

# Chipperfield Advisory Committee

Thursday, 1st December, 2016  
at 5.00 pm

## PLEASE NOTE TIME OF MEETING

Council Chamber - Civic Centre

This meeting is open to the public

### Members

Liz Goodall (Chair)

Julie Greer

Louise Hallett

Stella Joel

Malcolm Le Bas

Huw Morgan

Amy O'Sullivan;

### Contacts

Judy Cordell

Senior Democratic Support Officer

Tel: 023 8083 2766

Email: [judy.cordell@southampton.gov.uk](mailto:judy.cordell@southampton.gov.uk)

# **PUBLIC INFORMATION**

## **ROLE OF THE ADVISORY COMMITTEE TERMS OF REFERENCE**

1. The Council supports the video or audio recording of meetings open to the public, for either live or subsequent broadcast. However, if, in the Chair's opinion, a person filming or recording a meeting or taking photographs is interrupting proceedings or causing a disturbance, under the Council's Standing Orders the person can be ordered to stop their activity, or to leave the meeting; By entering the meeting room you are consenting to being recorded and to the use of those images and recordings for broadcasting and or/training purposes. The meeting may be recorded by the press or members of the public. Any person or organisation filming, recording or broadcasting any meeting of the Council is responsible for any claims or other liability resulting from them doing so. Details of the Council's Guidance on the recording of meetings is available on the Council's website.
2. To identify, manage and resolve any conflicts of interest (or perceived conflicts of interest) occurring as a result of the Council's dual role as a corporate body and Trustee to the Chipperfield Bequest, with recommendations to Council as to an appropriate course of action in the circumstances;
3. Conflicts of interest are matters including but not limited to:
  - a. determining which of those items acquired since the gallery was established belong to the Charity or to the Council corporately;
  - b. determining whether any particular potential acquisition should be acquired by the Council or the Charity assuming that the Council is sometimes interested in making acquisitions of its own, rather than merely as trustee;
  - c. the apportionment of expenses of running, insuring and repairing the Art Gallery between the Council and the Charity (if not entirely funded by the Council);
  - d. the use of any admission fees charged for access to special exhibitions;
  - e. the ownership and exploitation of any intellectual property rights arising out of any publications associated with the Art Gallery or its collection;
  - f. questions as to whether the Charity should (for example) seek a scheme removing its existing obligations.
4. To conduct any investigation or enquiry necessary in furtherance of its functions under these Terms of Reference, and make recommendations to Council as to an appropriate course of action in the circumstances
5. To take advice from council officers as necessary and have recourse to any Council facilities or resources necessary for the performance of its duties, other than in cases where a conflict of interest or other reason exists that renders use of such resources inappropriate whereupon the Committee will be entitled to seek its own independent advice.
6. To recommend the expenditure of Trust funds in relation to the acquisition of works of art, in consultation with the National Advisor.
7. To make recommendations to Council (as Trustees), as appropriate, in relation to the insurance of the collection, charging, re-investment should any assets be disposed of, fundraising and sponsorship.
8. To provide reports to Council (as Trustees) as necessary and at least annually in relation to the use of the Trust's collection, patronage, use of works loaned to other organisations, details of purchases made, and work of the academy.
9. To have sight of the Trust's accounts at least annually and make any recommendations deemed appropriate to Council.
10. To consider and recommend to Council an Arts and Heritage Collections Policy in relation to acquisitions on its renewal every 3 years.
11. To contribute where necessary to the accreditation of venues process.

## Southampton City Council's Priorities:

- Jobs for local people
- Prevention and early intervention
- Protecting vulnerable people
- Affordable housing
- Services for all
- City pride
- A sustainable Council

### Public Representations

At the discretion of the Chair, members of the public may address the meeting on any report included on the agenda in which they have a relevant interest. Any member of the public wishing to address the meeting should advise the Democratic Support Officer (DSO) whose contact details are on the front sheet of the agenda.

**Access** – access is available for the disabled. Please contact the Democratic Support Officer who will help to make any necessary arrangements.

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

**Mobile Telephones** – Please switch your mobile telephones to silent whilst in the meeting

**Fire Procedure** – in the event of a fire or other emergency a continuous alarm will sound and you will be advised by Council officers what action to take.

## CONDUCT OF MEETING

### Rules of Procedure

The meeting is governed by the Council Procedure Rules as set out in Part 4 of the Constitution.

#### Quorum

The minimum number of appointed Members required to be in attendance to hold the meeting is 3.

