

Chipperfield Advisory Committee

Thursday, 29th July, 2021
at 2.30 pm

PLEASE NOTE TIME OF MEETING

Conference Room 3 - Civic Centre

This meeting is open to the public

Members

Liz Goodall (Chair)

Julie Greer

Malcolm Le Bas

Amy O'Sullivan;

Contact

Carolyn Abel

Service Lead – Cultural Services

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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 AND CHANGES IN COMMITTEE MEMBERSHIP (IF ANY)

To note any changes in membership of the Panel made in accordance with Council Procedure Rule 4.3.

PLEASE NOTE

This meeting is taking place taking into consideration the Council's Covid - 19 meeting protocol

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.

NOTE: Members are reminded that, where applicable, they must complete the appropriate form recording details of any such interests and hand it to the Democratic Support Officer.

3 WELCOME TO NEW CABINET MEMBER FOR COMMUNITIES, CULTURE & HERITAGE

4 MINUTES OF THE PREVIOUS MEETING (INCLUDING MATTERS ARISING) (Pages 3 - 4)

To approve and sign as a correct record the Minutes of the meetings held on 23 October 2018 and to deal with any matters arising.

5 CHIPPERFIELD ADVISORY COMMITTEE REPORT 2019-21 (Pages 5 - 28)

Report of the Chipperfield Advisory Committee 2019-21

Wednesday, 21 July 2021

Service Director – Legal and Business Operations

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Agenda Annex

COVID – 19 MEETING PROTOCOL – CONFERENCE ROOM 3&4

GENERAL POINTS FOR ALL IN ATTENDANCE

- All attendees are strongly encouraged to undertake the free Covid-19 lateral flow test within 24 hours prior to attendance at any meetings available from <https://www.gov.uk/order-coronavirus-rapid-lateral-flow-tests>
- If you are experiencing COVID-19 symptoms, have tested positive for COVID-19, or are self-isolating you must not attend the meeting.
- Please consider in advance how you will safely travel to and from the meeting. Walking or cycling recommended where possible
- NHS Test and Trace QR code and a self-registration facility will be available for attendees.
- Hand Sanitising points will be available on entry and exit to the venue.
- Consideration should be given to the wearing of face coverings to reduce the risk to individuals and others. Face coverings in crowded enclosed spaces are expected and recommended.
- Identified seating plan will be devised that allows for space between seats. Side to side seating advised rather than face to face seating where possible.
- You will be responsible for your own refreshments while in attendance at the meeting.
- There should be no unnecessary movement around the meeting room.
- There should be no sharing of stationery, documents or other equipment.

COUNCILLORS AND OFFICERS

- All Councillors and Officers attending the meeting are strongly encouraged to take a staggered approach to arrival/departure and avoid any socialising and mixing before or after the meeting.
- A seating plan will be devised and seating will be labelled accordingly.
- Consideration should be given to the wearing face coverings, especially if attendees are coming into close contact with people they do not usually meet. Face coverings in crowded enclosed spaces are expected and recommended.
- Microphones in Conference Room 3 & 4 are free standing, there is no requirement for these to be shared or passed around.

PUBLIC/MEDIA ATTENDANCE

- Public and Media attendees are encouraged to please provide some advance notice of their intention to attend the meeting by contacting carolyn.abel@southampton.gov.uk or by telephoning 023 8083 4516 as we may need to review the venue to ensure we can facilitate a covid-safe meeting.
- There will be clearly defined seating areas for members of the public and media.
- Consideration should be given to the wearing of face coverings, especially if attendees are coming into close contact with people they do not usually meet. Face coverings in crowded enclosed spaces are expected and recommended.
- Members of the public/media wishing to attend conference rooms 3&4 for particular agenda items will be escorted in and out of the room by a member of council staff.

It is important to note that although the impact of the COVID-19 testing and vaccination programmes has been positive, the 'Hands Face Space Fresh Air' message is still crucial. People who have been vaccinated and/or tested negative for COVID-19 should still apply COVID-safe measures such as social distancing, good hand hygiene and wearing of face coverings where recommended.

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CHIPPERFIELD ADVISORY COMMITTEE
MINUTES OF THE MEETING HELD ON 23 OCTOBER 2018

Present: Amy O’Sullivan, Louise Hallet and Julie Greer

Apologies: Malcolm Le Bas, Liz Goodall, Huw Morgan and Stella Joel

Also present: Councillor Kaur Cabinet Member for Homes and Culture

1. **APOLOGIES**

Apologies for absence were received from Malcolm Le Bas, Liz Goodall and Stella Joel.

JULIE GREER IN THE CHAIR

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

RESOLVED that the minutes of the Committee meeting held 9 October 2017 be approved.

In relation to the Chipperfield Trust Fund account, Members sought an update on the Committee recommendation seeking an independent advisor for the trust fund. It was agreed that a paper be brought to a future meeting that would detail options for the fund’s management.

3. **ROLES AND MEMBERSHIP OF THE ADVISORY COMMITTEE**

The Committee discussed the roles membership of the Advisory Committee. The Committee explored the need to ensure that the Committee was equipped with the necessary skills and how the membership should reflect as the City’s diversity.

The Committee saw a need to review the skills of the current membership in order to assess how effectively it could support the trust. In particular there was discussion on the feasibility of expanding the numbers of Committee Member as that would reduce the possibility of the Committee being non-quorate at its official meetings.

The Committee expressed the need for a greater financial expertise within the membership and reflected that having additional expertise in marketing and communication would enable the Committee to reach out to as diverse a range of communities as possible.

RESOLVED that the Committee should undertake a skills audit of the current membership and explore the potential to expand the Membership.

4. **CHIPPERFIELD ADVISORY COMMITTEE REPORT**

The Committee considered the report of the Service Lead, Culture highlighting the key activities of Southampton City Art Gallery and Chipperfield Advisory Committee during 2017/18, with a look forward to the next 12 months.

