

# Chipperfield Advisory Committee

Monday, 9th October, 2017  
at 12.30 pm

## PLEASE NOTE TIME OF MEETING

### SeaCity Museum

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 - 4)

To approve and sign as a correct record the minutes of the meeting held on 3<sup>rd</sup> April, 2017 and to deal with any matters arising, attached.

### **4 BI ANNUAL REPORT OCTOBER 2016/17** (Pages 5 - 14)

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

### **5 INFORMATION FOR TRUSTEES**

To receive feedback from Trustees on paper submitted from Committee.

### **6 UPDATE FROM TRUSTEES MEETING**

To receive a verbal update from the Cabinet Member for Communities, Culture and Leisure.

### **7 IMPROVEMENT OF COMMUNICATION BETWEEN COMMITTEE AND TRUSTEES**

Discussion to take place regarding communication between the Committee and Trustees.

### **8 CHIPPERFIELD TRUST FUND ACCOUNT**

To receive a verbal report.

Friday, 29 September 2017

Service Director, Legal and Governance

This page is intentionally left blank

---

CHIPPERFIELD ADVISORY COMMITTEE  
MINUTES OF THE MEETING HELD ON 3 APRIL 2017

---

Present: Malcolm Le Bas, Liz Goodall (Chair), Louise Hallet, Julie Greer and Stella Joel

Apologies: Amy O'Sullivan and Huw Morgan

16. **APOLOGIES**

Apologies for absence were received from Huw Morgan and Amy O'Sullivan.

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

**RESOLVED** that the minutes of the Committee meeting held 1<sup>st</sup> December 2016 be approved and signed as a correct record with the following amendments:

Item 11 Update on Flagship Galleries Network Project

Add to the first paragraph 'The Committee resolved that we would be supportive of the Flagship Galleries Project'.

Item 12 Feedback from Trustees Meeting

Add at the end of the paragraph 'including securing insurance sponsorship'.

Item 13 Insurance Sponsorship

Add at the end of the first paragraph 'It was noted that UNIQA was providing insurance to cover the costs of restoration (deleted phrase) of the collection, in the event of disaster, up to the value of £1,000,000'.

Item 14 Art Gallery Bi-Annual Report

Add new fourth paragraph 'The Committee recommended that the National Art Director be involved in the recruitment process and they requested an opportunity to comment on the job description.'

Matters arising

Item 15 Chipperfield Bequest Fund Bank Accounts and Appointment of Financial Advisor

The Service Director, Growth reported that the Trustees were unable to appoint a financial advisor to the Committee. It was agreed that the Committee would write a report to the Trustees setting out their reasons for a separate bank account and how this should be administered.

18. **RETIREMENT OF ART GALLERY CURATOR**

The Chair, Liz Goodall paid tribute to Tim Craven for his 37 years in service. Tim started his career as a Conservation Officer before taking on restoration. Tim has been a force to recon with as he has demonstrated how art should be handled. He took on the Art Loan Scheme, within a year income from the scheme had risen from £2k to £20k. Standards were set for the Art Gallery lend art works to show all parts of the world as Tim introduced 'Tate' style crates. Since becoming Curator in the 1990s Tim's passion and encyclopaedic knowledge has seen an increase in bequests which has resulted in the Art Gallery's importance. On behalf of the Committee, Liz thanked for being their part of the history of the Art Gallery and wished Tim best wishes for his new career as an artist.

19. **CHIPPERFIELD BI-ANNUAL REPORT**

The Committee received an update report on the Annual Report to be submitted to the Trust in July.

The report was noted with the following amendments:

3 - add the following bullet point:

- Active promotion and participation in support of the Gallery.

7 – final report to include how many of the 33k visits were learning visits.

8 - the Committee welcomed the opportunity to feedback into the audience research project and suggested the Gallery implemented quick wins to improve customer experience.

9 - third paragraph: 'Once a successful candidate is appointed, their training period will include one to one mentoring with Tim Craven (add) and time with proposed Flagship Galleries Director'.

It was agreed that the Committee should have access to copies of *The Morris Dancer* and *The Rat Catcher* catalogue in order to promote the Art Gallery themselves.