#### Business to be discussed

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

### Disclosure of Interests

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

### DISCLOSURE OF INTERESTS

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

### DISCLOSABLE PERSONAL INTERESTS

A Member must regard himself or herself as having a Disclosable Pecuniary Interest in any matter that they or their spouse, partner, a person they are living with as husband or wife, or a person with whom they are living as if they were a civil partner in relation to:

(i) Any employment, office, trade, profession or vocation carried on for profit or gain.

(ii) Sponsorship:

Any payment or provision of any other financial benefit (other than from Southampton City Council) made or provided within the relevant period in respect of any expense incurred by you in carrying out duties as a member, or towards your election expenses. This includes any payment or financial benefit from a trade union within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992.

(iii) Any contract which is made between you / your spouse etc (or a body in which the you / your spouse etc has a beneficial interest) and Southampton City Council under which goods or services are to be provided or works are to be executed, and which has not been fully discharged.

- (iv) Any beneficial interest in land which is within the area of Southampton.
- (v) Any license (held alone or jointly with others) to occupy land in the area of Southampton for a month or longer.
- (vi) Any tenancy where (to your knowledge) the landlord is Southampton City Council and the tenant is a body in which you / your spouse etc has a beneficial interests.
- (vii) Any beneficial interest in securities of a body where that body (to your knowledge) has a place of business or land in the area of Southampton, and either:
  - a) the total nominal value for the securities exceeds £25,000 or one hundredth of the total issued share capital of that body, or
  - b) if the share capital of that body is of more than one class, the total nominal value of the shares of any one class in which you / your spouse etc has a beneficial interest that exceeds one hundredth of the total issued share capital of that class.

### **Other Interests**

A Member must regard himself or herself as having a, 'Other Interest' in any membership of, or occupation of a position of general control or management in:

- Any body to which they have been appointed or nominated by Southampton City Council
- Any public authority or body exercising functions of a public nature
- Any body directed to charitable purposes
- Any body whose principal purpose includes the influence of public opinion or policy

### **Principles of Decision Making**

All decisions of the Council will be made in accordance with the following principles:-

- proportionality (i.e. the action must be proportionate to the desired outcome);
- due consultation and the taking of professional advice from officers;
- respect for human rights;
- a presumption in favour of openness, accountability and transparency;
- setting out what options have been considered;
- setting out reasons for the decision; and
- clarity of aims and desired outcomes.

In exercising discretion, the decision maker must:

- understand the law that regulates the decision making power and gives effect to it. The decision-maker must direct itself properly in law;
- take into account all relevant matters (those matters which the law requires the authority as a matter of legal obligation to take into account);
- leave out of account irrelevant considerations;
- act for a proper purpose, exercising its powers for the public good;
- not reach a decision which no authority acting reasonably could reach, (also known as the "rationality" or "taking leave of your senses" principle);
- comply with the rule that local government finance is to be conducted on an annual basis. Save to the extent authorised by Parliament, 'live now, pay later' and forward funding are unlawful; and
- act with procedural propriety in accordance with the rules of fairness.

## AGENDA

### **1 APOLOGIES**

To receive any apologies.

### **2 DISCLOSURE OF PERSONAL AND PECUNIARY INTERESTS**

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

### **3 MINUTES OF THE PREVIOUS MEETING (INCLUDING MATTERS ARISING)** (Pages 1 - 8)

To approve and sign as a correct record the minutes of the meeting held on 11<sup>th</sup> July, 2016 and to deal with any matters arising, attached.

### **4 UPDATE ON FLAGSHIP GALLERIES NETWORK PROJECT**

To receive a report from Janet Owen, Chief Executive of Hampshire Cultural Trust.

### **5 FEEDBACK FROM TRUSTEES MEETING**

To receive a report from the Arts and Heritage Manager.

### **6 INSURANCE SPONSORSHIP**

To receive a report from the Arts and Heritage Manager.

### **7 ART GALLERY BI-ANNUAL REPORT** (Pages 9 - 18)

To consider the report of the Arts and Heritage Manager detailing the Art Gallery Bi-Annual Report, attached.

### **8 CHIPPERFIELD BEQUEST FUND BANK ACCOUNTS AND APPOINTMENT OF FINANCIAL ADVISOR**

To receive a report from the Arts and Heritage Manager.

Wednesday, 23 November 2016

Service Director, Legal and Governance

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CHIPPERFIELD ADVISORY COMMITTEE  
MINUTES OF THE MEETING HELD ON 11 JULY 2016

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

Apologies: Malcolm Le Bas and Huw Morgan

1. **APOLOGIES**

Apologies for absence were received from Malcolm Le Bas and Huw Morgan.

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

**RESOLVED** that the minutes of the Committee meeting held on 24<sup>th</sup> November 2015 be approved and signed as a correct record.

