

CHIPPERFIELD TRUST MEETING

Wednesday, 20th September,
2023

To follow the Council Meeting at
2:00 pm

Council Chamber - Civic Centre

This meeting is open to the public

Members of the Trust

The Lord Mayor – Chair

The Sheriff – Vice-chair

Leader of the Council

Members of the Council (See overleaf)

Contacts

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WARD	COUNCILLOR	WARD	COUNCILLOR
Banister & Polygon	Evemy Leggett Windle	Peartree	Houghton Keogh Letts
Bargate	Bogle Noon Dr. Paffey	Portswood	Barbour Finn Savage
Bassett	Blackman Chapment Wood	Redbridge	Goodfellow McEwing Whitbread
Bevois	Denness Kataria Rayment	Shirley	Kaur Quadir Winning
Bitterne Park	Barnes-Andrews T Bunday Webb	Sholing	J Baillie Beaurain Powell-Vaughan
Coxford	Greenhalgh McCreanor Renyard	Swaythling	M Bunday Fielker Mrs Mintoff
Freemantle	Kenny Lambert Shields	Thornhill	Allen A Frampton Y Frampton
Harefield	Laurent P Baillie Fitzhenry	Woolston	Mrs Blatchford Payne Ugwoeme
Millbrook	Cox Galton Moulton		

PUBLIC INFORMATION

Role of the Trust

The Trust comprises all 51 Councillors as Trustees of the charity known as the Chipperfield Trust registered in the 1960s.

Robert Chipperfield bequeathed money for the setting up and maintenance of an art gallery, together with its own art collection, as well as establishing a fund to further build the collection.

In September 2012 the Trust established a Chipperfield Advisory Committee pursuant to s102(4) of the Local Government Act 1972, consisting of 5 independent members and subject to the terms of reference and Conflict approves the policy framework, which is a series of plans and strategies recommended by the Executive, which set out the key policies and programmes for the main services provided by the Council.

It receives a summary report of decisions made by the Executive, and reports on specific issues raised by the Overview and Scrutiny Management Committee.

The Council also considers questions and motions submitted by Council Members on matters for which the Council has a responsibility or which affect the City.

Public Involvement

Representations

At the discretion of the Lord Mayor, members of the public may address the Trust on any report included on the agenda in which they have a relevant interest.

Use of Social Media:- 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.

Smoking policy – The Council operates a no-smoking policy in all civic buildings.

Access – Access is available for disabled people. Please contact the Council Administrator who will help to make any necessary arrangements.

Southampton: Corporate Plan 2022-2030 sets out the four key outcomes:

- Communities, culture & homes - Celebrating the diversity of cultures within Southampton; enhancing our cultural and historical offer and using these to help transform our communities.
- Green City - Providing a sustainable, clean, healthy and safe environment for everyone. Nurturing green spaces and embracing our waterfront.
- Place shaping - Delivering a city for future generations. Using data, insight and vision to meet the current and future needs of the city.
- Wellbeing - Start well, live well, age well, die well; working with other partners and other services to make sure that customers get the right help at the right time

Mobile Telephones – Please switch your mobile telephones or other IT 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

FUNCTIONS OF THE COUNCIL

The functions of the Council are set out in Article 4 of Part 2 of the Constitution

BUSINESS TO BE DISCUSSED

Only those items listed on the attached agenda may be considered at this 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 17.

DISCLOSURE OF INTERESTS

Members are required to disclose, in accordance with the Members' Code of Conduct, **both** the existence **and** nature of any "Disclosable Pecuniary Interest" or "Other Interest" they may have in relation to matters for consideration on this Agenda.

DISCLOSABLE PECUNIARY 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 of 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 an, '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.

Director, Governance, Legal and HR
Richard Ivory
Civic Centre, Southampton, SO14 7LY

1 APOLOGIES

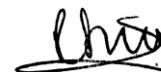
To receive any apologies

2 MINUTES (Pages 1 - 2)

To approve and sign as a correct record the Minutes of the meeting held on 11th November, 2018 and to deal with any matters arising.

3 REPORT OF THE CHIPPERFIELD ADVISORY COMMITTEE FOR 2021-2023
(Pages 3 - 38)

Report of the Head of Culture and Tourism highlighting the key activities of Southampton City Art Gallery and Chipperfield Advisory Committee during 2021-2023.



Richard Ivory
Director – Legal, Governance and HR

CHIPPERFIELD TRUST

MINUTES OF THE MEETING HELD ON 21 NOVEMBER 2018

Present: Councillors Leggett, Kataria, Mitchell, Fielker, Streets, Harwood, Bell, Guthrie, S Galton, Barnes-Andrews, Bogle, Chaloner, Fitzhenry, Hannides, B Harris, L Harris, Kaur, Keogh, McEwing, Mintoff, Noon, W Payne, Shields, Vassiliou, Whitbread, White, Hammond, Coombs, Fuller, Furnell, Houghton, Jordan, Wilkinson, J Baillie, P Baillie, Mrs Blatchford, Laurent, Murphy, Dr Paffey, Savage and Taggart

Apologies: Councillors Claisse, Morrell, Parnell, Pope, Rayment, D Thomas and T Thomas

1. **APOLOGIES**

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

RESOLVED: that the minutes for the Panel meeting on 19 July 2017 be approved and signed as a correct record.

3. **CHIPPERFIELD ADVISORY COMMITTEE REPORT 2017/18**

The report of the Chipperfield Advisory Committee was submitted detailing the key activities of the Art Gallery over the last 12 months.

RESOLVED:

- (i) To note and approve the Annual Report.
- (ii) To review roles and membership of the Chipperfield Advisory Committee.

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Agenda Item 3

DECISION-MAKER:	Chipperfield Trust		
SUBJECT:	Report of the Chipperfield Advisory Committee for 2021-2023		
DATE OF DECISION:	20 September 2023		
REPORT OF:	Head of Culture & Tourism		
<u>CONTACT DETAILS</u>			
AUTHOR:	Name:	Carolyn Abel	Tel: 02380 834516
	E-mail:	Carolyn.abel@southampton.gov.uk	
DIRECTOR:	Name:	Adam Wilkinson	Tel: 07525 186731
	E-mail:	Adam.Wilkinson@southampton.gov.uk	

STATEMENT OF CONFIDENTIALITY
N/A
BRIEF SUMMARY
This report highlights the key activities of Southampton City Art Gallery and Chipperfield Advisory Committee during 2021-2023

RECOMMENDATIONS:	
i)	That the Chipperfield Trustees note the Report 2021-2023 including the financial statement, and recommendation to adopt the updated Terms of Reference and proposed Conflicts of Interest Policy (Appendix 1)
REASONS FOR REPORT RECOMMENDATIONS	
1.	This concerns the remit of the Chipperfield 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. The Committee have been reviewing Advisory Membership, Skills Audit and Vision development. The committee also contributed to a workshop hosted by Southampton2025 around the Art Gallery as part of <i>Completing the Cultural Quarter</i> vision which formed part of the UK City of Culture bid submission.</p> <p>Another piece of work undertaken has been to review the Committee's Terms of Reference established by the Council in 2012. Some information and procedures had become out of date and required updating for clarity. The revisions recommended are based on the original Terms, retaining the core purposes of the Committee as established in 2012. The Committee commends the updated Terms of Reference for the Chipperfield Advisory Committee to Trustees for adoption including the Conflicts of Interest Policy (Appendix 1).</p>

The Committee have been involved in recruitment and selection of staff drawing up on their knowledge and expertise, highlighting the positive relationships and engagement with the team.

The Committee remains small but with significant expertise and welcomes the opportunity to broaden in size and diversity. The Committee notes and welcomes Cllr Barnes-Andrews involvement in supporting the work of the Committee and the Art Gallery.

4.

Summary of the Full report

The full report from the Art Gallery is held at Appendix 2.

