now For All Time: Christopher Bucklow 15 Sept to 13 Jan 2018**

Solo-artist show, photographer and painter. To including works from the collection. His famous 'Guest' series of works features other-worldly figures created by the Sun and a pinhole camera. His work is in the Met, MOMA and the V&A.

**Kathakali 13 May to 19 Aug**

HLF funded/ learning programme and series of events. Classical Indian dance and costume mixed with Caribbean elements by Southampton-based Kathakali group.

**East London Group 2 Sept to early Jan**

Loans-based exhibition of group of artists active during the 1920s-30s, to include works by artists in the collection with links to the group.

**RESOURCE IMPLICATIONS**

**Capital/Revenue**

11. The accounts for the Charity have the following registration details

Charity name - Chipperfield Bequest (Art Gallery)

Names Charity also known by – Chipperfield Bequest Fund

Registered Charity Number - 307096

Principal Address - Southampton Art Gallery

**Southampton City Council**, Civic Centre,  
Southampton, SO14 7LY

Trustee: Southampton City Council, Councillors

12. During the year, income from investments and cash balances was £. These investments were in the form of government gilt's and had a fixed annual interest rate giving the above return. The Trust has restricted it's expenditure to essential spend only. The Financial Statement for Chipperfield Trust Fund is listed in Appendix 3.
13. At the beginning of the year 2016/17 the balance available for the Operating Fund was £ which had increased to £ by end of the year.
14. These funds do not form part of the assets of the council. In accordance with the Accounting and Reporting of Charities: Statement of Recommended Practice (SORP 2005) a separate statement of financial affairs and balance sheet relating to the Councils trust funds are included within the Council's annual statement of accounts.
15. The statement of accounts can be viewed by visiting the council's [website](#) and viewing the statement of accounts.
16. The Charities Commission require an Annual Return Declaration to be submitted that is agreed by Trustees. The Draft return is listed in Appendix 4. It is a requirement that agreement of the declaration by Trustees is recorded in the minutes, SCC has submitted the declaration on their behalf.
17. The Chipperfield Advisory Committee is an advisory committee to Council pursuant to section 102(4) of the Local Government Act 1972, with terms of reference which include the provision of reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection,

patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.

**Property/Other**

18. None.

**LEGAL IMPLICATIONS**

**Statutory power to undertake proposals in the report:**

19. The Chipperfield Advisory Committee is an advisory committee to Council pursuant to section 102(4) of the Local Government Act 1972, with terms of reference which include the provision of reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.

**Other Legal Implications:**

20. Items owned by the Chipperfield Trust must be kept and maintained in accordance with the terms of the Trust's Scheme. Any other items held by the art gallery must be held in accordance with any conditions or agreements that may apply to those individual items. A failure to do so may result in legal or regulatory action being initiated by interested parties. The Governing Document was a Will proved on 26th July 1916, and was amended by scheme changes sealed 12th September 2012. The Charity is a Trust, with Southampton City Council as the sole corporate trustee.

21. Items owned by the Chipperfield Trust must be kept and maintained in accordance with the terms of the Trust's Scheme. Any other items held by the art gallery must be held in accordance with any conditions or agreements that may apply to those individual items. A failure to do so may result in legal or regulatory action being initiated by interested parties.

The Governing Document was a Will proved on 26th July 1916, and was amended by scheme changes sealed 12th September 2012.

The Charity is a Trust, with Southampton City Council as the sole corporate trustee.

**POLICY FRAMEWORK IMPLICATIONS**

22. The proposals are in line with the Policy framework.

<b>KEY DECISION?</b>	No
----------------------	----

<b>WARDS/COMMUNITIES AFFECTED:</b>	None directly as a result of this report	
<b><u>SUPPORTING DOCUMENTATION</u></b>		
<b>Appendices</b>		
1.	Acquisitions 2016/17	
<b>Documents In Members' Rooms</b>		
1.	None	
<b>Equality Impact Assessment</b>		
Do the implications/subject of the report require an Equality and Safety Impact Assessments (ESIA) to be carried out.		No
<b>Privacy Impact Assessment</b>		
Do the implications/subject of the report require a Privacy Impact Assessment (PIA) to be carried out.		No
<b>Other Background Documents</b>		
<b>Equality Impact Assessment and Other Background documents available for inspection at:</b>		
Title of Background Paper(s)		Relevant Paragraph of the Access to Information Procedure Rules / Schedule 12A allowing document to be Exempt/Confidential (if applicable)
1.		
2.		



## New fine art acquisitions from April 2016

1/2016	Durrant, Roy Turner Gift from Martyn P Davis through The Art Fund, April 2016	Untitled (Black and cream Abstract), 1956	Mixed media on paper	380 x 280 mm (unframed)
2/2016	Joseph, Jane Gift from Joseph Jane, April 2016	Island at Brentford, Low Tide 1992	Etching on paper	154 x 244 mm (unframed)
3/2016	Joseph, Jane Gift from Joseph Jane, April 2016	Kew Palace from Brentford 1994	Etching on paper	218 x 305 mm (unframed)
4/2016	Joseph, Jane Purchased from Joseph Jane in April 2016, through the Orris Bequest Fund £ 175 (50 % discount)	Dividing River 1985	Etching on paper	130 x 199 mm (unframed)
5/2016	Joseph, Jane Purchased from Joseph Jane in April 2016, through the Orris Bequest Fund £ 175 (50 % discount)	Brentford, Low Tide 1990	Etching on paper	122 x 194 mm (unframed)
6/2016	Joseph, Jane Purchased from Joseph Jane in April 2016, £ 175 (50 % discount)	Brentford, Tide Rising 1990	Etching on paper	152 x 204 mm (unframed)
7/2016	Joseph, Jane Gift from Joseph Jane, April 2016	The Thames with a View of Kew Palace 1994	Drawing with pencil, on paper	220 x 330 mm (unframed)

8/2016	Shoa, Nahem Gift from the artist, May 2016.	Portrait of Desmond Haughton, with Red Jumper. 1997	Oil on canvas	455 x 480 mm (unframed)
9/2016	Harrison, Richard Gift from the artist, September, 2016	Furrows, 2014	Oil on canvas laid on plywood panel	386 x 513 mm (unframed)
10/2016	Clarke, Hilda Margery Gift from the artist, September, 2016	Much Ado, 1982	Etching on paper	200 x 158 mm (unframed)
11/2016	Foley, Vivienne Gift from the artist, September, 2016	Connected Form with Conical Terminals, 2004	Porcelain with matt black slip glaze	110 (approx.) x 420 mm
12/2016	Folkes, Peter Gift from former pupils of the artist, November 2016	Railway Crossing, C. 1960s	Oil on canvas	510 x 660 mm (unframed)
13/2016	Folkes, Peter Gift from Rodney Rumble, November 2016	Sketch for Railway Crossing, c.1960s	Pencil on paper	245 x 210 mm (unframed)