Discussion took place regarding the need for a FAQs page on the Gallery website to give advice and reassurance when considering bequests. The Committee agreed to consider appropriate FAQs and forward to the Chair for collation.

10 – *The Morris Dancer and The Rat Catcher* - misspelling of Jonathan Clark corrected.

10 – *Still Hanging Around* – add to the paragraph 'Hilda Margery Clarke is a resident of Southampton and has been a friend of the Gallery for many years'.

10 – *Looking at* – amalgamate the two paragraphs on page 7 of the report relating to Stephen Snoddy's exhibition.

12 – accounts close at the end of June, no information available until then. Delete the first and last sentence of this paragraph.



13 – delete paragraph.

15 – link to website opens up last years statement of accounts at present.

It was agreed:

- Finalised report to be presented to Trustees on 19<sup>th</sup> July;
- As a standard practise all sponsors are included in future catalogue productions.

20. **ROLE AND WORK OF THE COMMITTEE IN 2017/18**

The Committee discussed with the Cabinet Member and the Service Director, Growth how the Committee spend their time and energies. It was agreed that they would give time to the Flagship Galleries Project and support the new Curator induction process. It was also agreed a joint work stream event would take place looking at the terms of reference and workings of the Committee leading to a more satisfactory outcome for the both the Committee and the Council.

The Committee welcomed the discussion with the Council in clarifying roles and responsibilities for the future.

This page is intentionally left blank

<b>DECISION-MAKER:</b>	CHIPPERFIELD ADVISORY COMMITTEE		
<b>SUBJECT:</b>	Bi ANNUAL REPORT OCTOBER 2016/17		
<b>DATE OF DECISION:</b>	9 OCTOBER 2017		
<b>REPORT OF:</b>	SERVICE LEAD: ARTS AND HERITAGE		
<b><u>CONTACT DETAILS</u></b>			
<b>AUTHOR:</b>	<b>Name:</b>	<b>Lisa Shepherd</b>	<b>Tel: 02380 834516</b>
	<b>E-mail:</b>	<b>Lisa.shepherd@southampton.gov.uk</b>	
<b>Director</b>	<b>Name:</b>	<b>Mike Harris</b>	<b>Tel: 02380 832882</b>
	<b>E-mail:</b>	<b>Mike.harris@southampton.gov.uk</b>	

<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.

## **DETAIL**

### **1 Update on Actions/Recommendations from Chipperfield Advisory Committee meeting of April 3 2017**

Recommendations for amendments to the Art Gallery Bi-Annual report were actioned prior to submission to Trustees.

Members of the committee were allocated copies of The Morris Dancer and The Rat Catcher catalogue.

The ACE Funded audience research project is to be completed in September, the final report will be ready mid-October, and will be circulated to members of the committee. The 'Quick Wins' that were identified as part of the Flagship Galleries Network Museum Resilience fund project were implemented. They included making improvements to our external signage to make the entrance more visible, and to internal signage and information to 'lift' the foyer entrance to provide customers with clear, concise and useful information on the events and activities in the art gallery.

As a standard practise all sponsors are included in future catalogue productions, and the logo clearly displayed on the home page of Southampton City Art Gallery website.

Other actions from April 3 2017 meeting minutes, committee members to give verbal update at October meeting.

- Discussion took place regarding the need for a FAQs page on the Gallery website to give advice and reassurance when considering bequests. The Committee agreed to consider appropriate FAQs and forward to the Chair for collation.
- It was agreed that the Committee would write a report to the Trustees setting out their reasons for a separate bank account and how this should be administered.
- It was also agreed a joint work stream event would take place looking at the terms of reference and workings of the Committee leading to a more satisfactory outcome for the both the Committee and the Council.

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

***The Morris Dancer and The Rat Catcher, (curated by Jonathon Clark 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 exhibition included 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. Hilda Margery Clarke is a resident of Southampton and has been a friend of the gallery for many years.

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

### **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.

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

Capture The Castle was the major summer exhibition for the art gallery. Curated by Tim Craven and Steve Marshall the exhibition traced the story of the castle: its introduction by the Normans, the arms-race development to the apogee of concentric defences of the late 13<sup>th</sup> century, its subsequent decline, its involvement in the English Civil War and its rediscovery by artists at the end of the 18<sup>th</sup> century and finally the Gothic Revival of the 19<sup>th</sup> century.

