

Chipperfield Advisory Committee

Tuesday, 23rd October, 2018
at 11.00 am

PLEASE NOTE TIME OF MEETING

Committee Room 2 - Civic Centre

This meeting is open to the public

Members

Liz Goodall (Chair)

Julie Greer

Louise Hallett

Stella Joel

Malcolm Le Bas

Huw Morgan

Amy O'Sullivan;

Contacts

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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

To receive any apologies.

2 DISCLOSURE OF PERSONAL AND PECUNIARY INTERESTS

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

3 MINUTES OF THE PREVIOUS MEETING (INCLUDING MATTERS ARISING) (Pages 1 - 4)

To approve and sign as a correct record the minutes of the meeting held on 9th October, 2017 and to deal with any matters arising, attached.

4 ROLES AND MEMBERSHIP OF THE ADVISORY COMMITTEE

To discuss roles and membership of the Advisory Committee.

5 CHIPPERFIELD ADVISORY COMMITTEE REPORT (Pages 5 - 18)

To consider 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.

Monday, 15 October 2018

Director of Legal and Governance

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CHIPPERFIELD ADVISORY COMMITTEE
MINUTES OF THE MEETING HELD ON 9 OCTOBER 2017

Present: Liz Goodall (Chair), Amy O’Sullivan, Louise Hallett, Julie Greer and Stella Joel

Apologies: Malcolm Le Bas and Huw Morgan

21. **APOLOGIES**

Apologies for absence were received from Malcolm Le Bas.

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

RESOLVED that the minutes of the Committee meeting held on 3rd April, 2017 be approved and signed as a correct record following the correction of Louise Hallett’s name.

23. **BI ANNUAL REPORT OCTOBER 2016/17**

The Committee received a report of the Service Lead, Arts and Heritage highlighting the key activities of the Art Gallery and Chipperfield Advisory Committee during 2016/17 with a look forward to the next 12 months.

In particular the Committee discussed options for an alternative approach to the development of the Art Gallery in order to submit a subsequent HLF bid following the unsuccessful Flagship Galleries Network Partnership bid in June this year.

The Committee to be consulted on the content of the consultation process to be employed to find out what the public want and how we can include the Library and the Art Gallery in the bid.

Agreed that the Committee would be involved in the consultation process at an earlier stage than previously.

24. **INFORMATION FOR TRUSTEES**

Councillor Kaur, Cabinet Member for Communities, Culture and Leisure reported the responses she had received from Trustees following the communication that had been circulated to them reminding them of the work.

25. **UPDATE FROM TRUSTEES MEETING**

Councillor Kaur reported that she had received positive feedback from the Trustees at their last meeting. She invited Committee members to attend the next meeting which was received with thanks.

26. **IMPROVEMENT OF COMMUNICATION BETWEEN COMMITTEE AND TRUSTEES**

Discussion took place regarding communication between the Committee and Trustees. It was agreed that the best way forward was to ensure lines of communication were kept open with the ability for any potential issues of conflict to be raised with the Council's Monitoring Officer if necessary.

27. **CHIPPERFIELD TRUST FUND ACCOUNT**

Liz Goodall, Chair, Chipperfield Advisory Committee presented the following verbal report regarding the establishment of a Chipperfield Trust Fund Account:

1. Robert Chipperfield, a Southampton philanthropist, bequeathed money for the setting up and maintenance of an art gallery (and art college) together with its own collection as well as establishing a fund to build further the collection. He advised using a national professional advisor, a practice continued today.

2. The will was proved on 26 July 1916 and the charity, Chipperfield Bequest (Art Gallery) was registered as a charity in the 1960s - charity no 307096. The Governing Document of the charity is the will and was amended by scheme changes sealed on 12 September 2012. The charity is also a Trust and known as 'The Chipperfield Trust'

3. The Chipperfield Trust Fund amounted to £170,800 at the end of the financial year 2016/17. The Fund cannot be treated as part of the Council's assets. The Council is bound by the Accounting and Reporting of Charities: Statement of Recommended Practice (SORP) whereby a separate statement of financial affairs and balance sheet are included in the Council's Annual Statement of Accounts. The Charity Commission requires an annual financial statement from the Trustees.