In the early part of 2021, the Gallery remained closed as part of the pandemic lockdown measures and re-opened in May with *Creating a National Collection* (28 May – 4 Sept 2021) - the result of a major partnership with the National Gallery (NG) stemming from the Art Fund/ NG Curatorial Traineeship scheme (secured in 2019). This saw collaboration in many areas and the pairing of 9 loans from the NG collection alongside paintings from Southampton's collection. The exhibition provided the focal point for the formal launch for Southampton's bid to become UK City of Culture in 2025, in which the Art Gallery was a major feature both in terms of programme and planned legacy.

With the Gallery back open to the public the exhibition programme has continued with a number of other collaborations, including co-curated exhibitions with both Universities and a series of series of exhibitions responding to the climate crisis working alongside the Council's Green City team. Meanwhile, the collection continues to grow with a number of significant gifts received in the last year. The loans programme has returned to pre-pandemic levels, with numerous paintings travelling nationally and internationally.

The team has been bolstered by the appointment of an Assistant Curator and Assistant Conservator, from within existing resources, focused on growing the ArtLease scheme to support income generation and improve access. In addition to this, the service has been working closely with a retail consultant to improve the retail offer and develop new products, with a particular focus on the Art Gallery.

Major repair work on the first phase of the Art Gallery roof began in summer 2022 and was completed in December 2022; the second phase is due to start in January 2024 having secured an additional £2.23m from the DCMS MEND fund to complete the works. The Gallery has recently been offered a significant gift from the Dannatt Trust specifically for conservation of modern British art in the collection which builds on previous significant investment and is greatly appreciated.

5.

Highlights

Highlights over the year include:

- 11 new gifts to the collection including works by John Hitchens and his grandfather Alfred, which makes Southampton the first public art collection to hold works by three generations of the Hitchens family (with the Gallery already holding a number of paintings by his father, Ivon).
- Lending 95 works of art to 46 venues with works out on loan to Tate Britain, Towner Art Gallery, The Box, Plymouth and the RWA (Royal West of England Academy) in Bristol as well as USA, Switzerland and Holland
- The appointment of two new Assistant posts (curatorial and conservation) to support the ArtLease Scheme and the opportunity to generate income and increase access through new venues

	<ul style="list-style-type: none"> • Conservation of the frame for <i>Claude Monet's The Church at Vétheuil</i> which had been sent for conservation in October 2020 and was displayed in its conserved state for the first time in the <i>Creating A National Collection exhibition (28 May – 4 Sept 2021)</i> alongside another Monet from the National Gallery, <i>The Petit Bras of the Seine at Argenteuil</i> • Several partnership exhibitions ranging from the National Gallery, the University of Southampton, Solent University, the Manifesting the Unseen Collective and a number of artists • Delivering a comprehensive Learning and Engagement programme to over 26,000 children, young people and adults including specific projects such Wild Escape Earth Day and Creative Connections Southampton with Cantell School • Increased digital footprint and engagement with a 46.5% uplift on Instagram where the collection and the work of the team is well represented and presented
6.	<p>Refurbishment and Development Programme</p> <p>A multi-phase refurbishment of the Art Gallery roof and other elements over 2022-2025 is underway. Phase one was completed in December 2022 and phase two is due to commence in January 2024 and finish in early 2025 following the appointment of the main contractor.</p> <p>The Culture & Tourism team secured a grant of £2.23m from the DCMS Museum Estate and Development (MEND) Fund to support the second phase of works.</p> <p>Alongside this, the Art Gallery is a major plank in the <i>Completing the Cultural Quarter</i> masterplan as identified in the adopted Cultural Strategy. It is part of a suite of masterplans being developed by the Council in collaboration with key stakeholders across the city under the auspices of a cross-party Renaissance Board chaired by the Leader of the Council.</p> <p>As part of this work, the Council's Culture & Tourism team and Southampton Forward (Culture Trust) have been working with the DCMS-sponsored Impact Investing Institute to identify opportunities for social impact investing in Southampton. More recently, Sir Nicholas Serota, Chair of Arts Council England visited Southampton which included a visit to the Gallery, Conservation Studio and collection stores.</p>
RESOURCE IMPLICATIONS	
7	<p>The accounts for the Charity have the following registration details:</p> <p>Charity name - Chipperfield Bequest (Art Gallery)</p> <p>Names Charity also known by – Chipperfield Bequest Fund</p> <p>Registered Charity Number - 307096</p> <p>Principal Address - Southampton Art Gallery Southampton City Council, Civic Centre, Southampton, SO14 7LY</p> <p>Trustees: Southampton City Council, Councillors</p>
8.	<p>During the period covered the interest earned on cash balances was £2,490.72. 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 3.</p>
9.	<p>At the end of the year 22/23 the balance available for the Operating Fund was £166,786.14.</p>

10.	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.
11.	The Charities Commission require an Annual Return Declaration to be submitted that is agreed by Trustees. The Draft return is listed in Appendix 3. 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>	
12.	Completion of the Art Gallery Roof Phase Two works as part of the Capital Programme.
LEGAL IMPLICATIONS	
<u>Statutory power to undertake proposals in the report:</u>	
13.	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.
<u>Other Legal Implications:</u>	
14.	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.
15.	The Charity is a Trust, with Southampton City Council Elected Members as the sole corporate trustee.
16.	On election to the Council, all Southampton City Councillors become a Trustee of the Chipperfield Bequest (Art Gallery) Trust.
RISK MANAGEMENT IMPLICATIONS	
17.	<p>Risk - capacity of the team to continue to deliver a comprehensive offer Mitigation – focus on priorities including the Learning and Engagement Programme</p> <p>Risk - delays to the Art Gallery roof repairs Mitigation – close monitoring of the programme and involvement in specialists</p> <p>Risk - securing future external investment given the national economic picture Mitigation – develop investable propositions and business cases, supported by fundraising strategy</p>
POLICY FRAMEWORK IMPLICATIONS	
18.	<p>Corporate Plan 2022-2030</p> <p>Cultural Strategy 2021-2031</p> <p>Destination Management Plan 2021-2031</p> <p>Festivals and Events Strategy 2021-2031</p> <p>Economic and Green Growth Strategy 2021-2030</p>

KEY DECISION? No

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

Appendices

1.	Chipperfield Bequest - Information for the Trustees and public from the Chipperfield Advisory Committee
2.	Full Report for the Chipperfield Advisory Committee
3.	Chipperfield Financial Statement 2021-2023 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)	

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CHIPPERFIELD ADVISORY COMMITTEE

Collation of relevant policies and information pertaining to the Chipperfield Bequest



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1.0 BACKGROUND

Since 2013, advising Trustees on the Chipperfield Bequest – a central part of Southampton City Art Gallery’s designated collection of national importance.

This is a collation of information regarding the Chipperfield Advisory Committee and the Chipperfield Bequest Trust by the Committee.

2.0 THE VISION

Established in 1939, Southampton City Art Gallery is proud to hold one of the most significant collections of art outside of London. It's a world class collection, and it's yours.

The gallery and its wider impact should provide a place of experience and inspiration; a space that is tranquil and reflective; a base for research and revelation; a sense of belonging and relevance for its diverse community: The gallery should be a place that welcomes you through its doors, in person and online and excites you to return.

The jewel in the city’s crown, the vision for the gallery and its collection includes:

- National collaborations and local connections
- Every child in the city to visit
- Every citizen to engage
- Professional staff with an international reputation
- A pride of volunteers

Chipperfield's enduring legacy enables the City to have ambition for its collection, so that it reflects contemporary themes through artists' lens to help make sense of our world now and frames the 'now' for visitors in the future.

3.0 A BRIEF HISTORY

In 1911, Robert Chipperfield left a legacy for ‘*the furtherance and encouragement of Art in the town of my adoption – Southampton*’. That generous gift, which included the completion of an art gallery, ‘free to the public’, continues to benefit the city, more than a hundred years later. Due to a comprehensive and forward thinking acquisition policy, in conjunction with partners at the National Gallery and then the Tate, the collection goes from strength to strength.