The exhibition comprised over 100 works including loans from Tate, V&A, British Museum and other public and private collections. The story was brought right up to date by works from contemporary artists showing that castles remain a compelling subject for artists to this day. These included works by Christopher Le Brun President of the Royal Academy who also opened the show.

A series of gallery talks were held during the exhibition as well as some very successful children's activities. The University of Southampton also ran a series of symposia on the subject during the exhibition. Stuart Southall, who loaned a number of prints from his extensive collection, sponsored in full a handsome illustrated catalogue published by Sansoms. Sales have been good and because of the sponsorship all proceeds went to the gallery.

### **Autumn Programme:**

From Mile End to Mayfair East London Group 2 Sept to 6 Jan 2018

The East London Group evolved from a series of classes held at the Bow and Bromley Evening Institute by artist John Cooper. The group was mentored by Walter Sickert who exhibited with them on three occasions. The original intention was to give working men and women in East London the chance to explore their locality and reflect that in paintings which drew on the Post-Impressionist work of Sickert and the Camden Town Group. However, the quality of the works and the circumstances in which they were created caught the popular imagination and successful exhibitions at the Whitechapel Gallery led to showings at Tate and even the Venice Biennale in 1936. Today the group is largely forgotten but David Buckman's recent book and this exhibition has brought them back into the limelight as demonstrated by BBC coverage of the show and a flood of interest on social media. The exhibition is based on loans from a number of private collections, co-ordinated by Alan Waltham, but is supplemented by works from the gallery collection by related artists including Sickert, Gilman, Ratcliffe and Duncan Grant. Alan Waltham and Steve Marshall will provide a gallery conversation on the exhibition on Friday 8<sup>th</sup> December.

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

Christopher Bucklow is one of Britain's leading contemporary artists and a former curator at the V&A. His work is held in major international public and private collections including The Museum of Modern Art, New York, The Guggenheim and the V&A. This exhibition combines photographic works from the Guest series with large-scale paintings and drawings made over the last 10 years, and explores the connections between the two.

The Guests appeared in the mid-1990s, with the paintings following at the end of the decade. This highly personal collection of work has not previously been exhibited so extensively and Bucklow has found that new stories are emerging from the paintings – when he begins a work he has no idea how it will develop, or which characters and themes may emerge and he is now discovering previously unrealised connections and insights. Interestingly a teenage encounter with Southampton Art Gallery's Sisley painting (*Avenue of Chestnut Trees at La Celle-Saint-Cloud, 1867*) was a formative influence on Bucklow and this painting along with Bucklow's response from the time will be shown alongside his newer works. Bucklow will give a tour of the exhibition on Saturday 21<sup>st</sup> October.

### **The Itchen from Source to the Sea 2 Sept – 25 Nov 2017**

This exhibition showcases a collaborative project between artists Lizzie McKellar and Lorraine Morris that charts the River Itchen from source to sea, and is the second of three Recording the Region exhibitions being held at the gallery.

Exploring the river's route through the Hampshire countryside during all seasons of the year, both artists have created work that explores the diversity of the landscape through photographs, drawings and paintings. First exhibited in 2013 at Pinglestone Barn, in Alresford, not far from the river's source the project has grown and evolved as it has toured to venues along the river's path, completing the journey in the city where it flows out into Southampton Water.

### **Renaissance paintings from the Southampton City Art Gallery Collection**

Gallery 5 has been re-hung with some important and popular works from the gallery's outstanding collection including: Allegretto Nuzi's *Triptych of the Coronation of the Virgin with Saints* (painted in Florence in the middle of the 14<sup>th</sup> century), Goswijn van der Weyden's *Triptych of St Catherine and the Philosophers* (painted in Antwerp in the early 16<sup>th</sup> century), Cesare da Sesto's *St Jerome as a hermit in the desert of Chalcis* (painted in Milan c.1520-22).