4. In September 2012 the Council established the Chipperfield Advisory Committee whose terms of reference include having sight of the Trust's accounts at least annually and to make any recommendations deemed appropriate to the Council as Trustees, and to make recommendations on fundraising and sponsorship. They also have a responsibility to raise any concerns about any potential conflict of interest.

5. The Council invests its own financial assets in accordance with a financial plan and following the end of the long term investment of the Trust Fund in gilts there is now a need to establish an investment strategy for the Chipperfield Trust Fund. On 21 September 2016 the Trustees resolved to delegate authority to the Head of Leisure, Planning and Transport to invest the remaining Trust Funds subject to consultation with the Chair of the Chipperfield Advisory Committee. This would benefit from some regular independent financial advice although this can be expensive.

6. It is recommended that the Advisory Committee seeks an independent advisor and, given the relatively modest sum involved to be invested, through a form of sponsorship to the Charity.

7. The Chipperfield Advisory Committee may care to consider the aims and objectives of the Trust Fund within the overall ambition of the original bequest. The Committee could decide to make small grants to benefit the Art Gallery, in which case the criteria would need to be considered. It is suggested that rather than make such small grants (which if they exceeded annual income would reduce the fund quickly) that the remaining funds be used as a basis for the establishment of an endowment fund for the future. Annual income could then be used to provide capital and revenue grants to the Art Gallery, as recommended by the Chipperfield Advisory Committee to the Trustees.

8. Robert Chipperfield established an important principle: the value of the philanthropist having a role in developing the cultural assets of the city, providing wider opportunities for its residents, especially its younger residents. He led by example. His influence has been the catalyst for what are now world class visual arts resources in the city.

9. It is clear that philanthropy will need to play a further role if the Art Gallery and Art collection are to secure their exciting potential as an international venue and resource, an anchor in the new Cultural Quarter benefitting local people and the economy of the area.

10. Private and public sector partners, grant giving endowments as well as individuals would all have a part to play. For many of these, financial contributions are only made to registered charities which makes the Chipperfield Trust Fund of strategic importance to the future of the Gallery and collection. This will mean also that the Trust Fund must be seen to be totally independent in the way it is managed and used.

11. It is recommended that if possible the Trust Fund should be placed in a standalone account, with its own procedures and investments.

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Agenda Item 5

DECISION-MAKER:	Chipperfield Advisory Committee		
SUBJECT:	Chipperfield Advisory Committee Report 2017/18		
DATE OF DECISION:	23 October 2018		
REPORT OF:	Carolyn Abel, Service Lead - Culture		
<u>CONTACT DETAILS</u>			
AUTHOR:	Name:	Carolyn Abel	Tel: 023 80834516
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STATEMENT OF CONFIDENTIALITY	
Not applicable	
BRIEF SUMMARY	
This report highlights the key activities of Southampton City Art Gallery and Chipperfield Advisory Committee during 2017/18, with a look forward to the next 12 months.	
RECOMMENDATIONS:	
	(i) That the Committee notes the Report 2017/18
	(ii) That the Committee reviews Roles and Membership
REASONS FOR REPORT RECOMMENDATIONS	
1.	This concerns the remit, focus and sustainability of the Advisory Committee
2.	
ALTERNATIVE OPTIONS CONSIDERED AND REJECTED	
	N/A
DETAIL (Including consultation carried out)	
1	Work of the Chipperfield Advisory Committee
1.1	The Committee last met formally on 9 October 2017 and has continued to advocate externally on behalf of the Art Gallery including on the quality of the collections, facilitating and enabling ongoing insurance for the collections and providing advice on new acquisitions (see Appendix 1). The Advisory Committee has also provided support and guidance on the Development Activities (item 3) including feedback on the draft Heritage Lottery Fund (HLF) bid for the proposed Cultural Community Hub centred on Southampton City Art Gallery.
1.2	The new Service Lead for Culture arrived in May 2018 and met informally with the Chipperfield Advisory Committee in August 2018.