The Committee noted that the report detailed the following issues:

- work of the advisory committee over the previous 12 months:

- the loans out programme. The Panel noted that future reports on this programme will hopefully be able to indicate the number of people that would have seen these pictures when they are loan;
- how the loans out programme was a catalyst to the conservation of items and the Committee noted that the report listed the funding received to help with the conservation of the collection;
- the funding received;
- the Trust's finances;
- the exhibition highlights of the year;
- the appointment of a new curator;
- the visitor numbers;
- the acquisitions made by the trust; and
- forthcoming major exhibitions.

The Committee requested that the previous minutes had detailed its concerns in relation to maximising the Trust's account fund and agreed that an option paper be brought forward to a future meeting. The Committee also recognised a need to review insurance matters and requested that a future paper be brought forward detailing these options.

RESOLVED that the Committee noted the 2017-2018 report.

Agenda Item 5

DECISION-MAKER:	CHIPPERFIELD ADVISORY COMMITTEE		
SUBJECT:	REPORT OF THE CHIPPERFIELD ADVISORY COMMITTEE 2019-21		
DATE OF DECISION:	29 July 2021		
REPORT OF:	HEAD OF CULTURE & TOURISM		
<u>CONTACT DETAILS</u>			
AUTHOR:	Name:	Carolyn Abel	Tel: 02380 834516
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STATEMENT OF CONFIDENTIALITY
N/A

BRIEF SUMMARY

This report highlights the key activities of Southampton City Art Gallery and Chipperfield Advisory Committee during 2019-21 including future opportunities.

	RECOMMENDATIONS:
	i) That the Committee notes the Report 2019-21
	REASONS FOR REPORT RECOMMENDATIONS
1.	This concerns the remit of the Advisory Committee
	ALTERNATIVE OPTIONS CONSIDERED AND REJECTED
2.	N/A
	DETAIL (including consultation carried out)
3.	<p>Work of the Chipperfield Advisory Committee</p> <p>The Committee continues to play an important role in the Art Gallery providing guidance on acquisitions, exhibition and programme development and advocacy. Some initial work has been carried out to explore recruitment of new members to the Committee, Membership/ Ambassador schemes and vision development. Two members of the Committee have stepped down in the meantime.</p> <p>The Chair (and former Director of the Art Gallery) played an important role in helping to shape the exhibition for the Art Gallery's 80th birthday, as were a number of volunteers who researched and prepared content for the exhibition launched in April 2019. This expertise was also helpful in supporting the National Gallery's Curatorial Traineeship (2019-2021) – see below.</p> <p>The Committee eagerly support Southampton's declared ambitions to become UK City of Culture in 2025, presenting a unique opportunity for the Art Gallery to</p>

	<p>realise its position as a jewel in the city's cultural crown. The Art Gallery, alongside wider teams, has also been an important contributor to the city-wide Mayflower 400 programme (2019-2021), led by the Council's Cultural Services team. This included the biennial <i>Open</i> exhibition and the <i>Shadows and Light</i> exhibition curated by Emeritus Professor Stephen Foster MBE.</p> <p>The work of the team in response to the pandemic, and the pivot to delivering digital content has been tremendous, including the Art Gallery's first ever online exhibition and extensive social media engagement with new audiences. Similarly, the application to secure only one of two traineeships via the National Gallery's Curatorial Traineeship in partnership with Art Fund and Vivmar Foundation builds upon the Art Gallery's historic relations with the National Gallery and opportunities for future collaborations, including around conservation and our UK City of Culture 2025 ambitions.</p>
4.	<p>New Acquisitions</p> <p>Since January 2019 until the end of 2020, there have been 25 gifts to the permanent collection. These include an important group of 10 photorealist lithographs entitled <i>Documenta</i> which were published by Shorewood Atelier, New York in 1972 (Edition 293 of 300), two works by Christopher Bucklow gifted by different US benefactors and 10 contemporary photographs gifted in memory of Tony Howarth. The Contemporary Art Society presented <i>South of France</i> by Rosalind Nashashibi to the Gallery, as part of their Fine Art allocation.</p> <p>In terms of major purchases, these include:</p> <ul style="list-style-type: none"> • <i>Odyssey</i> by Alice Kettle, purchased in October 2019 through the Chipperfield Bequest Fund with support from the Arts Council England/V&A Purchase Grant Fund, the Art Fund, the Contemporary Art Society and the Nerys Johnson Contemporary Art Fund • <i>Robots in Distress</i> by boredomresearch, purchased in October 2019 with the assistance of the Friends of Southampton's Museums, Archives and Galleries, the David and Liza Brown Bequest and the Art Fund • <i>Reverie of the Ward</i> by Greg Gilbert, purchased in August 2020 from the artist through the Orris Bequest
5.	<p>Loans Out Programme</p> <p>Since January 2019 until the end of 2020, there have been 24 completed loans to exhibitions, both nationally and internationally, totalling 35 works of art from the permanent collection. These have included:</p> <ul style="list-style-type: none"> • <i>The Juvenile Lead</i> by Walter Sickert to Tate Britain's <i>Van Gogh and Britain</i> exhibition • <i>Leaping Hare</i> by Barry Flanagan to the Ikon Gallery, Birmingham • <i>The Artist's Sister in the Garb of a Nun</i> by Sofonisba Anguissola to The Prado Museum's <i>Sofonisba Anguissola – Lavinia Fontana</i>