In a recent paper, *Crossing Borders to engage People through Art*, Liz Goodall writes:

the Southampton collection has a coherence which is unlike any other – it is in the proper use of the word, unique. The policy was designed to enable the Gallery to reflect the ‘story of art’ in this country showing important foreign influences. The Gallery can mount really informative exhibitions from its own collections as a result. ¹

In the Arts Council England, (2021), Collections List, Southampton City Council’s Designated fine art collection is described as having:

¹ Avery-Quash, , and Goodall, E, (2021) Crossing Borders to engage People through Art: Education and Outreach at Southampton City Art Gallery, 1974–2008. *Journal of Art Historiography* (25). ISSN 2042-4752 at: <https://arthistoriography.wordpress.com/25-dec21/>

particular strengths in 20th century British art before 1914 and since 1970. The policy of collecting art within two years of its creation has resulted in the acquisition of fine examples of work by many Turner Prize winners.²

4.0 TERMS OF REFERENCE

SOUTHAMPTON CITY COUNCIL (“the Council”)

CHIPPERFIELD ADVISORY COMMITTEE (“the Committee”)

TERMS OF REFERENCE RELATING TO THE SOUTHAMPTON CITY ART GALLERY (“the Gallery”)

INTRODUCTION

1. The Committee is an advisory committee to the Council appointed by the Council under section 102(4) of the Local Government Act 1972.
2. The Committee comprises at least 5 members, with a quorum of 3, appointed by the Council for a period of 4 years. In considering the composition of the Committee, reference will be made to the agreed “Skills Audit”. Additionally, the National Adviser to the Gallery may attend Committee meetings in an ex-officio capacity at his/her discretion.
3. The Committee shall meet formally in January and July of every year and informally (if agreed by the Committee) in March, May, September and November in every year. The July meeting shall be followed by the Annual General Meeting.
4. At such Annual General Meeting, the Committee shall consider the Accounts of the Chipperfield Trust (“the Trust”) and make any recommendation to the Council. It will also appoint its chairman for the following year.
5. Where a function or matter within the Committee’s competence has been delegated to an officer, the Committee must exercise that function/matter concurrently with such officer.
6. The exercise of any function or matter within the Committee’s competence is always subject to any relevant requirement of the Council’s constitution, including and special procedure and protocol drawn up and approved by the Head of Legal, HR and Democratic Services in pursuance of the Council’s procedure rules.

TERMS OF REFERENCE

1. To recommend the expenditure of Trust funds in relation to the acquisition of works of art and, when appropriate, in consultation with the National Adviser.
2. To make recommendations to the Council (as trustees), as appropriate, as to insurance of the collection, and as to the physical safety of the collection and its storage, including the risk from climate changes and flooding.
3. To consider and recommend to the Council Collections Development Policy in relation to acquisitions, access and collections care on its renewal every three years.
4. To contribute where necessary to the Accreditation of venues process.
5. To make recommendations as to possible opportunities for fund(raising, donations and other ways of securing funding for the Gallery including, without prejudice to the foregoing, an Ambassador scheme, an Endowment Fund, liaison with Friends of Southampton Museums and Art Galleries (FOSMAG) and any bids resulting from the UK City of Culture 2025 legacy such as the National Lottery Heritage Fund and Arts Council England.

² https://www.artscouncil.org.uk/sites/default/files/download-file/Collections_List_Jan_2021_1.pdf

6. To work collaboratively with the Council and stakeholders to develop and sustain a vision for the future of the Gallery.
7. To provide reports to the 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 generally.
8. 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.
9. To identify, manage and resolve any conflicts of interest (whether actual or perceived) occurring as a result of the Council's dual role as a corporate body and trustee to the Chipperfield Bequest, with recommendations to the Council as to an appropriate course of action in the particular circumstances.
10. To comply with the agreed 'Conflicts of Interest Policy'. 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 Trust or to the Council, taking into account the circumstances and/or the intentions of the donors or the source of any purchase monies required.
 - b. Determining whether any particular potential acquisition should be acquired by the Trust or the Council, assuming that the Council may be interested in making acquisitions of its own rather than as trustee;
 - c. The apportionment of expenses of running, insuring and repairing the Gallery between the Trust and the Council (if not entirely funded by the Council);
 - d. The use of 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 Gallery or its collection;
 - f. Questions as to whether the Trust should (for example) seek a scheme removing its existing obligations.
11. To conduct any investigation or enquiry necessary in furtherance of its functions under these Terms of Reference and make recommendations to the Council as to an appropriate course of action in the circumstances.

5.0 NOTES FOR TRUSTEES ON GOVERNANCE

DEFINITION OF CHARITY

Under the Charities Act, 2011

Under the Charities Act 2011, a charity is defined as an institution which is established for charitable purposes. "Charitable Purposes" in so far as relevant for Chipperfield Bequest Trust:

- Advancement of Education
- Advancement of citizenship or community benefit
- Advancement of art, culture, heritage or science
- AND is for the public benefit

"public benefit" is not defined by the Act and left to the Charity Commission and the Courts.

LEGAL DUTY OF TRUSTEES

General, under Trust law:

- Act gratuitously remuneration expressly authorised
- No personal benefit
- Avoid conflicts of interest
- Observe terms of the Trust
- Avoid needless expense
- Keep proper records
- No politics
- Act reasonably and prudently
- Protect all the charity's assets
- Accountable for solvency and effectiveness of charity
- Obtain skilled advice as to any investment

Statutory, under statute:

- Proper registration
- Produce annual accounts
- File accounts and returns with Charity Commission

GOOD GOVERNANCE

The Code prepared for Voluntary and Community Organisations contains the following basic principles:

- Trustees must accept ultimate responsibility for directing the affairs of their organisation and setting its strategic direction
- Trustees must ensure full compliance of its constitution and all regulatory matters and review regularly its internal controls including review of its risks
- Trustees must make most effective use of their time and have a range of skills
- Trustees should regularly review its performance as well as the organisation's work. It must have a strategy for its own renewal
- Trustees should ensure effective delegation and regularly monitor all delegated activities
- Trustees should act according to high ethical standards
- Trustees should be open, responsive and accountable to all its stakeholders

SPECIFIC TO CHIPPERFIELD BEQUEST TRUST

- Trustees should act as such and not as Councillors
- Trustees should not use Chipperfield Bequest Trust as a means of carrying out the policies or directions of the City Council
- Where possible conflict of interest arises, appropriate advice must be sought from legal advisors or the Charity Commission
- In all cases where fundamental decisions are to be made, the views of the Chipperfield Advisory Committee must be sought

The Charities' Commission issue a [Councillor's Guide on a Council's role as Charity Trustee](#) and have also updated their [Guide to Trustees](#).

6.0 SKILLS REQUIRED FOR COMMITTEE MEMBERS AND TRUSTEES

ADVICE ON ART COLLECTION POLICY AND PURCHASES

- Some knowledge of Southampton's designated art collection and its strengths
- Some knowledge of other art collections
- Knowledge of art market and prices
- Some knowledge of needs and strengths of local communities and the distinctive qualities of the local area

ADVICE ON SAFEKEEPING OF ART COLLECTIONS INCLUDING INSURANCES

- Knowledge of collection care and conservation importance of specialist knowledge
- Knowledge of insurance and safekeeping of art collections

ADVICE ON GALLERY ACTIVITIES AND DEVELOPMENTS

- Ability to scrutinise drafts of policy documents in the light of national guidance and make recommendations for improvement
- Knowledge of Cultural activities in the area
- Some knowledge of successful cultural activities, locally, nationally and internationally
- Some knowledge of communities in Southampton, access and audience development including around Equity, Diversity and Inclusion
- Ability to scrutinise access to the collections in the light of local needs and international good practice

ADVICE FOR FUNDRAISING OPPORTUNITIES

- Ability to liaise closely with the Southampton Forward (Culture Trust), FOSMAG and other relevant organisations
- Knowledge of and contacts with local leaders in business, cultural activity, and other relevant organisations

ADVICE TO TRUSTEES CONCERNING CONFLICTS OF INTEREST WITH COUNCIL DECISION MAKING

- Working knowledge of charity commission requirements of trustees
- Ability to provide advice on trusts and trustees.
- Understanding of Council decision making processes
- Experience of Leadership and Governance.
- Board and/ or Trustee experience

7.0 CONFLICT OF INTEREST POLICY

SOUTHAMPTON CITY COUNCIL ("the Council")

CONFLICT OF INTEREST POLICY RELATING TO THE SOUTHAMPTON CITY ART GALLERY ("the Gallery")

CHIPPERFIELD BEQUEST - SOUTHAMPTON ART GALLERY ("the charitable trust")

All Trustees, staff, volunteers, and Advisory Committee members of the Chipperfield Bequest charitable trust, will strive to avoid any conflict of interest between the interests of the charitable trust, on the one hand, and personal, professional, and business interests on the other. This may include the business of the Trustor; the Council.