Matters arising – Annual Report

It was noted that the Annual Report would be put before the Trustees at their meeting to be held on Wednesday 21<sup>st</sup> September.

3. **UPDATE FROM ART CURATOR**

The Committee received a verbal update from the Art Curator detailing the forthcoming art programme of events.

The Committee congratulated the Curator on the varied and highly sort after programme of exhibitions planned for the Art Gallery. Their concern was the ability to turn the excellent content into footfall, programme appended to the minutes.

4. **RESTORATION INSURANCE OF ART COLLECTION**

The Committee received an update on the restoration insurance of the Art Collection from the Arts and Heritage Manager who reported that insurance claims for restoration were capped at £20K and that the highest value of conservation during the past year had only amounted to £1,175.

The Committee expressed concern that the restoration insurance was for small scale accidental damage rather than cover for major disaster such as fire or flood damage.

It was noted that there had been a misunderstanding of the type and level of specialist insurance cover for damage to the collection. In order to resolve the problem it was agreed the Council's insurer meets with a member of the Advisory Committee to ensure the approach was clear and that competitive approach was adopted, i.e a tender for the

insurance policy was sought taking into consideration the Council's procurement procedure rules.

Payment method for the insurance would be considered further once a quote had been received.

5. **ANNUAL REPORT**

The Committee received an update report on the Annual Report to be submitted to the Trust in September.

6. **UPDATE ON ACE BID**

The Committee noted that the ACE and HLF bids were being combined to form a Joint Museum Resilience Bid. Southampton City Council were the Bid Leaders and results of the Bid would be known on 31<sup>st</sup> July 2016.

7. **UPDATE OF PROGRESS FOR HLF BID**

Concerns were raised by Committee Members that their involvement in the business case was too late for them to advise Trust members.

The Committee were reassured by the Cabinet Member that they would be sent the bid papers to consider as soon as they were complete before other key stakeholders were consulted.

8. **UPDATE ON PROGRESS OF BUSINESS CASE DEVELOPMENT FOR INTEGRATION WITH HAMPSHIRE CULTURAL TRUST**

The Committee noted that the decision was made not to progress integration of Southampton City Council Arts and Heritage service. The Committee were informed that reasons not to progress with integration were as follows:

- The business case showed an additional revenue cost to Southampton City Council for the first four years of operation.
- The projected visitor earned and grant income targets were highly ambitious, increasing the level of risk to both Hampshire Cultural Trust and Southampton City Council.
- Southampton City Council retained property and landlord risk as a result of Hampshire Cultural Trust tenancy, with particular significant obligations around the Art Gallery roof.

It was confirmed that SCC would continue to work in partnership with HCT to progress a capital funding bid to Heritage Lottery Fund in order to secure support to progress Hampshire Flagship Galleries Project, which would include improvements to Southampton City Art Gallery, including repairs to the roof.