	<ul style="list-style-type: none"> • <i>Two Models of Female Artists</i> exhibition and <i>The Captain's Daughter</i> by James Tissot which toured from the Legion of Honor, Fine Arts Museum in San Francisco to Musee d'Orsay in Paris • <i>Greystone</i> by Ben Nicholson in <i>Ben Nicholson: Drawings and Reliefs 1958 -1971</i>, to Piano Nobile <p>Current works on loan include:</p> <ul style="list-style-type: none"> • <i>Trick</i> by Derek Jarman in <i>Protest! Exhibition</i>, Manchester Art Gallery, 20th May 2021 – 31st October 2021 • <i>Portrait of Patricia Preece</i> by Stanley Spencer in <i>Faith, Hope and Love: Spencer's Women</i>, Stanley Spencer Gallery, Cookham, 26th March 2020 – 31st October 2021
6.	<p>Conservation</p> <p>In addition to a busy schedule of ongoing activity preparing paintings for display and loan, and associated condition reporting, much work has been done improving the storage conditions for sculpture in the store, such as fitting works in new crates (including Deacon's <i>Mirror, Mirror</i>) and setting up new racking along the back of the store. This was after a successful application to the <i>Gabo Trust for Sculpture Conservation</i> (Sept 2019).</p> <p>Funding has also been successfully secured for various conservation projects to enable freelancers to carry out the following work:</p> <p><u>Edward Coley Burne-Jones' <i>Launcelot at the Chapel of the Holy Grail</i></u></p> <ul style="list-style-type: none"> • Secured £1, 500 from <i>Arts Society Hampshire & Isle of Wight</i> (January and April 2019) and £3,000 from <i>FoSMAG</i> (March 2019) for the conservation of the frame <p><u>Sofonisba Anguisciola's <i>Portrait of the Artist's Sister in the Garb of a Nun</i></u></p> <p>Technical examination</p> <ul style="list-style-type: none"> • Secured £885.58 from the <i>Wadsworth Atheneum</i> for x-ray and IRR examination of (April 2019) at the National Gallery (May 2019) <p>Frame conservation</p> <ul style="list-style-type: none"> • Secured £350 from <i>Arts Society Hampshire & Isle of Wight</i> for the conservation of frame (January 2020) <p><u>London Art Fair</u></p> <ul style="list-style-type: none"> • Secured free sheet of 3mm <i>Optium Museum</i> to glaze Walter Sickert's <i>A Red Sky at Night, San Marco</i>, L.S. Lowry's <i>The Floating Bridge, Southampton</i>, Stanley Spencer's <i>Patricia Preece</i> and Maggi Hambling's <i>Mac with Shadows</i> (November 2019)

	<p><u>Claude Monet's <i>The Church at Vétheuil</i></u></p> <ul style="list-style-type: none"> • Frame sent for conservation (October 2020) using funds secured for conservation of the collection <p><u>John Singer Sargent's <i>The Late Major E.C. Harrison as a Boy</i></u></p> <ul style="list-style-type: none"> • Secured £2,000 for the conservation of the frame from an anonymous donor (December 2020)
	<p>Key Exhibitions in 2019-2021</p>
7.	<p><i>Leonardo da Vinci: A Life in Drawing</i>: 1 February – 6 May 2019</p> <p>Marking the five hundredth anniversary of the death of Leonardo da Vinci, the Gallery displayed 12 drawings by Leonardo on loan from the Royal Collection Trust: part of a simultaneous collaboration with twelve museums and galleries across the UK. The exhibition received record visitor numbers: over 37,000 attended the Gallery (including learning and school visits) over the three-month period. Alongside the Leonardo exhibition, the Gallery presented a display of drawings from the collection exploring common themes found in Leonardo's work; as well as an exhibition of new drawings by Southampton artist Greg Gilbert.</p>
8.	<p><i>Southampton City Art Gallery turns 80</i>: 23 March – 14 September 2019</p> <p>Exhibition celebrating 80 years since opening showcasing the highlights which formed the collection leading up to the opening night as well as a selection of paintings that featured in the original exhibition. Alongside this a display of contemporary work was presented from the collection by artists who have won, or been shortlisted for, the Turner Prize: bringing focus onto the City's collection of 13 Turner Prize winners and over 20 nominees.</p>
9.	<p><i>Criminal Ornamentation: Yinka Shonibare curates the Art Council Collection</i>: 28 June – 28 September</p> <p>Building on the Gallery's strong links with the Arts Council Collection, <i>Criminal Ornamentation</i> brought together work by a number of celebrated artists, selected and curated by Yinka Shonibare CBE. This explored the cultural and social dimensions of the use of pattern in modern and contemporary art. To compliment the exhibition the Gallery borrowed a large sculpture by Shonibare, <i>Discobolus (after Naukydes)</i>, 2017, which was displayed in the Main Hall at the top of the stairs over the run of the exhibition.</p>
10.	<p><i>Beyond the Brotherhood: The Pre-Raphaelite Legacy</i>: 18 October 2019 – 1 February 2020</p> <p>A major touring exhibition in partnership with Russell-Cotes Art Gallery & Museum, which secured £25,000 from the Weston Loans Fund. Highlighting the importance of the Pre-Raphaelite movement and its influence on contemporary art and culture. Following the movement's influence on artistic developments including Realism, Aestheticism, Symbolism and Art Nouveau, the exhibition explored how Pre-Raphaelitism lives on in contemporary fantasy, book illustration and film, and continues to inspire artists today. The exhibition was accompanied by a fully-illustrated catalogue and went on to tour to Bournemouth.</p>