	It was agreed that alongside the formal Advisory meetings, that the Committee would meet informally with the Service Lead and team members to take forward collaborative opportunities
2	Core Activity in 2017/18
2.1	Loans Out Programme
2.1.1	It was another busy year with numerous requests for the loan of artworks for exhibitions in venues nationally and internationally, presenting a unique opportunity to raise the profile and reputation of Southampton across the world. It is worth noting that the loans out programme also generates reciprocal arrangements with partner institutions enabling the Art Gallery to borrow artworks to feature in exhibitions generated by the in-house team including from the likes of the National Gallery and Tate, for example.
2.1.2	Between March 2017 and April 2018, 92 works of art were seen by new audiences in 21 different exhibitions across the world amounting to thousands of visitors. The Art Gallery has supported a range of venues including, for example, Quay Arts, Isle of Wight; Pallant House, Chichester; the Scottish National Gallery of Modern Art, Edinburgh; the National Museum of Western Art, Tokyo; Kunsthall, Rotterdam; Tate Gallery, London and the National Gallery, London.
2.1.3	The most significant loan amounted to 40 works of art to support Hampshire Cultural Trust's exhibition <i>David Brown: A Most Remarkable Man</i> , which was held at Winchester Discovery Centre. As part of preparations for this exhibition, the majority of the works received conservation treatment and improvements in the existing glazing.
2.1.4	As part of the Loans Out Programme, if required, borrowers fund the glazing of the artwork with Tru Vue Optimum Museum Acrylic, which protects the works from UV and virtually eliminates reflections improving the visual experience of visitors.
2.1.5	<p>Examples of recent loans of Southampton's artworks which have featured in high quality venues are illustrated below. In the future the Art Gallery will request details of the number of visitors to each of the exhibitions featuring loaned artworks, in order evidence the extent of the reach and diversity of the Loans Out Programme. For example, 169,000 visitors attend the Tate Britain exhibition in which the <i>Portrait of Patricia Preece</i> by Stanley Spencer featured. The exhibition generated widespread critical and public debate and was reviewed in the national newspapers, receiving 5* review in The Guardian, 4* in The Daily Telegraph, the Evening Standard and The Independent.</p> <p><i>Fishermen upon a Lee Shore in Squally Weather</i> by JMW Turner Turner and the Poetics of Landscape Sompo Japan Nippon Kao Togo Seij Museum of Art 24 April 2018 – 1 July 2018</p> <p><i>Rabbi and Grandchild and Family Group</i> by Mark Gertler Mark Gertler: A Journey into Modernism Tate Britain, London 12 February 2018 – 29 July 2018</p>

