

DECISION-MAKER:	Chipperfield Advisory Committee		
SUBJECT:	Chipperfield Advisory Committee Report 2017/18		
DATE OF DECISION:	23 October 2018		
REPORT OF:	Carolyn Abel, Service Lead - Culture		
<u>CONTACT DETAILS</u>			
AUTHOR:	Name:	Carolyn Abel	Tel: 023 80834516
	E-mail:	carolyn.abel@southampton.gov.uk	
Director	Name:	Denise Edghill	Tel: 023 80834095
	E-mail:	denise.edghill@southampton.gov.uk	

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

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

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

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

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

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

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

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

RESOURCE IMPLICATIONS

Capital/Revenue

	<p>The accounts for the Charity have the following registration details:</p> <p>Charity name - Chipperfield Bequest (Art Gallery) Names Charity also known by – Chipperfield Bequest Fund Registered Charity Number - 307096 Principal Address - Southampton Art Gallery Southampton City Council, Civic Centre, Southampton, SO14 7LY Trustee: Southampton City Council, Councillors</p>
	<p>During the year the interest earned on cash balances was £362.75. Following the end of the government gilts, these balances now receive interest annually from Southampton City Council. The Trust has restricted its expenditure to essential spend only. The Financial Statement for Chipperfield Trust Fund is listed in Appendix 2.</p>
	<p>At the beginning of the year 2017/18 the balance available for the Operating Fund was £170,869.77 which had increased to £171,232.52 by end of the year.</p>
	<p>These funds do not form part of the assets of the council. In accordance with the Accounting and Reporting of Charities: Statement of Recommended Practice (SORP 2005) a separate statement of financial affairs and balance sheet relating to the Council's trust funds are included within the Council's annual statement of accounts.</p>
	<p>The Charities Commission require an Annual Return Declaration to be submitted that is agreed by Trustees. The Draft return is listed in Appendix 2. It is a requirement that agreement of the declaration by Trustees is recorded in the minutes, SCC has submitted the declaration on their behalf.</p>

Property/Other

	None

LEGAL IMPLICATIONS

Statutory power to undertake proposals in the report:

	<p>The Chipperfield Advisory Committee is an advisory committee to Council pursuant to section 102(4) of the Local Government Act 1972, with terms of</p>
--	---

	reference which include the provision of reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.
Other Legal Implications:	
	Items owned by the Chipperfield Trust must be kept and maintained in accordance with the terms of the Trust's Scheme. Any other items held by the Art Gallery must be held in accordance with any conditions or agreements that may apply to those individual items. A failure to do so may result in legal or regulatory action being initiated by interested parties. The Governing Document was a Will proved on 26th July 1916, and was amended by scheme changes sealed 12th September 2012. The Charity is a Trust, with Southampton City Council as the sole corporate trustee.
	The Charity is a Trust, with Southampton City Council as the sole corporate trustee
RISK MANAGEMENT IMPLICATIONS	
POLICY FRAMEWORK IMPLICATIONS	
	The proposals are in line with the Policy framework.

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

Other Background documents available for inspection at:

Title of Background Paper(s)	Relevant Paragraph of the Access to Information Procedure Rules / Schedule 12A allowing document to be Exempt/Confidential (if applicable)
1.	
2.	