11.	<p><i>The London Art Fair: From Generous Beginnings to Lasting Legacies:</i> January 2020</p> <p>Southampton City Art Gallery was invited to partner with the London Art Fair for the 2020 edition to present a selection of around 25 paintings and sculptures, demonstrating the strength of the City's modern British and contemporary holdings. The Fair was attended by over 20,000 visitors over the week of the show</p>
12.	<p><i>Aspects of Landscape: John Hitchens:</i> 13 March – 26 September 2020 (extended due to lockdown)</p> <p>The first exhibition to give a comprehensive overview of John Hitchens' work created over a period of almost six decades, which traces his journey from early descriptive paintings to increasingly abstract ways of interpreting landscape. The exhibition had to close in March 2020 due to lockdown, but it was converted to become the Gallery's first ever online exhibition and launched in May so that the exhibition could be enjoyed while the venue was closed: https://www.southamptoncityartgallery.com/whats-on/john-hitchens/</p>
13.	<p><i>Nahem Shoa: Face of Britain,</i> 26 September 2020 – 20 February 2021 (extended until 11 September 2021 as a result of the pandemic)</p> <p>Face of Britain, curated by Nahem Shoa, is an exhibition of portraits by outstanding artists who have painted British individuals from the 17th century to the present day. Displayed alongside a works from Southampton's collection is a selection of Shoa's own striking oil paintings of black and mixed-race sitters. Face of Britain asks a question which is especially pertinent now as world events force the widespread reassessment of our history and institutions: What does it mean to be British in 2020? At a time when many of the paintings in our national museums do not represent a non-white presence in Britain, despite evidence that stretches back to Roman times, this is a portrait of our country inviting us to consider our diversity.</p>
14.	<p><i>Shadows and Light,</i> 23 October 2020 – 23 January 2021</p> <p>Formed part of Southampton's Mayflower 400 programme, the exhibition was curated by Emeritus Professor Stephen Foster MBE, and brought together works of contemporary art which relate to light as subject matter. Featuring photography, painting, drawing, sculpture and installation, the exhibition showed works from Southampton's fine art collection and loans from contemporary artists and the Arts Council Collection. Unfortunately due to lockdown, the Gallery was closed for much of the run of this exhibition, but the Gallery has launched a virtual tour which can be seen at: https://www.southamptoncityartgallery.com/whats-on/shadows-and-light/</p>
15.	<p><i>Creating a National Collection: The Partnership between Southampton City Art Gallery and the National Gallery,</i> 28 May – 4 September 2021</p> <p>This is the first exhibition to explore the unique relationship and influence the National Gallery has had on the evolution of Southampton's collection. This fruitful relationship was established when Cllr Robert Chipperfield (1817–1911), whose bequest in 1911 led to the creation of the collection and the Art Gallery in Southampton, ensured that future acquisitions would be of a national calibre. Chipperfield had the foresight to stipulate that all purchases using his Trust fund should be undertaken in consultation with the Director of the National Gallery.</p>

	<p>The exhibition includes outstanding works from Southampton, alongside the loan of 9 paintings from the National Gallery by artists including Monet, Gainsborough, Maggi Hambling and Paula Rego, and a new major publication tells the fascinating history of this relationship, using untapped archival material and new oral histories. https://www.southamptoncityartgallery.com/whats-on/creating-a-national-collection-the-partnership-between-southampton-city-art-gallery-and-the-national-gallery/</p>
	<p>Improvements to Gallery infrastructure: DCMS Wolfson funding</p>
16.	<p>In August 2018 the Cultural Services team made a successful application for £98,000 to the DCMS Wolfson Museums & Galleries Improvement Fund for improvements to lighting and security at the Gallery including the following:</p> <ul style="list-style-type: none"> • Lighting: replaced the Gallery’s existing, outdated halogen fixtures and house lights with flexible LED equivalents, including a new lighting system in the Main Hall • CCTV: installed a CCTV system across the Gallery • Intruder Alarm System: upgraded the existing intruder alarm system to a modern, GIS compliant movement detection system <p>These works were successfully completed by the Gallery team during 2019–20. The lighting in particular has made dramatic improvement to the visitor experience. It will also make a major contribution towards the sustainability of the Gallery with an impressive overall 76% reduction in energy output, saving over £6,000 annually, with additional significant savings on repairs and maintenance. The improvements in security will enable the Gallery to continue to borrow from major Galleries and institutions into the future.</p>
	<p>Development Programme</p>
17.	<p>A capital allocation to repair the Art Gallery roof was approved in the February 2020 budget. Scheduled to be delivered in two phases, the first phase (focusing on the copper roof) was due to commence during 2020 but was impacted by the pandemic, and work is due to commence in 2021.</p>
18	<p>Internal funding has been secured to look at the feasibility of making the foyer entrance to the Art Gallery more welcoming, whilst an analysis of the opportunities to improve retail was undertaken in 2020.</p>
19	<p>Meanwhile, the regeneration of the Art Gallery is part of proposals for a masterplan scheme focused on ‘Completing the Cultural Quarter’, joining up the vision with other stakeholders in the Cultural Quarter. It is identified as a key legacy resulting from Southampton’s bid to become UK City of Culture in 2025.</p>
	<p>National Partnerships</p>
20	<p>The longstanding relationship with the National Gallery has continued, since its conception in 1911 through the Chipperfield Bequest. Aside from drawing up on the expertise of the National Gallery’s conservation department, the next stage in its evolution has been the National Gallery Curatorial Traineeship 2019-21</p>