This includes avoiding actual conflicts of interest as well as the perception of conflicts of interest.

The purposes of this policy is to protect the integrity of the charitable trust's decision-making process, to enable stakeholders to have confidence in the organisation's integrity, and to protect the integrity and reputation of volunteers, staff and Trustees.

For the purpose of the charitable trust, all City of Southampton Councillors are Trustees for the duration of their elected mandate. This policy highlights some of the potential conflicts of interest that may arise from being an Elected Member and the responsibility towards the Art Gallery and its collections, as a Trustee for the charitable trust.

In relation to the charitable trust, Trustees should act as such and not as Councillors.

A conflict of interest may arise where:

1. A Trustee uses the charitable trust as a means of carrying out the policies or directions of the Council
2. A Trustee, who is also responsible for the Council expenditure, may be faced with a decision in a committee meeting which impacts on planned changes to Art Gallery income and expenditure and vice versa.
For example;
 - a) Determining which of those items acquired since the Gallery was established belong to the Trust or to the Council, taking into account the circumstances and/or the intentions of the donors or the source of any purchase monies required.
 - b) Determining whether any particular potential acquisition should be acquired by the Trust or the Council, assuming that the Council may be interested in making acquisitions of its own rather than as trustee;
 - c) The apportionment of expenses of running, insuring and repairing the Gallery between the Trust and the Council (if not entirely funded by the Council);
 - d) The use of 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 Gallery or its collection;
 - f) Questions as to whether the Trust should (for example) seek a scheme removing its existing obligations.
3. A Trustee who is also on the committee of another organisation that is competing for the same funding.
4. A Trustee who has shares in a business that may be awarded a contract to do work or provide services for the organisation or is a director, partner or employee or related to someone who is awarded a contract*.

Upon appointment each Trustee will make a full, written disclosure of interests, such as relationships, and posts held, that could potentially result in a conflict of interest. This written disclosure will be kept on file and will be updated annually or as appropriate.

In the course of meetings or activities, Trustees will disclose any interests in a transaction or decision where there may be a conflict between the Chipperfield Bequest charitable trust's best interests and the Trustee's best interests or a conflict between the best interests of two organisations that the Trustee is involved with. If in doubt the potential conflict must be declared anyway and clarification sought.

In the case of a conflict of interests arising for a Trustee because of a duty of loyalty owed to another organisation or person and the conflict is not authorised by virtue of any other provision in the memorandum or the articles, the unconflicted Trustees may authorise such a conflict of interests where the following conditions apply:

- I. The Charity Commission's permission is sought before a benefit for a trustee may be authorised that isn't otherwise authorised in the Memorandum of Articles or already authorised in writing from the Commission.
- II. The Trustee who has declared the conflict of interest withdraws from the part of the meeting at which there is discussion of any arrangement or transaction affecting that other organisation or person;
- III. The Trustee who has the conflict of interest does not vote on any such matter and is not to be counted when considering whether a quorum of Trustees is present at the meeting;
- IV. The other Trustees who have no conflict of interest in this matter consider it is in the interests of the charity to authorise the conflict of interest in the circumstances applying.
- V. Any such disclosure and the subsequent actions taken will be noted in the minutes.

For all other potential conflicts of interest, the advice of the Charity Commission and legal advice where appropriate, will be sought and the advice recorded in the minutes. All steps taken to follow the advice will be recorded.

To reduce the likelihood of any conflicts of interest, in all cases where fundamental decisions are to be made, the views of the Chipperfield Advisory Committee must be sought

This policy is meant to supplement good judgment, and staff, volunteers and Trustees should respect its spirit as well as its wording.

This policy is read in conjunction with the Council's principles of decision making; declaration of disposable personal interests and the Chipperfield Advisory Committee's Terms of Reference.

Date adopted:

Date reviewed:

* A relative may be a child, parent, grandchild, grandparent, brother, sister, spouse or civil partner of the Trustee or any person living with the Trustee as his or her partner'

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Appendix 2

Report to Chipperfield Advisory Committee for activity over 2021–23

July 2023



The Renaissance Room, installation view, February 2022, image: Joe Low

1. Summary

In the early part of 2021, the Gallery remained closed as part of the pandemic lockdown measures and re-opened in May with *Creating a National Collection* (28 May – 4 Sept 2021) – the result of a major partnership with the National Gallery (NG) stemming from the Art Fund/NG Curatorial Traineeship scheme (secured in 2019). This saw collaboration in many areas and the pairing of 9 loans from the NG alongside paintings from Southampton’s collection. The exhibition provided the focal point for the formal launch for Southampton’s bid to become UK City of Culture in 2025, in which the Art Gallery was a major feature both in terms of programme and planned legacy.

With the Gallery back open to the public the exhibition programme has continued with a number of other collaborations, including co-curated exhibitions with both Universities and a series of exhibitions responding to the climate crisis working alongside the Council’s Green City team and Hampshire and Isle of Wight Wildlife Trust. Meanwhile, the collection continues to grow with a number of significant gifts received in the last year and two Contemporary Art Society-funded acquisitions of work by Phoebe Collings-James and Rachel Jones. The loans programme has returned to pre-pandemic levels, with numerous paintings travelling nationally and internationally. In 2022 the Gallery received a large gift of funds from the Dannatt Trust specifically for conservation of modern British art in the collection, which builds on previous significant investment by the Trust.

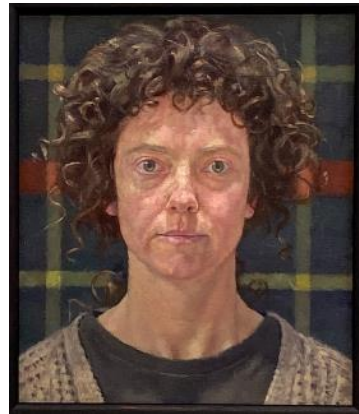
In March 2022 the team was bolstered by the appointment of an Assistant Curator and Assistant Conservator focused on growing the ArtLease scheme to support income generation and improve access. In addition to this, the service has worked closely with a retail consultant to improve the retail offer and develop new products, with a particular focus on the Art Gallery.

A major refurbishment of the Art Gallery has commenced with the replacement of the Copper roof over the Main Hall completed in 2022. Following receipt of £2.23m from the DCMS MENDS fund in March 2023 (the largest single award in the South), the next phases will continue, with a series of works planned for 2024-25 including replacement of West Wing skylights, roofing and environmental plant and redecoration of the Main Hall, installation of double glazing and a new entrance shutter.

Visitor numbers overall are recovering since the pandemic from 48,879 in 2019–20; 28,568 in 2021–22 to 43,166 in 2022–23 (figures include learning visitor numbers).

2.New Acquisitions

From January 2021, the Gallery accepted a number of significant gifts to the collection, which are listed below. Notably, the gift of works by John Hitchens (see image at base of page) and his grandfather, Alfred, and subsequently his son, Simon. Southampton is now the first public art collection to hold works by four generations of the Hitchens family (with the Gallery already holding a number of paintings by his father, Ivon). Through the Contemporary Art Society the Gallery has also acquired works by Phoebe Collings-James and Rachel Jones.