### **Future Highlights:**

**Open Exhibition: Four Seasons, 3 Feb – 21 April 2018**

**Roger Mayne: Photographs of St Ives Artists, 13 Jan – 12 May 2018**

**George Shaw: My Back to Nature, 4 May – 1 Sept 2018**

**Kelly Richardson: Pillars of Dawn, 25 May – 25 Aug 2018**

### **3 Project update**

2016/17 has been a year of significant change for Southampton City Art Gallery, Tim Craven, Curator at the gallery for over 35 years chose to retire. Steve Marshall joined the Arts and Heritage Team as Art Curator in May having been interviewed for the post by the Service Lead for Arts and Heritage, the Lead Exhibitions Officer and Tate National Advisor to the gallery, Anne Gallagher.

During his first few months at the gallery, Steve has been participating in an intensive succession planning training programme, working one on one with Tim Craven to benefit from his years of extensive experience, skills and knowledge and to ensure those attributes are not lost during the transition period. The succession training was made possible by financial support provided through the Museum Resilience Fund from Arts Council England.

The succession training period will draw to a close in October, during which time Steve will continue to work with Tim to familiarise himself further with the collection, and will also meet with Anne Gallagher of the Tate.

### **4 Flagship Galleries Network Project/HLF Bid and NPO Bid.**

In June of this year it was confirmed the Flagship Galleries Network (FGN) Partnership bid to HLF had been unsuccessful. Feedback from the HLF included the view that the partners should consider individual bids rather than a joined approach.

In light of this feedback, work has started on exploring options for an alternative approach to development of the art gallery in order to submit a HLF bid. Initial scoping work include an options appraisal on the building infrastructure, include the entrance and incorporating foyer and library spaces to possibly create a 'cultural hub' within the north entrance. Architects are in the process of examining a variety of options, and associated costs. It is anticipated the options appraisal work will be completed by November, the options will then be presented to Cabinet Member Communities, Culture and Leisure for further discussion on which option may be feasible to progress to submit a HLF Stage 1 bid. Outcomes will be shared with committee members.

Work is in progress to begin drafting a HLF bid, (on elements outside of capital programme options) incorporating a wide ranging activity programme, digitisation project and audience development ready for submission in 2018. It is anticipated there will be a public consultation on the proposals during November/December. Committee members will also be briefed on the content of the bid as part of the consultation process.

The revenue elements of the FGN project were, in part, planned to be supported by NPO funding from Arts Council England. SCC submitted a bid for NPO funding for £600k over four years, (£150k a year), £50k of which was a contribution to revenue costs for FGN, the other £100k to support Southampton Treasures project. HCT also submitted a bid for NPO funding, which included FGN revenue costs but was unsuccessful. SCC was successful in securing £100k per annum (£400k in total) to support the Treasures Project, unfortunately the FGN element of the bid was not supported.

## 5 **Arts Council England (ACE) Museum Resilience Fund Project**

Work has continued to deliver the outcomes identified within the MRF Project, which concludes in March 2018. There has been significant progress in a number of areas:

### **Website and Digitisation Project**

Another significant, and important change is the introduction of the gallery's dedicated website: [www.southamptoncityartgallery.com](http://www.southamptoncityartgallery.com)

This is the first time the gallery has had an online presence independent of the council website. The website is still in development, but as part of the training for Steve Marshall, Steve will be creating content for the website which will focus on the collection, giving our customer an initial insight into the quality and breadth of the collection, and enticing them to visit the gallery to explore further.

This website has also been made possible by funding from Arts Council England.

This funding is also going to support the service in starting the process of digitising the art collection. While some of the collection are available to view on line via artuk.org, this website only shows the oil paintings, which amounts to circa 1098 pieces, a very small proportion of the collection. The ambition is to digitise the entire collection, and make it available via the art gallery own website. Clearly this is a significant piece of work, but funding from ACE will assist in getting the right mechanisms in place to begin the process. Funding for continuing the project will be sought via planned HLF, and ACE revenue bids.



### **Audience Research**

As previously reported, a targeted audience research project was implemented 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. The quantitative element of the research is complete, the qualitative element is now underway and the final report is imminent. The final report will be shared with members of the advisory committee.