	programme and the resulting exhibition and a major new publication. <i>Creating a National Collection</i> was developed by Susanna Avery-Quash of the National Gallery and the Curatorial trainee Jemma Craig. Southampton's City of Culture bid team, led by Claire Whitaker OBE, financially supported the exhibition launch and a major media launch at the Art Gallery on 27 May 2021, which was attended by Gabriele Finaldi, Director of the National Gallery.
21	Similarly, the Tate continues to be the National Advisor on acquisitions. Following a change in personnel at the Tate, Clarrie Wallis, Senior Curator of Contemporary Art is now the advisor, and early meetings have taken place including around growing the collection in the way that reflects and supports the diversity of modern Britain.
22	In 2019, two years funding was secured from the Headley Trust (Sainsbury family) to support a part-time Assistant Curator and add capacity to the team. Tom Laver started at the beginning of the pandemic in March 2020 and was selected from a longlist of 72 applicants, from which eight were shortlisted for interview. Tom has made a fantastic contribution to the team including developing content and supporting the work of the Art Curator, Clare Mitchell.
23	In other initiatives, the team is working with the National Portrait Gallery on their National Lottery Heritage Fund-funded project.
	Gallery in Lockdown
24	As a result of the lockdown in March 2020, the team quickly pivoted to develop our virtual and online presence. This included the Gallery's social media output, producing content on a near daily basis on Instagram, Facebook, Twitter and YouTube channels as well as several online exhibitions on the website, for the first time in its history. There was an attempt to cater to a range of audiences with content relating to our collection, exhibitions and educational activities, including families and young people, those with an interest in art history, Southampton residents and artists. Content was produced in a range of formats, with a mixture of image-led posts, videos and in-depth, long form content. Feedback to posts encouraging more interactive engagement has been positive, including polls inviting followers to choose collection works to be reproduced on digital screens in the city and a digital reconstruction of the gallery's Baring Room.
25	In lieu of visitor numbers, the statistic around social media are very positive. On Facebook, the gallery gained a further 1,629 followers during the year. From April 2020, when more staff were assigned to work on social media content Facebook posts have received a greater number of engagements (clicked on, liked, shared) than each of the same months the year before. Over this period the gallery's posts have been seen 737,726 times, an increase from 412,029 over the same period in 2019. On the Gallery's Twitter feed from December 2018-19 there have been 164 tweets. This increased in the period December 2019-20 where we published 419 tweets with 379 coming after April. Twitter followers have increased by 437 to 3,677. The average proportion of those seeing tweets to responding ('engagement rate') increased by 0.7%. Our best engaged-with tweets had higher rates than the previous year with the average engagement rate for the most popular tweet of the month went from 3.5% December 2018-19 to 9.8% December 2019-20. On

	Instagram we have 645 new followers since the end of April 2020.
26	A more detailed summary with imagery is available at Appendix 1 including an analysis of the types of posts and engagements that had resonance with audiences and followers.
RESOURCE IMPLICATIONS	
27	<p>The accounts for the Charity have the following registration details:</p> <p>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</p> <p>Trustees: Southampton City Council, Councillors</p>
28	During the year the interest earned on cash balances was £13.30. Following the end of the government gilts, these balances now receive interest annually from Southampton City Council. The Trust has restricted its expenditure to essential spend only. The Financial Statement for Chipperfield Trust Fund is listed in Appendix 2.
29.	At the beginning of the year 2019/20 the balance available for the Operating Fund was £171,533.86 which changed to £168,708.22 by the opening of 2020/21.
30.	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 Council's trust funds are included within the Council's annual statement of accounts.
31.	The Charities Commission require an Annual Return Declaration to be submitted that is agreed by Trustees. The Draft return is listed in Appendix 2. It is a requirement that agreement of the declaration by Trustees is recorded in the minutes, SCC has submitted the declaration on their behalf.
<u>Property/Other</u>	
32.	None
LEGAL IMPLICATIONS	
<u>Statutory power to undertake proposals in the report:</u>	
33	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:

34.	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.
34.	The Charity is a Trust, with Southampton City Council as the sole corporate trustee

RISK MANAGEMENT IMPLICATIONS

35.	Capacity of the team to continue to deliver such a comprehensive offer Delays to the Art Gallery roof repairs Failure to secure UK City of Culture bid impacts on Art Gallery regeneration
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POLICY FRAMEWORK IMPLICATIONS

36.	<p>A ten-year Cultural Strategy (including Heritage) is currently being developed and will be consulted upon in Autumn 2021. The Art Gallery will be an important part of that strategy.</p> <p>Southampton's ambitions around Culture also feature in the Economic and Green Growth Strategy 2020-2030 including bidding to become UK City of Culture 2025.</p> <p>Southampton's Destination Management Plan (2021-2031) also centres on developing a cultural destination with more to see, do and experience; the Art Gallery is an important part of the cultural offer in the city.</p>
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KEY DECISION? No

WARDS/COMMUNITIES AFFECTED:	None directly as a result of this report
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SUPPORTING DOCUMENTATION

Appendices

1.	Pandemic Online Offer
2.	Chipperfield Financial Statement (2020/21) for Charities Commission Return

Documents In Members' Rooms

1.	None
Equality Impact Assessment	
Do the implications/subject of the report require an Equality Impact Assessment (EIA) to be carried out?	No
Privacy Impact Assessment	
Do the implications/subject of the report require a Privacy Impact Assessment (PIA) to be carried out?	No
Other Background Documents	
Equality Impact Assessment and Other Background documents available for inspection at:	
Title of Background Paper(s)	

Appendix 1 – Pandemic Online Offer

Compiled by the Collections & Exhibitions team:

As a result of the lockdown in March 2020, the team quickly pivoted to develop our virtual and online presence. This included the gallery's social media output, producing content on a near daily basis on Instagram, Facebook, Twitter and YouTube channels as well as several online exhibitions on the website, for the first time in its history. There was an attempt to cater to a range of audiences with content relating to our collection, exhibitions and educational activities, including families and young people, those with an interest in art history, Southampton residents and artists. Content was produced in a range of formats, with a mixture of image-led posts, videos and in-depth, long form content. Feedback to posts encouraging more interactive engagement has been positive, including polls inviting followers to choose collection works to be reproduced on digital screens in the city and a digital reconstruction of the gallery's Baring Room.