- Nahem Shoa, *Gbenga sitting on the stairs*, 2002, oil on canvas; gifted by the artist (**above, left** © The Artist)
- Louise Courtneil, *A Mirror's Secret, Self-Portrait*, 1998, Oil on canvas; gifted by the artist (Image **above right** © The Artist)
- Three works on paper by Nerys Johnson; gifted by the Trustees of the Nerys Johnson Estate
- Three works on paper by Barbara Rae; bequeathed in April 2021 by Bernard Heine with Art Fund support
- Christopher Le Brun, *D19*, 2018, oil on paper; gifted by the artist on the occasion of his 70th-birthday in 2022
- Lisa Milroy, *Skirt*, 1984, oil on canvas (**below right** © The Artist); Donated by Lynne Cooke
- John Hitchens, *Land Quest*, 2017, acrylic on canvas (**below left** © The Artist); gifted by the artist, together with a pastel landscape by his grandfather, Alfred Hitchens.



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- Simon Hitchens, *06.16-20.08/15.4.20/ST252148*, 2020, drawing on paper; gifted by the artist.
- Rachel Jones, *say cheeeese*, 2022, oil stick, oil pastel on canvas; Presented by the Contemporary Art Society with the support of the Chipperfield Bequest Fund, 2022/23.
- Kurt Jackson, *Three thousand species of fungi in the New Forest*, 2017, mixed media on linen; gifted by the Jackson Foundation, image **below right** © The Artist.
- Phoebe Collings-James, *Jugular*, 2021, glazed ceramic; Presented by the Contemporary Art Society through the Omega Fund, 2023 (image **below left** © Phoebe Collings-James. Courtesy: The Artist and Arcadia Missa, London. Photo Credit: Luke Walker).



3.Loans Out Programme

The Gallery has maintained a busy loans programme both nationally and internationally, lending 95 works of art to 46 venues since 2021. Currently there are works out on loan to Musée du Louvre-Lens, Falmouth Art Gallery, Stanley Spencer Gallery, Fondation de L'Hermitage, Lausanne and Pallant House.

Highlights from the loans programme include:

- *Two Poodles* by Pierre Bonnard to Cleveland Museum (27 June – 19 September 2021) and Portland Art Museum, Oregon (24 October 2021 – 23 January 2022) for *Private Lives: Home and Family in the Art of the Nabi* (Pierre Bonnard, Edouard Vuillard, Maurice Denis, Félix Vallotton)
- *Bananas* by Lucian Freud to Victoria Art Gallery, Bath (10 July – 19 September 2021) and Falmouth Art Gallery (25 September – 27 November 2021) for *Freud, Minton and Ryan – Unholy Trinity*
- *Avenue of Chestnut Trees* by Alfred Sisley to Kunstmuseum, Basel (4 September – 23 January 2022), and the Ashmolean Museum (17 February – 12 June 2022) for *Camille Pissarro: The Studio of Modernism*
- *The Artist's Sister in the Garb of a Nun* by Sofonisba Anguissola to Wadsworth Atheneum Museum of Art (30 September 2021 – 9 January 2022) and Detroit Institute of Arts (6 February – 29 May 2022) for *By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800*
- *Red Movement* by Bridget Riley to The Lightbox, Woking (18 December 2021 – 10 April 2022) for *Bridget Riley: Pleasure of Sight*
- *Jean and Still Life in Front of a Window* by John Bratby and *Relief Construction* by Anthony Hill to The Barbican Centre (3 March – 26 June 2022) for *Postwar Modern: New Art in Britain, 1945–65*

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- *Glacier Vortex* by Wilhemina Barnas-Graham and *Factory Roof* by Carol Rhodes, to Royal West of England Academy, Bristol (9 July – 11 September 2022) for *Earth: Digging Deep in British Art 1715–2022*
- *The Mantelpiece*, *A Red Sky at Night* and *The Juvenile Lead* by Walter Sickert, to Tate Britain (25 April– 18 September 2022) and Petit Palais, Paris (14 October 2022 – 29 January 2023)
- *Bananas* by Lucien Freud to The Garden Museum, London (14 October 2022 – 5 March 2023) for *Lucian Freud: Plant Portraits*
- *The Artist's Sister in the Garb of a Nun* by Sofonisba Anguissola to the Rijksmuseum Twenthe, Holland (12 February 2023 – 11 June 2023) for *Sofonisba Anguissola: Portraitist of the Renaissance*

Regionally, multiple works were loaned to four exhibitions:

- St Barbe Museum & Art Gallery, Lymington (11 September 2021 – 8 January 2022) for *Haunted Landscapes – The Art of the Eerie*
- Russell Cotes Museum and Art Gallery, Bournemouth (1 October 2021 – 6 March 2022), for *A Mirror of the Times: 100 years of British Art through Bournemouth Arts Club*
- Russell Cotes Museum and Art Gallery, Bournemouth (5 October 2022 – 5 March 2023), *Telling Tales: The Story of Narrative Art*
- John Hansard Gallery (27 Nov 2021 – 26 Feb 2022) for *Derek Jarman, Modern Nature*

ArtLease Scheme

With the appointment of two new Assistant posts (curatorial and conservation), we have renewed focus on the ArtLease Scheme and have sent paintings to three new venues over the past year (2 Audley Retirement Home venues and a hotel) bringing the total to 149 paintings across 12 venues.

A further 15 paintings are due to go to new venue Audley, Scarcroft, in Autumn this year, capitalising on the existing relationship we have with Audley Retirement Homes.



ArtLease paintings on display at one of the Audley properties © Audley Group



Portrait of Arthur Jeffress by Graham Sutherland (centre), with *Napoleon* by François Gérard (left) and Richard Deacon, *Mirror Mirror* (right). Main Hall, June 2022, image: Joe Low



A Shared Love of Landscape (12 November 2022–4 March 2023) brought together works by four generations of the Hitchens family, including this sculpture, *Dark Shadow Falling* (2021), by Simon Hitchens © The Artist

4. Conservation

The busy schedule of ongoing activity preparing paintings for display and loan, and associated condition reporting has been greatly alleviated by the appointment of an Assistant Conservator as part of ArtLease. In addition to this, there have been a number of conservation projects over this period which have been completed or are ongoing.

Fundraising

- The Dannatt Trust approached the Gallery to make a gift of £94,243, specifically for conservation of modern British art in the collection. The funding will be held in trust by the Friends of Southampton Museums and Galleries (FOSMAG). A strategy has been agreed for the use of the funds, which includes depositing a set amount in an interest-earning account.
- Conservator Rebecca Moisan secured £250 from *Arts Society Hampshire & Isle of Wight* and £250 from *Central Arts Society* towards the production of a new frame for Mark Gertler's *Rabbi and Grandchild*.

Frame Conservation

- The frame for *Claude Monet's The Church at Vétheuil* which had been sent for conservation in October 2020 was displayed in its conserved state for the first time in the *Creating A National Collection* exhibition (28 May – 4 Sept 2021) alongside another Monet from the National Gallery, *The Petit Bras of the Seine at Argenteuil*.



Both Monet's on display in *Creating a National Collection*, 2021

- The conservation of the frame for John Singer Sargent's *The Late Major E.C. Harrison as a Boy* is almost complete. It was delivered back to the Gallery, before going out on loan to National Gallery of Art, Washington DC (2 October 2022 – 2 January 2023), for the exhibition *Sargent in Spain*, which travelled on to the Legion of Honor, Fine Arts Museums of San Francisco (11 February – 14 May 2023).
- Following conversations with artist David Redfern, the Gallery is collaborating with him to produce a new frame for his 1977 painting *Work*, which is currently housed in an acrylic box. This will greatly enhance the appearance of the work.
- Dannatt funding has supported the creation of new frames for Mark Gertler's *Rabbi and Grandchild* and Paul Nash's *Landscape of the Malvern Distance*.