	<p><i>Portrait of Patricia Preece</i> by Stanley Spencer All Too Human: : Bacon, Freud and a Century of Painting Life Tate Britain, London 28 February 2018 – 27 August 2018</p> <p><i>Crescent Wing</i> by Ben Johnson Sainsbury Centre 40th Anniversary Exhibition Sainsbury Centre for Visual Arts 24 March 2018 – 2 September 2018</p> <p><i>The Church at Vetheuil</i> by Claude Monet Monet and Architecture National Gallery, London 28 March 2018 – 15 July 2018</p> <p><i>Family Group</i> by Bella Paes Leme The 1944 Exhibition of Modern Brazilian Painters Embassy of Brazil, London Mid-April 2018 – June 2018</p>
2.2	Conservation
2.2.1	In 2016, through the generosity of the Andrew Lloyd Webber Foundation, Southampton City Art Gallery was able to undertake conservation of the frames of three of Edward Burne-Jones' Perseus series by free-lance conservator Tom Proctor.
2.2.2	Also in 2016, due to the donations box campaign sufficient funds were raised in order to restore one frame; and in December 2016 a generous gift by an anonymous donor enabled the conservation of the three remaining frames.
2.2.3	As a result Tate Britain requested the loan of two additional gouaches and the oil painting of <i>Launcelot at the Chapel of the Holy Grail</i> for their forthcoming Burne-Jones exhibition which takes place from 17 th October 2018 until 24 th February 2019 which will undoubtedly attract a substantial audience.
2.2.4	The frames of <i>The Finding of Medusa</i> , <i>The Death of Medusa (I)</i> , and <i>Atlas Turned to Stone</i> were conserved in October 2017 and those of <i>The Call of Perseus</i> , <i>Perseus and the Graiae</i> , <i>The Rock of Doom</i> and <i>The Baleful Head</i> were completed in March 2018.
2.2.5	In May 2017 funding was received from The Arts Society Hampshire and Isle of Wight Area to re-glaze <i>Launcelot at the Chapel of the Holy Grail</i> with low-reflective Optium glazing.
2.2.6	<p>From October 2015 due to the generosity of the Dannatt Trust, the sculptures listed below were conserved and form the basis of a new exhibition in the Art Gallery from 18th October 2018 to 9th March 2019.</p> <p><i>Minotaur Waking</i> by Michael Ayrton <i>Yellow Arch</i> by Anthony Benjamin <i>Madame Dupont Relaxing</i> by Kate Blacker</p>

	<p><i>One stone in Four</i> by Tony Cragg <i>Haystacks</i> by Simon Cutts, Simon <i>Mirror Mirror</i> by Deacon <i>Moss Rose</i> by Ian Hamilton Finlay <i>BCK 52</i> by Ian Hamilton Finlay <i>KI</i> by Shirazeh Houshiary <i>Max Wall</i> by Nicholas Munro <i>Shambling Box</i> by David Nash <i>Maybe</i> by Cornelia Parker <i>Electric Fire, Car Seat and Incident</i> by Bill Woodrow <i>The Patriot</i> by George Fullard</p>
2.3	Highlights - Exhibition Activity in 2017/18
2.3.1	<p><i>Four Seasons, Open Exhibition, 3 February – 21 April 2018</i></p> <p>This exhibition featured artwork by residents of Hampshire, Isle of Wight, Wiltshire and Dorset submitted as part of this year’s open exhibition. Artists were invited to take inspiration from the changing nature of the seasons: from beautiful Autumnal colours to re-birth and growth in Spring; from Winter frost and snow to Summer flowers and shimmering heat. The turning of the seasons has historically served as a means for artists to explore deeper issues around the cycle of life, rhythms of nature and the relentless march of time.</p> <p>Accompanying this exhibition was a small display of artwork taken from Southampton City Art Gallery’s permanent collection which explored a range of artists’ approaches to the four seasons.</p>
2.3.2	<p><i>Sweet Cuts: An exhibition of papercuts by Angela Sweet , Art Gallery Foyer, 3 February – 14 April 2018</i></p> <p>After being awarded the first place prize at 2016’s Open Exhibition for her bold and detailed papercut <i>In the Spotlight</i>, Angela Sweet exhibited a new series of papercuts, all of which were based on light hearted word play. A member of Chandlers Ford Art Group and a regular at The Red Hot Press print studios, Sweet has been successful in refining her practice and describes papercutting as “...fun, it focuses the mind and the imagination”.</p>
2.3.3	<p><i>Common Ground: David Baker, 2 December 2017 - 7 April 2018</i></p> <p>This exhibition featured the work of Southampton based photographer David Baker who spent four years documenting Southampton Common in the early hours of the morning. During the day this large communal area is used by hundreds of people and is home to a wide range of events. By choosing to show it devoid of human inhabitants and transformed by time and weather, Baker hoped to motivate others to look again at the Common and engage with it in a new and personal way.</p> <p>This exhibition formed part of the Gallery’s <i>Recording the Region</i> series which invited artists working locally to display new and existing works inspired by the surrounding area.</p>