*Installation image of John Hitchens, Aspects of Landscape.
First online exhibition launched May 2020.*

Stats post April 2020 at a glance

On Facebook, the gallery gained a further 1,629 followers during the year. Since April 2020, when more staff were assigned to work on social media content Facebook posts have received a greater number of engagements (been clicked on, liked, shared) than each of the same months the year before. Over this period the gallery's posts have been seen 737,726 times, an increase from 412,029 over the same period in 2019. On the Gallery's Twitter feed from December 2018-19 there have been 164 tweets. This increased in the period December 2019-20 where we published 419 tweets with 379 coming after April. Twitter followers have increased by 437 to 3,677. The average proportion of those seeing tweets to responding ('engagement rate') increased by 0.7%. Our best engaged-with tweets had higher rates than the previous year with the average engagement rate for the most popular

tweet of the month went from 3.5% December 2018-19 to 9.8% December 2019-20. On Instagram we have 645 new followers since the end of April 2020.

Posts on Southampton

Instagram analytics reveal that around 45% of the account's followers are based in Southampton or Hampshire. Regular comments and shares of the Gallery's posts from Twitter and Facebook from members of the local community appear to echo their prominence amongst our digital audiences. Several series of posts across our channels aimed to tap into areas of the Gallery's activity with special relevance to the city. An example, is a collection of short video clips showing transitions between paintings of the local area in the collection and contemporary photographs of the same sites. The first, of the West Gate in the Old Town posted on 7 May performed very well on Instagram receiving 499 views, 149 likes, 5 shares, 5 saves, 4 comments. On Facebook, the same post reached over 1000 accounts and received 56 likes.



*Frank Rawlings Offer, The West Gate, Southampton, 1898, Oil on Canvas SOTAG:
435 'half and half' image as part of social media local places post, April 2020*

On Twitter, a post using Lowry's *The Floating Bridge* marking the anniversary of the last journey of the Woolston Floating Bridge received 60 likes, the highest of any tweet this year and was viewed 780 times. This was an excellent opportunity to direct followers with an interest in the city's history to the Southampton Stories Twitter account (the Museums NPO project) which had created a week-long collection of posts of artefacts and accounts of the bridge. The reaction to the Facebook version of the post included recollection from followers: 'My friend drove the final crossing', 'I remember me & my brother using the floating bridge twice a day for school often taking old bread to throw to the seagulls...we did this for years...'. On

this channel, 39 shares of the post including by several organisations helped it reach 17,000 accounts and achieved 1,600 engagements.

The Gallery has used its social media platforms to mark a number of other anniversaries of particular significance to the community. A post 80 years from the bombing of the Civic Centre on Facebook was shared 30 times. The same post on Instagram provoked reflective comments from followers expressing shock and sorrow and thanking the Gallery for directing them to the memorial in the Civic Centre. On Twitter, the commemoration in April of the Gallery's opening 81 years prior, featuring archive images of the event, was retweeted 14 times.



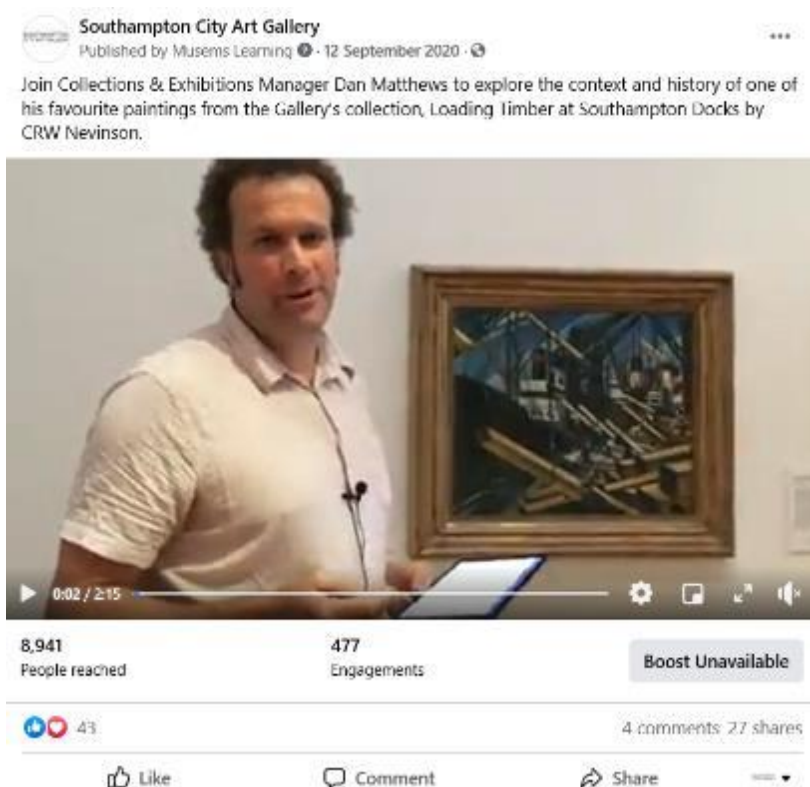
Public Art Instagram post on Kev Munday's Bedford Place road blocks, collaboration with Solent Showcase, funded by GO! Southampton and Southampton City Council, August 2020

Since May, the Gallery accounts have posted frequently on public art works which can be enjoyed whilst out in the city. This has taken an inclusive approach, spanning sculptures, murals, the decoration of street furniture, light installations and pub signs. As well as celebrating the local area, the project aimed to promote the art and visual culture available in spaces which are safe to visit during the pandemic. Response on social media has been positive, suggesting a resonance with those in the city. On Twitter, all public art posts have achieved a level of likes, retweets and comments significantly higher than the average for posts from December 2019 to December 2020. A 10 September Instagram post on Danny Lane's *Child of the Family* sculpture near the Civic Centre reached 823 accounts received positive feedback from the artist and a request for images for their archive. On Facebook, the remembrance Sunday themed public art post on David Benson's *Eve/Grief* sculpture on the

Kingsland Estate was shared 12 times reaching 3,245 accounts and receiving 139 engagements.