### **Pilot Projects**

A variety of Pilot Projects to engage new audiences are now underway across Hampshire. A full evaluation of these projects will take place early in 2018, the results of the evaluation will be made available to committee members.

### **Capital Feasibility Study, and Business Sustainability Plan**

Within the original project plan, funds were allocated to undertake feasibility studies and business sustainability plan for Flagship Galleries Network as a whole, however, as the HLF Capital Bid was not successful, each partner will be utilising these funds to carry out these pieces of work for each location. As SCC is planning to submit a bid to HLF for a development project for the art gallery, these funds will be utilised to carry out a feasibility study, and create a business sustainability plan to inform a HLF bid.

### **Income Generating Strategy**

The partners of FGN procured retail and catering consultants to examine the opportunities for this provision at each venue. The reports have been completed, and will be utilised to help inform the business plan element of the gallery HLF bid.

### **Feasibility Study for capital improvements.**

The overall feasibility study for the capital improvements has been completed, however, as the scope of the project has now changed and alternative designs are being explored, the funding available for this work in the second year of the project will be utilised to fund examining an alternative approach to the capital programme for the art gallery.

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

<b>WARDS/COMMUNITIES AFFECTED:</b>	All wards
<u>SUPPORTING DOCUMENTATION</u>	
<b>Appendices</b>	
1.	Acquisitions Table
<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 Assessment (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>	
Other Background documents available for inspection at:	
<b>Title of Background Paper(s)</b>	<b>Relevant Paragraph of the Access to Information Procedure Rules / Schedule 12A allowing document to be Exempt/Confidential (if applicable)</b>
1.	
2.	

## New fine art acquisitions from October 2016

14/2016	Avery, Wilfred Gift from Raymond Crossley, Eastbourne BN21 3BJ November 2016	Coastscape – High Summer, 1958	Oil on hardboard	1115 x 914 mm (unframed)
1/2017	Johnson, Ben Purchased from the artist for £14,400, through the Dr David and Liza Brown Bequest, £9,000; The Orris bequest Fund, £400; with a grant from The Arts Council/Victoria & Albert Museum Purchase Grant fund, £5,000.	Crescent Wing	Acrylic on canvas	910 x 910 mm
2/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	Remember Ye These Things, c.1963	Watercolour	470 x 597 mm (unframed)
3/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	The Key of the Kingdom, c.1985	Watercolour	673 x 520 mm (unframed)
4/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	Orpheus, c.1987	Pencil	540 x 723 mm (unframed)
5/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	The Knight in the Woods, c. 1970	Watercolour	470 x 660 mm (unframed)

6/2017	Brockhurst, Gerald Leslie Gift from Mrs Virginia Tarrant, 3 Hagley Hall Mews, Hagley, West Midlands DY9 9LQ, June 2017	Almina, 1924	Etching	284 x 210 (unframed) 180 x 135 (plate)
7/2017	Snoddy, Stephen Gift from the artist, 10 Clarence Road, Heaton Moor, Stockport SK4 4RJ	Southampton Suite 2 (after Lee)	Mixed media on paper mounted on block-board	862 x 604 mm (unframed)
8/2017	Snoddy, Stephen Gift from the artist, 10 Clarence Road, Heaton Moor, Stockport SK4 4RJ	Southampton Suite 3 (after Hill)	Mixed media on paper mounted on block-board	1050 x 583 mm (unframed)
9/2017	Snoddy Stephen Purchase from the artist for £1,200 through the Orris Bequest Fund and a 50% FOSMAG grant.	Untitled 50	Mixed media on paper mounted on block-board	326 x 466 mm (unframed) 350 x 490 mm (framed)
10/2017	Snoddy Stephen Purchase from the artist for £1,200 through the Orris Bequest Fund and a 50% FOSMAG grant.	Untitled 52	Mixed media on paper mounted on block-board	326 x 466 mm (unframed) 355 x 494 mm (framed)
11/2017	Clarke, Hilda Margery Gift from the artist, 'The First' Gallery, 1 Burnham Chase, Bitterne, Southampton SO18 5DG	Floating Bridge Farewell	Oil on Board	415 x 475 mm (unframed) 524 x 580 mm (framed)