2.3.4	<p><i>Roger Mayne and St. Ives: A Defining Moment, 13 January – 12 May 2018</i></p> <p>This ground breaking exhibition showed very early work by world-renowned photographer Roger Mayne, and previously unseen images of St. Ives alongside portraits of the artists from the 1950s.</p> <p>Curated by the artist's daughter, Katkin Tremayne this exhibition also explored how Roger Mayne's photography changed as a result of this encounter with the St. Ives group of artists and the lifelong friendships he made.</p> <p>St Ives paintings from the collection hung side by side with large scale Roger Mayne works from the 1960s to allow a dialogue between the two, showing him questioning early on the distinction between painting and photography.</p>
2.4	<p>Acquisitions, visitor numbers and Art Curator</p>
2.4.1	<p>There have been a number of acquisition proposals supported by the Chipperfield Advisory Committee. Appendix 1 lists the agreed acquisitions to date.</p>
2.4.2	<p>The Art Gallery welcomed c.32,000 visitors with approximately 7,000 of those coming through learning visits between April 2017 and the end of March 2018. This activity generated income of £44,505 across retail, venue hire and learning activity.</p>
2.4.3	<p>Clare Mitchell was appointed early in 2018 as the new Art Curator, who succeeded Steve Marshall who was first appointed as the Curator following the retirement of Tim Craven. Clare brings a wealth of curatorial and collections management experience to the role having worked with a range of organisations including the Palace of Westminster, Hampshire Culture Trust and Southampton City Council.</p>
3	<p>Development Activity 2017/18</p>
3.1	<p>Arts Council England (ACE) Museum Resilience Fund & Flagship Galleries Network Project</p> <p>Southampton City Council and Hampshire Cultural Trust (HCT) worked together to deliver the Hampshire Flagship Galleries Network Project (FGNP), funded by ACE. £450k was awarded to the project which started in 2018 and was completed in March 2018.</p>
3.1.1	<p>The aim of the FGNP was to show Southampton's collections throughout Hampshire with the aim of increasing access to the collections and to encourage more visitors to the City. This project ran alongside the exploration of alternative governance arrangements for the Art Gallery as part of HCT and whilst the decision was taken not to proceed with the merger, there were still positive outcomes resulting from the initiative.</p>
3.1.2	<p>Examples of the outcomes achieved for the Art Gallery (as a result of the funding) include:</p> <ul style="list-style-type: none"> • Qualitative and quantitative audience research undertaken during the first year of the project to better understand the Art Gallery's audiences. The results of this work were shared with the committee and helped to inform the subsequent 'quick wins' for the gallery, and the pilot project initiative 'Please do Touch'.

	<ul style="list-style-type: none"> • Working with an artist to ‘dress’ the Art Gallery banisters to entice visitors upstairs and a range of hands-on activities for children within the gallery spaces, the ‘Please do Touch’ initiative is proving popular with children and young families and creating possible audiences of the future. • As part of the pilot project, Southampton City Art Gallery also ran two very successful careers days for 19 students aged 16–18 years from Southampton City College, and a three day holiday workshop for 13–16 year olds. These workshops generated a number of ideas surrounding the use of digital tools to engage with younger audiences. • These ideas were taken to the Digital Ideas Lab, which was attended by two members of the audience panel, and have driven the development of additional digital pilot projects outlined below. • The Smart Murals project aimed to increase the number of 16-24 year olds visiting the Art Gallery. It was developed in consultation with young people at City College, Solent University, Winchester University and Winchester School of Art to develop a digitally animated version of Dan Perfect’s <i>Deer Dog</i>. Displayed in the Art Gallery and at 5 offsite locations around Southampton from February-March 2018, using Enova’s MusAR app, the work was viewed by 432 unique users, with 644 total views. Of these users, 40% fell within the target demographic. Explorations are underway to source funding to develop this project further. • Additionally, a dedicated Art Gallery website was launched which is a first for the Gallery. Since its conception, the ‘digital strand’ of the FGNP has support the continued development of the site, with information and images on the fine art collection being continually added and augmented by the team offering the potential to promote and engage with new and existing audiences.
3.1.3	<p>Part of the programme was the development of a feasibility study for a strategic capital development programme for all the partners in the FGN with the aim of transforming the visitor experience through the creation of world class accessible venues. This work informed the content of a capital bid to the Heritage Lottery Fund (HLF) which was submitted in May 2017, although it subsequently proved unsuccessful.</p> <p>However, a great deal was accomplished by the participating partners including working with architects, planners, Historic England and wider stakeholders to develop a vision for the future. It also enabled an exploration of the potential of Southampton’s art collection, collecting policy, future exhibition programming and the opportunities to work as a partnership to share resources, achieve economies of scale and collaborative opportunities.</p>
3.2	<p>Art Gallery Capital Project</p> <p>One of the outcomes of the FGN and Museum Resilience Fund was the exploration of an independent funding application to the HLF for the Art Gallery drawing in the Central Library and Archive as part of an integrated Cultural Community Hub. It utilised much of the feasibility work and business planning that had been undertaken for the joint bid.</p>
3.2.1	<p>To this end, in March 2018 SCC agreed to earmark £4.5m to support a large scale bid to the HLF, re-affirmed in September 2018. In the context of advice from potential funders and Southampton’s ambitions around the City of Culture bid, further work is being undertaken to explore how to use our</p>