Posts on the collection

We have used lockdown to share the collection more widely using social media. Since Spring we have published several video talks written and delivered by staff. A particularly popular one, on CRW Nevinson's *Loading Timber at Southampton Docks* was shared by 27 Facebook accounts, reaching nearly 9000 different users who viewed it for a combined total of over 1000 minutes. From the summer, we have begun regular 'Main Hall Monday' posts giving some background on collection works hanging in the gallery. These have received regular positive feedback from our audiences. A Twitter post on Barry Flanagan's *Leaping Hare* in November was retweeted by a teacher to her A-level art, urging her students to go and visit the work for an upcoming sculpture project. On Instagram, our post on John Singer Sargeant's *Major EC Harrison as a Boy* reached 1,408 accounts, the third highest of the year at that point.



Facebook video of Dan Matthew's discussing CRW Nevinson, Loading Timber at Southampton Docks, 1917, Oil on Canvas, SOTAG: 1962/4, September 2020

Shortly after the pandemic began, the Gallery accounts started a daily series of posts themed on letters of the alphabet. The 'A-Z of the collection' featured a picture of a work with a short text about the work or its maker. This was an excellent way to learn more about the collection, during research for Stephen Conroy's *Self Portrait* (for the letter S) we managed to confirm the hitherto unknown date of the work and identify some of the objects depicted in the background. One particularly successful post was X for X-ray showing the Goldfinch present in the under drawing of Jacob

Jordaens' *The Holy Family*. This was shared 13 times on Facebook, reaching over 2000 accounts. Followers from across different accounts commented with praise for the series 'Bravo for these IG posts...I'm really enjoying them!...' 'I've really enjoyed your alphabet posts, enlivening lock down discovering new pieces and finding out more about familiar ones. Sorry you've reached Z but look forward to the next ones'.

During mental health awareness week in May, the Gallery accounts posted images of works selected by staff as those which bring them peace and solace alongside short personal accounts. These helped to promote the Gallery's *Calm in the Collection* online exhibition hosted on the website (N.B. the exhibition has already been planned to be on display in 2020, but was converted online in response to the pandemic and need to support people's wellbeing). Coming during the first lockdown at a time of heightened anxiety for many people, this appeared to be welcomed by followers. Several organisations retweeted our posts. Arts at the University of Southampton commented 'This from @ArtGallerySoton, sounds like just what we need right now'. The University of Cambridge Institution for Continuing Education's wrote with their retweet "Art can be a source #solace & strength in challenging times" sure can!'. Instagram's analytic show that 36% of the accounts reached on our most popular *Calm in the Collection* post were not existing Gallery followers, demonstrating the reach of the post to new audiences.

The Gallery also offered new perspectives on the collection through a week of posts dedicated to different colours in the rainbow, forming a 'Rainbow of Hope' dedicated to key workers in the pandemic. The posts picked out works with particularly dominant colours discussing associations between these colours, familiar objects, emotions or symbolism. This approach gave a different, potentially more universal way of discussing the collection and on the Gallery's Instagram landing page where all posts appear in a grid, this gave a very rich and untraditional rainbow effect with crops of the works alongside each. On Facebook this series of posts were seen by 7,000 different accounts and on Twitter received over 300 engagements.

Reaction to news of acquisitions over the year was also very strong. Our tweet informing followers that Greg Gilbert's work *Reverie of the Ward* was entering the collection had the best engagement rate of the year at 23% over the first week. On Facebook the news of acquisition of Nahem Shoa's *Gbenga Sitting on the Stairs* received 243 engagements and was greeted with some really positive comments including 'We play a game when going round the Gallery, deciding which painting we'd have if we could. *Gbenga Sitting on the Stairs* was our choice, too!' and 'stunning piece! Love the details in the background!'.



Artist Greg Gilbert retweets the Gallery's post on the acquisition of his drawing Reverie of the Ward, August 2020

Posts on Exhibitions

Despite significant periods of closure over the year, the Gallery has managed to bring exhibitions to our audiences online, uploading images of works, installation views, label text and additional resources to our website. One of the most successful of these was the biennial *Open Exhibition* which opened in August 2020. It invited contributors in the region to submit work themed on *Journeys, Migration and the Sea* inspired by the commemoration of the Mayflower's voyage 400 years ago. As well as contributing to Cultural Service's Mayflower 400 programme of commemorative events and online content, the exhibition also aimed to give a platform to local artists unable to exhibit in the usual way. One artist featured in the show commented on Instagram 'Though it's sad that this isn't in the gallery it made it more accessible to those who are still self isolating. A really good display of local talent and thank you for putting it on despite the difficult circumstances'.



Andrew Mills

Migrant workers – Urumqi, China

Photograph

Twenty percent of the population of China migrate for work leaving their homes for more than six months of the year. These Muslim workers wait outside the main station in Urumqi, Western China. People are allowed to enter the station only when their train is due. Urumqi in Xinjiang province is an area where hundreds of thousands of ethnic Uighur Muslims have been incarcerated in re-education camps.

Andrew Mills, Migrant Workers - Urumqi, China included as part of In Search of a New World, online open exhibition 2020 launched August 2020

Artist and curator Nahem Shoa opened his exhibition *Face of Britain* in September. We focused a lot of our online promotion on video content of him discussing works selected. One of the major themes of the exhibition is race and during Black History Month Nahem was invited to speak by several institutions, including Winchester School of Art, Black History Month South and the Royal Albert Memorial Museum, Exeter. Content produced for these events was extremely beneficial in helping us forge links wider than our regular audiences. Of particular note was Nahem's panel discussion with Winchester School of Art which attracted over 40 attendees and has since been viewed over 130 times on YouTube. A regular Twitter hashtag the Gallery participates in is the Art UK #OnlineArtExchange where museums share works from UK collections following a set theme. Due to the nationwide participation, our online art exchange posts are regularly seen by more than 2,500 accounts. For the Black History Month themed exchange, we shared artist a painting by Desmond Haughton, whose work is also featured in *Face of Britain* and was an excellent opportunity to promote the exhibition.