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- Former Conservator (now volunteer) Ambrose Scott-Moncrieff has been working with a conservation intern on conserving John Bellany's *Bethel*, including the fabrication of new backing for one of the panels. The internship was supported by Dannatt Trust funding.

Research

- In May 2021, Ian Tyers carried out dendrochronology on Jacob Jordaens's *The Holy Family for Royal Museums of Fine Arts in Brussels* as part of an international art history project carrying out research on Jordaens and Van Dyck's oil on panels.

Sculpture storage improvements

- The storage improvements funded by the Gabo Trust are now complete, with the sculptures fitted in their new crates and relocated in the store.

Ongoing collaboration with National Gallery

- Assistant Conservator Ben Hall undertook a placement with the National Gallery's conservation department over 2022–23. Working under the supervision of NG Conservators, he worked on two paintings from the collection: *An Extensive Landscape* by Philips Koninck (**below**) and *A Mountain Landscape* by Salvator Rosa. This has helped to grow the Gallery's conservation expertise and builds on the long-standing partnership with the National Gallery. Both newly conserved paintings will be put on display in the Main Hall in 2023.



An Extensive Landscape by Philips Koninck

5. Exhibitions: 2021–23

Despite the vagaries of the pandemic, the work on exhibitions did not abate. Having adapted and developed online exhibitions for the first time during the pandemic, the Gallery's first in-person exhibition was the culmination of the two-year partnership with the Art Fund and the National Gallery's Curatorial Traineeship programme. The exhibition, opening in May 2021, was timed to be part of the official launch of Southampton's bid to become UK City of Culture in 2025. Director of the National Gallery, Dr Gabrieli Finaldi was a key speaker alongside political leaders, the City of Culture Bid Director and Head of Culture & Tourism. All exhibitions have been accompanied by a comprehensive learning and events programme for families, adults and school age children including experimenting with online provision.



Installation view of *Creating a National Collection*, 2021, image: Joe Low

Creating a National Collection: The Partnership between Southampton City Art Gallery and the National Gallery

28 May – 4 Sept 2021

A major collaboration exploring the unique relationship between Southampton City Art Gallery and the National Gallery, which advised Southampton on acquisitions into the collection until 1975. At the heart of the exhibition were key pairings of work from the two collections across the history of Western Art, including paintings by Monet, Gainsborough and Cesare de Sesto. The exhibition was accompanied by a 176-page publication and was co-curated by Curatorial Trainee, Jemma Craig, alongside Dr Susanna Avery-Quash, Senior Research Curator (History of Collecting) as part of the National Gallery's curatorial trainee programme.



Installation view of *Manifesting the Unseen*, showing *Siraat*, 2021, by Sara Choudhrey © The Artist, image: Joe Low

Manifesting the Unseen

28 May – 9 October 2021

An exhibition in partnership with Solent Showcase and Manifesting The Unseen, a London-based artist's collective of Muslim women sharing an interest in the unifying principals of Islamic art. As part of the pandemic-impacted Southampton Mayflower 400 programme, their intention was to invite the viewer to see the unseen, challenging the perceptions of Islam and Muslim women.

A Complete Portrait of Arthur Jeffress

24 September 2021 – 22 January 2022

Curated by Gill Hedley, an exhibition about the life and collection of Jeffress, to coincide with a major biography written by Hedley. Jeffress bequeathed a significant part of his collection to Southampton after his tragic death by suicide in 1961. The exhibition included three loans from Tate bequeathed to them by Jeffress, reuniting them for the first time with the paintings bequeathed to Southampton.

New Acquisitions 2011–21: Narrative, Figure and Place

24 September 2021 – 29 January 2022

2021 marked 110 years since Southampton City Art Gallery's visionary founding bequest from Councillor Robert Chipperfield. This exhibition followed on from *Creating a National Collection* which focussed on the Gallery's establishment in the twentieth century as a holder of one of the finest regional art collections in the UK. The exhibition brought together a selection of 60 works acquired by Southampton City Art Gallery since 2011, featuring painting, photography, drawing, print, sculpture, video, new media and textiles.

Lessons Learned

23 October 2021 – 15 January 2022

Students, Alumni, Honorary Doctors, Fellows and friends of the Southampton School of Art, Design and Fashion, Solent University were invited to select pieces from the collection that had inspired or influenced them. Course teams from the School chose their selections as teaching aids to inform and support delivery of the curriculum to the Undergraduate and Postgraduate students.

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Royals to Ratcatchers: 200 years of Power in British Portraiture

From 22 January – 28 May 2022

Curated by undergraduate History students from the University of Southampton, the exhibition explored the hierarchies underpinning self-presentation throughout two centuries of art history – from Joshua Reynolds' gentry to Josef Herman's miners. The project was integrated into a History module with students working on all aspects of the exhibition development and curation.



Installation view of *There Rolls the Deep*, showing *Altarpiece to the Assumption of CO₂, 2022*, by Julian Perry © The Artist

Julian Perry, There Rolls the Deep

18 February – 4 June 2022

A series of new paintings by Julian Perry that explored coastal erosion as emblematic of a world in crisis, containing over 30 recent works by Perry as well as studies and found objects from eroding shores. The exhibition included works from the collection that inspired Perry by artists such as J.M.W. Turner, Albrecht Dürer, Gustave Courbet and William Nicholson. The new work was created as a result of Arts Council England funding, which also covered a learning programme that involved coastal visits for local schools.

Earth Art: The Common Ground

28 January – 14 May 2022

Bringing together a selection of the Gallery's important collection of work including sculpture, drawing and photography by key artists of the Land Art movement, including Richard Long, Andy Goldsworthy and Tony Cragg.



Installation view of *Earth Art: The Common Ground*, 2022, image: Joe Low

Kurt Jackson: Biodiversity

27 May – 29 October 2022

Works by Jackson made in locations across the UK including the New Forest and south coast, highlighting the amazingly biodiverse world we live in and how this is changing as a result of human activity and climate change.

Lucy Ash, Invisible Portraits

30 September 2022 – 14 January 2023

This exhibition highlighted and elevated the voices of the LGBTIQ community through a series of paintings and films by British abstract artist Lucy Ash. Ash created new work in response to the individual lives and stories of LGBTIQ artists represented in the collection, including Duncan Grant, Nina Hamnett, Howard Hodgkin, Maggi Hambling and Derek Jarman. Central to the exhibition were two large community artworks, *Portraits of Inspiration*, created over two years, featuring over 500 portraits of inspiring LGBTIQ people.