	nationally important collections, high quality attractions and locally distinctive built heritage, to help tell the story of Southampton and engage with as many local communities as possible.
4	Next 12 months
4.1	<p>Funding applications and partnerships</p> <p>The team are exploring future opportunities including funding applications to the Headley Trust, DCMS Wolfson Fund, Mellon Fund and Weston Loan Fund, and partnership approaches with a range of organisations including the University of Southampton, Solent University, Hampshire Culture Trust and others.</p>
4.2	<p>Forthcoming major exhibitions in 2018/19</p> <p>The exhibitions programme in 2018/19 and beyond will continue to provide great opportunities to attract and engage with new and existing audiences, aided by the quality of the material that will be on show. This will help to complement the Southampton City Council-led tourism project funded by VisitEngland through the Discover England Fund in terms of delivering high quality offers to visitors to the city. Two examples include:</p> <p><i>Leonardo da Vinci: A Life in Drawing</i> 12 Cities, One Celebration 1 February – 6 May 2019</p> <p>In February 2019, to mark the 500th anniversary of the death of Leonardo da Vinci, 144 of the Renaissance master's greatest drawings in the Royal Collection will go on display in 12 simultaneous exhibitions across the UK.</p> <p>As a nationwide event, it will give the widest-ever UK audience the opportunity to see the work of this extraordinary artist. To compliment this display of da Vinci's work, Southampton City Art Gallery will be showcasing its impressive drawing collection exploring common themes and techniques. To further celebrate the role drawing plays in an artists' practice, the gallery will be working with local artist Greg Gilbert whose, meticulous works in biro and pencil resonates with that of da Vinci's.</p> <p>Criminal Ornamentation: Yinka Shonibare MBE curates the Arts Council Collection 28 June – 28 September 2019</p> <p><i>Criminal Ornamentation</i> explores the cultural and social dimensions of the use of pattern in art. The exhibition is a personal selection by Yinka Shonibare MBE from the Arts Council Collection's rich and varied holdings supplemented by key loans from the Victoria & Albert Museum, Crafts Council, William Morris Society and individual artists based across the UK. Threading through the patterned surfaces are many challenging themes - from politics and colonialism to gender stereotypes and inequality.</p> <p>Artists featured in the show include Timorous Beasties, Boyle Family, Susan Derges, Joe Fletcher Orr, Laura Ford, Edward Lipski, Alexander McQueen, Milena Dragicevic, Lis Rhodes, Bridget Riley, Yinka Shonibare MBE, Caragh Thuring and Bedwyr Williams.</p>