Even under difficult circumstances the moving of John Hitchens' retrospective *Aspects of Landscape* was positively received. On Instagram the announcement that it was moving online received 120 likes and 5 comments including 'Thank you for the opportunity to view this fantastic exhibition. It has inspired me to investigate the artist and his work further'. The artist's Q&A event was also moved online and posted on social media, generating over 450 views on Facebook. As part of digital output for this exhibition, the Learning team produced an audio described tour for blind and visually impaired followers which received 800 hits.

During the period immediately before and during *Shadows and Light's* run, we were pleased to publish several images from installation and profiles of artists whose work was on display. On Instagram, a post over Christmas on David Batchelor's *Festival* received several good comments from visitors with children including 'My Son (7) loved this piece!. He dragged me away from the Mona Hatoum because I just HAD to see it!', 'Absolutely LOVED the Shadows and Light exhibition. This work in particular made us all ridiculously happy', 'Excellent baby sensory experience!'



Nahem Shoa discusses his exhibition Face of Britain as part of an online panel discussion with Winchester School of Art for Black History Month, October 2020

Posts on Learning

Our social media content on the collection, exhibitions and local area has served an educational function stimulating questions and discussion. These posts have also been helpful in directing followers to learning resources on our website, including art and craft activity sheets made for children at home during lockdown themed on works in the collection. On Facebook and Twitter, a weekly jigsaw post has encouraged audiences to look closely at works in the collection. The Gallery's jigsaw on *Fishermen on a Lee-Shore in Squally Weather* by JMW Turner was attempted by 100 different users the first time it was posted. One participant commented "This is amazing. Never done an electronic puzzle before. Took me a while to get the hang of clicking pieces in place. Loved it."

Between April and June, we published eight videos on Facebook instructing followers on craft activities with materials found around the house which received over 6000 views between them. We have also posted three tours of the collections and exhibitions by Learning staff on YouTube. These have been successful when shared to other channels too - the Facebook posting of our tour of Edward Burne-Jones' *Perseus Series* received 3,900 views. This paved the way for an interactive virtual Baring Room launched in December on the Gallery's website and which was successfully promoted via social media. On Twitter, the announcement of the virtual Baring Room was retweeted 19 times, which resulted in 14 link clicks through to the website. On Facebook, the equivalent post was seen by 1,700 accounts and gained 201 engagements.

The counterpart to the *Open Exhibition*, the online *Young People's Open*, gave a platform for artwork by schools in the city, focusing on the work of the learning team with pupils in the local area. The most successful of these on Facebook reached 2884 accounts and received 757 reactions. Another notable piece of Mayflower 400 related content was the announcement of the display of Deborah Goatley-Birch's *All About the Sea* made with pupils from Maytree Infant School in our Community Gallery space. This was posted on the Community Gallery page on our website and

featured a stop motion video of the making of the work. On Instagram, this was liked 119 times and, on Twitter, was retweeted 13 times.



Virtual Baring Room Edward Burne-Jones interactive online tour, launched December 2020

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Agenda Item 5

Appendix 2

Financial Statement - Chipperfield Trust Fund		Previous
April 2020 to March 2021		Year
		(For Comparison)
£		2019/20
		£
Balance Carried Forward from 19/20		
Operating Fund	168,895.42	171,533.86
Maintenance Fund	0.00	0.00
Unrealised Gains/ (Losses) Account	0.00	0.00
	168,895.42	171,533.86
Expenditure		
Annuity Paid to Royal South Hants Hospital as per Will	200.00	200.00
Purchases for Collection	0.00	3,000.00
Income		
Interest on Internal Investment	(13.30)	(561.56)
In-Year (Surplus)/Deficit	186.70	2,638.44
Available Balance as at 31st March 2021		
Operating Fund	168,708.72	168,895.42
Unrealised Gains/ (Losses) Account	0.00	0.00
	168,708.72	168,895.42

Financial Statement - Chipperfield Trust Fund		Previous
April 2019 to March 2020		Year
		(For Comparison)
		2018/19
£		£
Balance Carried Forward from 17/18		
Operating Fund	171,533.86	171,032.52
Maintenance Fund	0.00	0.00
Unrealised Gains/ (Losses) Account	0.00	0.00
	171,533.86	171,032.52
Expenditure		
Annuity Paid to Royal South Hants Hospital as per Will	200.00	200.00
Purchases for Collection	3,000.00	
Income		
Interest on Internal Investment	(561.56)	(701.34)
In-Year (Surplus)/Deficit	2,638.44	(501.34)
Creditor		
Royal South Hants Hospital	0.00	0.00
Available Balance as at 31st March 2020		
Operating Fund	168,895.42	171,533.86
Unrealised Gains/ (Losses) Account	0.00	0.00
	168,895.42	171,533.86

Financial Statement - Chipperfield Trust Fund		Previous
April 2018 to March 2019		Year
	£	(For Comparison) 2017/18 £
Balance Carried Forward from 17/18		
Operating Fund	171,032.52	170,869.77
Maintenance Fund	0.00	0.00
Unrealised Gains/ (Losses) Account	0.00	0.00
	171,032.52	170,869.77
Expenditure		
Annuity Paid to Royal South Hants Hospital as per Will	200.00	200.00
Income		
Interest on Internal Investment	(701.34)	(362.75)
In-Year (Surplus)/Deficit	(501.34)	(162.75)
Creditor		
Royal South Hants Hospital	0.00	(200.00)
Available Balance as at 31st March 2019		
Operating Fund	171,533.86	171,232.52
Unrealised Gains/ (Losses) Account	0.00	0.00
	171,533.86	171,232.52

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