

<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>			
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#### **STATEMENT OF CONFIDENTIALITY**

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
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<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>	
<b>Do the implications/subject of the report require an Equality and Safety Impact Assessment (ESIA) to be carried out.</b>	<b>No</b>
<b>Privacy Impact Assessment</b>	
<b>Do the implications/subject of the report require a Privacy Impact Assessment (PIA) to be carried out.</b>	<b>No</b>
<b>Other Background Documents</b>	
<b>Other Background documents available for inspection at:</b>	
<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.	