

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

BRIEF SUMMARY

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

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

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

- *Two Models of Female Artists* exhibition and *The Captain's Daughter* by James Tissot which toured from the Legion of Honor, Fine Arts Museum in San Francisco to Musee d'Orsay in Paris
- *Greystone* by Ben Nicholson in *Ben Nicholson: Drawings and Reliefs 1958 -1971*, to Piano Nobile

Current works on loan include:

- *Trick* by Derek Jarman in *Protest! Exhibition*, Manchester Art Gallery, 20th May 2021 – 31st October 2021
- *Portrait of Patricia Preece* by Stanley Spencer in *Faith, Hope and Love: Spencer's Women*, Stanley Spencer Gallery, Cookham, 26th March 2020 – 31st October 2021

6.

Conservation

In addition to a busy schedule of ongoing activity preparing paintings for display and loan, and associated condition reporting, much work has been done improving the storage conditions for sculpture in the store, such as fitting works in new crates (including Deacon's *Mirror, Mirror*) and setting up new racking along the back of the store. This was after a successful application to the *Gabo Trust for Sculpture Conservation* (Sept 2019).

Funding has also been successfully secured for various conservation projects to enable freelancers to carry out the following work:

Edward Coley Burne-Jones' *Launcelot at the Chapel of the Holy Grail*

- Secured £1, 500 from *Arts Society Hampshire & Isle of Wight* (January and April 2019) and £3,000 from *FoSMAG* (March 2019) for the conservation of the frame

Sofonisba Anguisciola's *Portrait of the Artist's Sister in the Garb of a Nun*

Technical examination

- Secured £885.58 from the *Wadsworth Atheneum* for x-ray and IRR examination of (April 2019) at the National Gallery (May 2019)

Frame conservation

- Secured £350 from *Arts Society Hampshire & Isle of Wight* for the conservation of frame (January 2020)

London Art Fair

- Secured free sheet of 3mm *Optium Museum* to glaze Walter Sickert's *A Red Sky at Night, San Marco*, L.S. Lowry's *The Floating Bridge, Southampton*, Stanley Spencer's *Patricia Preece* and Maggi Hambling's *Mac with Shadows* (November 2019)

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

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

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

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

	Instagram we have 645 new followers since the end of April 2020.
26	A more detailed summary with imagery is available at Appendix 1 including an analysis of the types of posts and engagements that had resonance with audiences and followers.
RESOURCE IMPLICATIONS	
27	<p>The accounts for the Charity have the following registration details:</p> <p>Charity name - Chipperfield Bequest (Art Gallery) Names Charity also known by – Chipperfield Bequest Fund Registered Charity Number - 307096 Principal Address - Southampton Art Gallery Southampton City Council, Civic Centre, Southampton, SO14 7LY</p> <p>Trustees: Southampton City Council, Councillors</p>
28	During the year the interest earned on cash balances was £13.30. Following the end of the government gilts, these balances now receive interest annually from Southampton City Council. The Trust has restricted its expenditure to essential spend only. The Financial Statement for Chipperfield Trust Fund is listed in Appendix 2.
29.	At the beginning of the year 2019/20 the balance available for the Operating Fund was £171,533.86 which changed to £168,708.22 by the opening of 2020/21.
30.	These funds do not form part of the assets of the council. In accordance with the Accounting and Reporting of Charities: Statement of Recommended Practice (SORP 2005) a separate statement of financial affairs and balance sheet relating to the Council's trust funds are included within the Council's annual statement of accounts.
31.	The Charities Commission require an Annual Return Declaration to be submitted that is agreed by Trustees. The Draft return is listed in Appendix 2. It is a requirement that agreement of the declaration by Trustees is recorded in the minutes, SCC has submitted the declaration on their behalf.
<u>Property/Other</u>	
32.	None
LEGAL IMPLICATIONS	
<u>Statutory power to undertake proposals in the report:</u>	
33	The Chipperfield Advisory Committee is an advisory committee to Council pursuant to section 102(4) of the Local Government Act 1972, with terms of reference which include the provision of reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.

Other Legal Implications:

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

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

36.	<p>A ten-year Cultural Strategy (including Heritage) is currently being developed and will be consulted upon in Autumn 2021. The Art Gallery will be an important part of that strategy.</p> <p>Southampton's ambitions around Culture also feature in the Economic and Green Growth Strategy 2020-2030 including bidding to become UK City of Culture 2025.</p> <p>Southampton's Destination Management Plan (2021-2031) also centres on developing a cultural destination with more to see, do and experience; the Art Gallery is an important part of the cultural offer in the city.</p>
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KEY DECISION?

No

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

Appendices

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

Documents In Members' Rooms

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