

<b>DECISION-MAKER:</b>	<b>CHIPPERFIELD ADVISORY COMMITTEE</b>		
<b>SUBJECT:</b>	ART GALLERY BI-ANNUAL REPORT		
<b>DATE OF DECISION:</b>	4 APRIL 2017		
<b>REPORT OF:</b>	ARTS AND HERITAGE MANAGER		
<b><u>CONTACT DETAILS</u></b>			
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<b>STATEMENT OF CONFIDENTIALITY</b>
N/A

### **BRIEF SUMMARY**

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

### **RECOMMENDATIONS:**

	(i)	To note and approve the report.
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### **REASONS FOR REPORT RECOMMENDATIONS:**

1.	To provide the Committee with a summary of planned and a resume of activity over the last 12 months.
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### **ALTERNATIVE OPTIONS CONSIDERED AND REJECTED**

2.	None.
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### **DETAIL**

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

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

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

#### 4. Activity in 2016/17

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

10. ***The Morris Dancer and The Rat Catcher, (curated by Jonathon Clarke and Sandy Mallet), Still Hanging Around (Paintings by Margery Clarke) and 'Looking at' (Abstraction by Stephen Snoddy).***

Following the British Art Show 8 exhibition, the entire gallery was re-hung, and reopened to the public with a celebration of Southampton City Art Gallery

collections,

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

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

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

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

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

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

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

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

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

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

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

### **Kathakali 13 May to 19 Aug**

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

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

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

## **RESOURCE IMPLICATIONS**

### **Capital/Revenue**

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

Charity name - Chipperfield Bequest (Art Gallery)

Names Charity also known by – Chipperfield Bequest Fund

Registered Charity Number - 307096

Principal Address - Southampton Art Gallery

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

Trustee: Southampton City Council, Councillors

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

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

**Property/Other**

18. None.

**LEGAL IMPLICATIONS**

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

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**Other Legal Implications:**

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

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

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**POLICY FRAMEWORK IMPLICATIONS**

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

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