Selection of portraits created for *Portraits of Inspiration*, 2022-23

Lubaina Himid: Lost Cities, Found Objects

SOUTHAMPTON CITY ART GALLERY

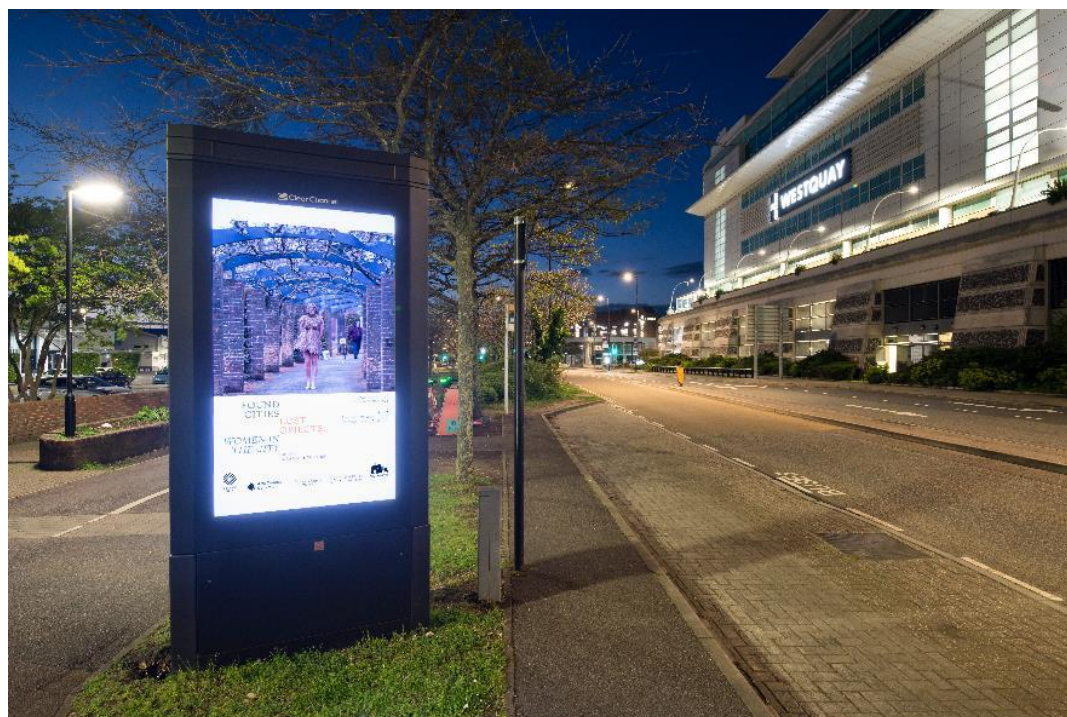
3 February – 6 May 2023

Curated by Turner-Prize winning and internationally renowned artist Lubaina Himid CBE, inviting viewers to consider the experiences of women in the city, as seen through the lens of art. The works in the exhibition were primarily drawn from the Arts Council Collection, supported by Southampton's collection, including Eva Rothschild, Gillian Waring and Alison Turnbull.



Lost Cities, Found Objects, 2023, installation view, image: Joe Low

In addition to the exhibition, the Gallery partnered with the Arts Council Collection and 'a space' arts on a city-wide digital billboard commission, inviting female artists to submit artwork inspired by the themes of the exhibition. Three artists were chosen by Lubaina Himid to have their work featured on digital billboards at numerous locations across Southampton, including the City Centre. The three artists were Ellen Gillett, Sarah Filmer and Olana Light. More details on the successful artists can be found [here](#).



Billboard commission, 2023, image: Joe Low

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Creative Connections: Southampton

26 May to 30 September 2023

A project bringing together the collections of the National Portrait Gallery and Southampton's Gallery and Museums to explore and celebrate people whose stories are linked to Southampton. Taking inspiration from these collections, art students from Cantell School in Southampton worked with Hampshire-based artist Pete Codling and the Gallery's Learning team to explore portraiture and discover people associated with the city. The exhibition showcased over 40 loans from the National Portrait Gallery, which were displayed alongside portraits created by the students. Codling created a large-scale drawing called *The Kinship*, inspired by the local story of 4,000 child refugees from the Basque country arriving in Southampton in 1937 during the Spanish Civil War.



The Kinship Drawing by Pete Codling (left, © The Artist) displayed opposite self-portraits and portraits of each other by Cantell School students, part of the *Creative Connections: Southampton* exhibition, 2023, Image: Joe Low

6. Learning and Engagement

	2021–22	2022–23	2023–24 (to end June 23)
Formal learning	6,717	9,854	3,100
Informal learning	1,974	3,503	1,246
Total	8,691	13,357	4,346

Table of formal and informal learning figures since 2021

Learning and engagement activity has been busy with a strong return to in-person workshops, tours, events and talks. The team maintain a full schools programme during term-time and run activity for families and young people during the holiday periods. The team has also successfully delivered a number of funded projects:

The **Wild Escape Earth Day project** involved working with local schools and communities on a collaborative installation art piece that was installed in the Main Hall on Earth Day (22 April 2023). The team worked with local (walking distance) primary schools to explore the Gallery’s collection of art depicting animals, using it as a catalyst to engage children about habitat and the concept of biodiversity. The work generated at the workshops was brought together to form a largescale installation, using silhouettes cast by the main window as guiding shapes. The subsequent Earth Day event included story-telling, arts and crafts workshops and face painting.

Creative Connections Southampton, in partnership with the National Portrait Gallery, involved a school engagement project and major exhibition (see above), involving GCSE art students from Cantell School. The Learning Team worked with project artist, Pete Codling, to deliver a series of drawing workshops with the students to develop their practise and create work for the exhibition. The students were an integral part of the process to develop and curate the exhibition and contributed to the interpretation.



Drawing workshops at Cantell School, 2022–23

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The exhibition has been accompanied by a wide-range of events and activities, including a screening of the film *Guernica Children*, tours of the exhibition by the artist, portrait-inspired drawing workshops and family craft sessions.



Cantell Students with Council Leader, Cllr Satvir Kaur, at the *Creative Connections* launch event, May 2023, Image: Joe Low

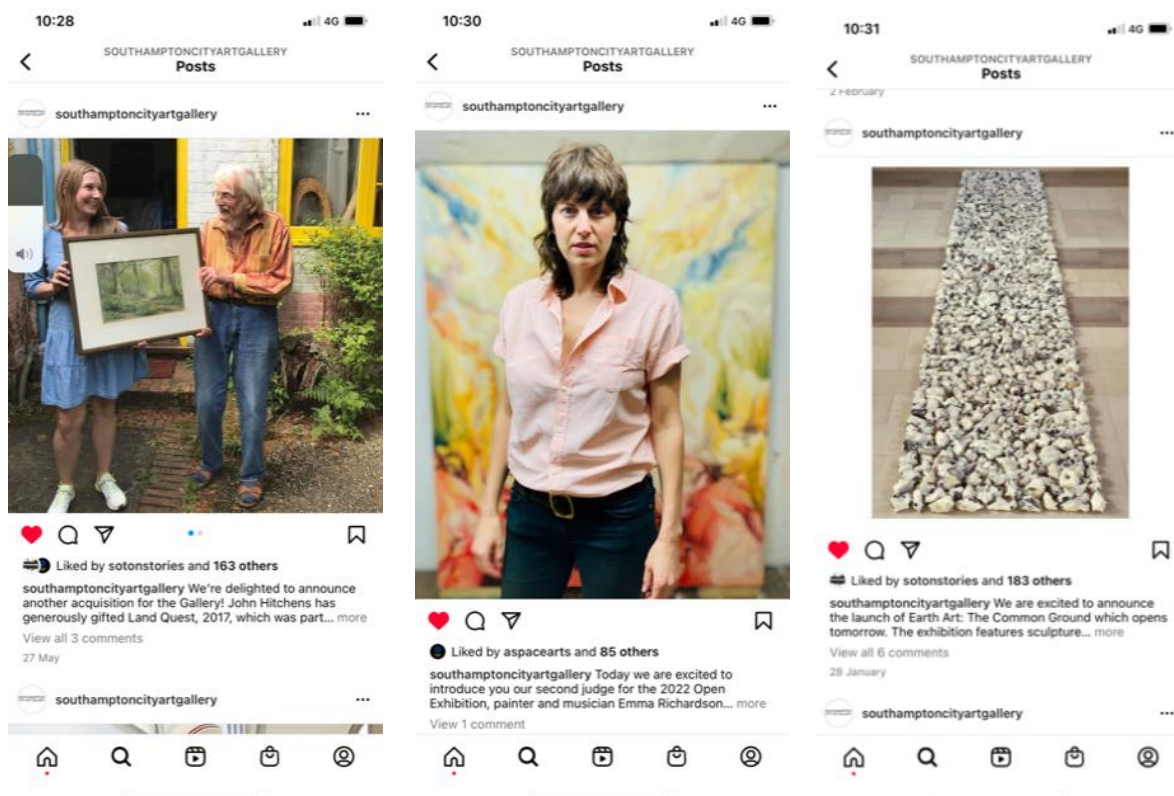
7. Digital presence

Although the frequency of the Gallery’s social media activity has seen a reduction after the Covid lockdown enabled the team to make it a major focus of engagement activity, the number of followers to the Gallery’s accounts continues to rise:

	No of followers in Jan 2021	Current number of followers	% increase
Facebook https://en-gb.facebook.com/SouthamptonCityArtGallery/	5,983	7,200	20.3%
Twitter @ArtGallerySoton	3,680	4,240	15.2%
Instagram southamptoncityartgallery	2,961	4,339	46.5%