4.3	<p>Southampton City Art Gallery turns 80....</p> <p>In celebration of Southampton City Art Gallery's 80th anniversary an exhibition is being developed to showcase a selection of early, important, acquisitions alongside contemporary works that demonstrate how the unique collecting policy has allowed the City of Southampton to hold one of the finest collections of art outside London. The exhibition will take place 21 March – Sept 2019, presenting a great opportunity to raise the profile of the Art Gallery and the city nationally and internationally.</p>
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RESOURCE IMPLICATIONS

Capital/Revenue

	<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 Trustee: Southampton City Council, Councillors</p>
	<p>During the year the interest earned on cash balances was £362.75. 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.</p>
	<p>At the beginning of the year 2017/18 the balance available for the Operating Fund was £170,869.77 which had increased to £171,232.52 by end of the year.</p>
	<p>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.</p>
	<p>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.</p>

Property/Other

	None

LEGAL IMPLICATIONS

Statutory power to undertake proposals in the report:

	<p>The Chipperfield Advisory Committee is an advisory committee to Council pursuant to section 102(4) of the Local Government Act 1972, with terms of</p>
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	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:	
	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.
	The Charity is a Trust, with Southampton City Council as the sole corporate trustee
RISK MANAGEMENT IMPLICATIONS	
POLICY FRAMEWORK IMPLICATIONS	
	The proposals are in line with the Policy framework.

KEY DECISION?	No
WARDS/COMMUNITIES AFFECTED:	None directly as a result of this report.
<u>SUPPORTING DOCUMENTATION</u>	
Appendices	
1.	New Acquisitions 2016/17
2.	Chipperfield Financial Statement (2016/17) for Charities Commission Return
Documents In Members' Rooms	
1.	None
2.	
Equality Impact Assessment	
Do the implications/subject of the report require an Equality and Safety Impact Assessment (ESIA) to be carried out.	No
Data Protection Impact Assessment	
Do the implications/subject of the report require a Data Protection Impact Assessment (DPIA) to be carried out.	No
Other Background Documents	

Other Background documents available for inspection at:		
	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.		

Appendix 1 - New fine art acquisitions from April 2017

1/2017	Johnson, Ben Purchased from the artist for £14,400, through the Dr David and Liza Brown Bequest, £9,000; The Orris bequest Fund, £400; with a grant from The Arts Council/Victoria & Albert Museum Purchase Grant fund, £5,000.	Crescent Wing	Acrylic on canvas	910 x 910 mm
2/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	Remember Ye These Things, c.1963	Watercolour	470 x 597 mm (unframed)
3/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	The Key of the Kingdom, c.1985	Watercolour	673 x 520 mm (unframed)
4/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	Orpheus, c.1987	Pencil	540 x 723 mm (unframed)
5/2017	Swanwick, Betty RA Gift from Lord Rossmore, 5 Ladbroke Crescent, London, W11 1PS, April 2017	The Knight in the Woods, c. 1970	Watercolour	470 x 660 mm (unframed)
6/2017	Brockhurst, Gerald Leslie Gift from Mrs Virginia Tarrant, 3 Hagley Hall Mews, Hagley, West Midlands DY9 9LQ, June 2017	Almina, 1924	Etching	284 x 210 (unframed) 180 x 135 (plate)

Appendix 1 - New fine art acquisitions from April 2017

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

Financial Statement - Chipperfield Trust Fund		Previous Year
April 2017 to March 2018		(For Comparison)
	£	2016/17
		£
Balance Carried Forward from 16/17		
Operating Fund	170,869.77	140,413.90
Maintenance Fund	0.00	30,309.83
Unrealised Gains/ (Losses) Account	0.00	(23.73)
	170,869.77	170,700.00
Expenditure		
Annuity Paid to Royal South Hants Hospital as per Will	200.00	200.00
Income		
Interest on Internal Investment	(362.75)	(346.04)
	(162.75)	(146.04)
In-Year (Surplus)/Deficit		
Creditor		
Royal South Hants Hospital	(200.00)	0.00
Available Balance as at 31st March 2018		
Operating Fund	171,232.52	170,869.77
Unrealised Gains/ (Losses) Account	0.00	(69.77)
	171,232.52	170,800.00

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