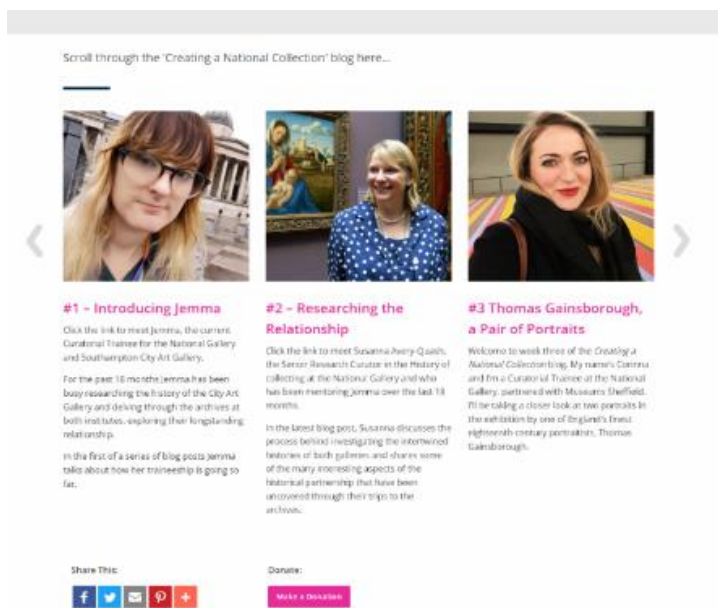
The channels continue to be used for a combination of promoting learning activity, new exhibitions and events such as the Open exhibition. Posts about new acquisitions are especially popular.

SOUTHAMPTON CITY ART GALLERY



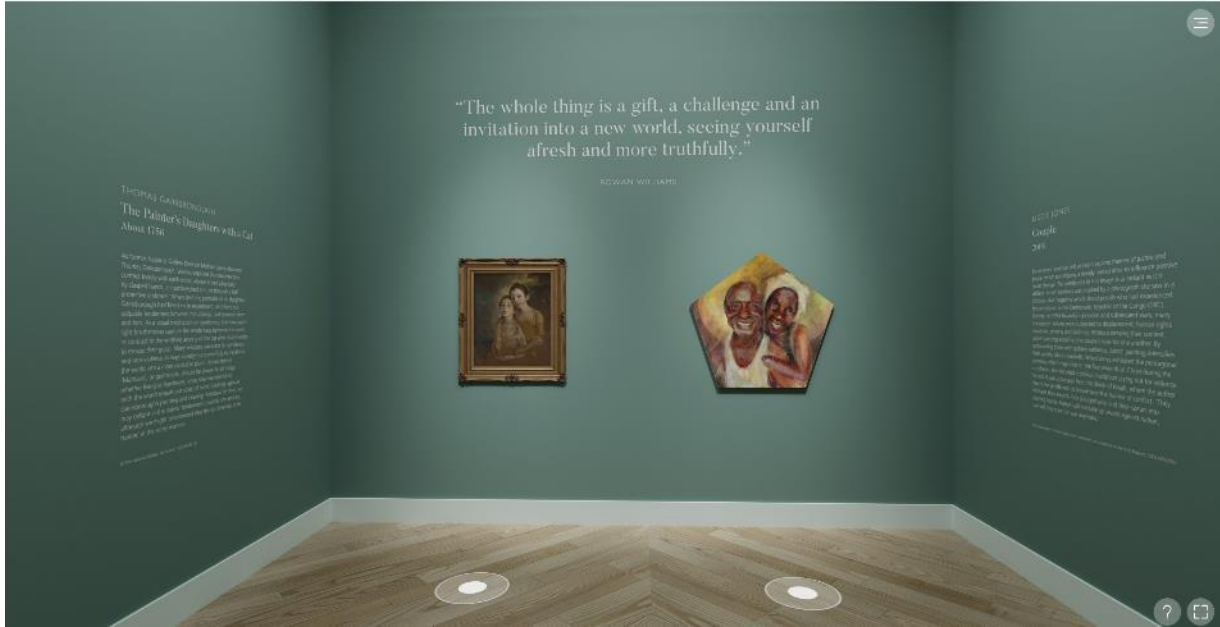
As part of the collaboration with the National Gallery, a number of digital initiatives were developed including a virtual tour of the Gallery with the Curators, Jemma Craig and Susanna Avery-Quash, working with local filmmaker City Eye. The film is available on the Gallery website and can be viewed [here](#).

The team also created a series of blogs that explored different aspects of the National Gallery partnership and went behind the scenes for the creation of the exhibition, all available at the following [link](#).



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In addition to the above, a further collaboration with the National Gallery took place over 2022–23 in the form of the *Fruits of the Spirit: Art from the Heart* project. Nine participating regional partners selected works of art from their own collections to pair with National Gallery works in an online exhibition. Each pairing was chosen to represent one of the 'Fruits of the Spirit', with Southampton pairing *Couple*, 2005, by Lizzie Jones with Thomas Gainsborough's *The Painter's Daughters with a Cat*. The virtual exhibition, created by the National Gallery can be seen [here](#), with a screengrab below:



8. Refurbishment and Development Programme

Building on the Council's financial commitment, a multi-phase refurbishment of the Art Gallery roof and other elements over 2022-2025 is underway. Phase one (June-December 2022) saw the replacement of the original Main Hall copper roof.

In September 2022, the Culture & Tourism team applied for a grant of £2.23m from the DCMS Museum Estate and Development (MEND) Fund to support the second phase of works. This was successful and acceptance of the grant was approved at Full Council in February 2023 and will match fund the Council's commitment.

Following a tender process, a main contractor has been appointed and is due to start works in January 2024 with completion in early 2025 subject to any major delays. This phase of work centres on the air handling units, skylights and other internal refurbishment. The team are working through access arrangements with the contractor.

Alongside this, the Art Gallery is a major plank in the *Completing the Cultural Quarter* masterplan as identified in the adopted Cultural Strategy and UK City of Culture bid and its legacy. It is part of a suite of masterplans being developed by the Council in collaboration with key stakeholders across the city under the auspices of a cross-party Renaissance Board chaired by the Leader of the Council.

As part of this work, the Council and Southampton Forward (Culture Trust) have been working with the DCMS-sponsored Impact Investing Institute to identify opportunities for social impact investing in

SOUTHAMPTON CITY ART GALLERY

Southampton. More recently, Sir Nicholas Serota, Chair of Arts Council England visited Southampton which included a visit to the Gallery, Conservation Studio and collection stores.

In January 2023, Southampton Forward and its founding partners (Southampton City Council, Solent University, University of Southampton, GO! Southampton, Paris Smith, Mayflower Theatre) secured £1.5m investment to deliver key UK City of Culture legacy projects, which will include the Art Gallery and other partners.



New Copper Roof over the Main Hall, Jan 2023

Agenda Item 3

Appendix 3

Financial Statement - Chipperfield Trust Fund		Previous
April 2022 to March 2023		Year
		(For Comparison)
£		2021/22
		£
Balance Carried Forward from 21/22		
Operating Fund	168,859.82	168,708.72
Maintenance Fund	0.00	0.00
Unrealised Gains/ (Losses) Account	0.00	0.00
	168,859.82	168,708.72
Expenditure		
Annuity Paid to Royal South Hants Hospital as per Will	400.00	0.00
Purchases for Collection	4,000.00	0.00
Income		
Interest on Internal Investment	(2,326.32)	(151.10)
In-Year (Surplus)/Deficit	2,073.68	(151.10)
Available Balance as at 31st March 2023		
Operating Fund	166,786.14	168,859.82
Unrealised Gains/ (Losses) Account	0.00	0.00
	166,786.14	168,859.82

Previous Year
(For Comparison)
2020/21
£
168,895.42
0.00
0.00
168,895.42
200.00
0.00
(13.30)
186.70
168,708.72
0.00
168,708.72