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| 2017      | AG1  | AG2 | AG3 | AG4 | AG5  | AG6 | AG7   | AG8 | AG Main   | Sea City Pavilion   | Tudor House   |  |  |
|-----------|--|-----|-----|-----|--|-----|---|-----|---|---|---|--|--|
| Jan       | BRITISH ART SHOW 8 (Entire Gallery) Closes 15 Jan  |     |     |     |  |     |   |     |   | Port Out, Southampton Home: The Age of the Ocean Liner<br>(Closes 4 June) | The Days: A Victorian Southampton Family<br>5 Nov to 2 April  |  |  |
|           | GALLERY CLOSED FOR BRITISH ART SHOW DEINSTALL 16 Jan to 3 Feb  |     |     |     |  |     |   |     |   |   |   |  |  |
| Feb       | Modern and Contemporary Collection show<br>17 Feb to 13 May (opening date TBC)<br><i>Highlights of Contemporary Collection, with related Publication, curated by Jonathan Clark</i><br>PV: 16 Feb  |     |     |     | Marjory Clarke: 90 Years<br>17 Feb to 23 April                       |     | Looking At: Stephen Snoddy<br>17 Feb to 29 April<br><i>New abstract paintings by Stephen Snoddy created in direct response to paintings in the collection. Exhibited with abstract works from the collection.</i> |     | MAIN HALL<br>Collection Hang by theme   |   |   |  |  |
| March     |  |     |     |     |  |     |   |     |   |   |   |  |  |
| April     |  |     |     |     |  |     |   |     |   |   |   |  |  |
| May       | Installation: 15 to 25 May   |     |     |     | Install: 24-28 April   |     | Install 1-12 May  |     |   |   | Install 3-7 April   |  |  |
| June      | Capture the Castle<br>26 May to 2 Sept<br>PV: 25 May<br><i>Historic and Contemporary depictions of castles, curated by Tim Craven and Steve Marshall. Telling the history of the castle. Loans from Tate, V&amp;A, British Museum and Government Art Collection mixed with paintings by approx. 20 contemporary artists.</i> |     |     |     | Caroline Hall (Recording the Region Series)<br>29 April to 19 August |     | Collections show (New Acquisitions?)<br>13 May to 19 Aug  |     | Kathakali<br>13 May to 19 Aug<br>PV: 13 May<br><i>HLF funded/ learning programme and series of events. Classical Indian dance and costume mixed with Caribbean elements by Southampton-based Kathakali group.</i> |   | Installation<br>5 to 29 June  |  |  |
| July      |  |     |     |     |  |     |   |     |   | Wildlife Photographer of the Year (NHM)<br>30 June to 24 Sept 2017        |   |  |  |
| August    |  |     |     |     |  |     |   |     |   |   |   |  |  |
| September | Installation 4 to 14 Sept  |     |     |     | Renaissance paintings<br>Permanent display                           |     | Ichen: From Source to Sea (Recording the Region Series)<br>26 August to 25 Nov  |     | Install 20 Aug to 1 Sept  |   | East London Group<br>2 Sept to early Jan<br><i>Loans-based exhibition of group of artists active during the 1920s-30s, to include works by artists in the collection with links to the group.</i> |  |  |
| October   | Said Now For All Time: Christopher Bucklow<br>15 Sept to 13 Jan<br><i>Solo-artist show, photographer and painter. To including works from the collection. His famous 'Guest' series of works features other-worldly figures created by the Sun and a pinhole camera. His work is in the Met, MOMA and the V&amp;A.</i>       |     |     |     |  |     |   |     |   |   |   |  |  |
| November  |  |     |     |     |  |     |   |     |   | Board Games<br>V&A Museum of Childhood<br>20 Oct 2017 to 25 Feb 2018      |   |  |  |
| December  |  |     |     |     |  |     |   |     |   |   |   |  |  |
|           |  |     |     |     |  |     | Common Ground<br>(Recording the Region Series) 2 Dec to 7 April   |     |   |   |   |  |  |



| 2019      | AG1 | AG2 | AG3 | AG4 | AG5 | AG6 | AG7 | AG8 | AG Main                   | Sea City | Tudor House |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|---------------------------|----------|-------------|
| Jan       |     |     |     |     |     |     |     |     | MAIN HALL rehang for 2019 |          |             |
| Feb       |     |     |     |     |     |     |     |     |                           |          |             |
| March     |     |     |     |     |     |     |     |     |                           |          |             |
| April     |     |     |     |     |     |     |     |     |                           |          |             |
| May       |     |     |     |     |     |     |     |     |                           |          |             |
| June      |     |     |     |     |     |     |     |     |                           |          |             |
| July      |     |     |     |     |     |     |     |     |                           |          |             |
| August    |     |     |     |     |     |     |     |     |                           |          |             |
| September |     |     |     |     |     |     |     |     |                           |          |             |
| October   |     |     |     |     |     |     |     |     |                           |          |             |
| November  |     |     |     |     |     |     |     |     |                           |          |             |
| December  |     |     |     |     |     |     |     |     |                           |          |             |

MAIN HALL rehang for 2019

**Richard Eurich/Family exhibition**  
*Eurich is an important British 20 Century artist, who lived locally for much of his life, and who is represented in the collection by 5 paintings. Working with the family, this exhibition will show many of his paintings, but will also show work by several generations of his family, including his son Crispin (photographer, work held in the Tate and SCAG), two daughters (both painters) and his wife Mavis (Poet and writer)*

**Leonardo 500 drawings (Gallery 1)**  
 1 Feb to 6 May  
 National Tour: 12 drawings that will then go on to form major exhibition at the Queen's Gallery in London as part of 500th anniversary of his death.  
 Galleries 2-4 to hold related drawing exhibition using the collection (possibly also with artist commission)

**Highlights of the Maritime & Heritage Collection?**  
 From Easter?

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# Agenda Item 7

|                               |  |   |                                 |
|-------------------------------|--|---|---------------------------------|
| <b>DECISION-MAKER:</b>        | <b>CHIPPERFIELD ADVISORY COMMITTEE</b> |   |                                 |
| <b>SUBJECT:</b>               | ART GALLERY BI-ANNUAL REPORT           |   |                                 |
| <b>DATE OF DECISION:</b>      | 1 DECEMBER 2016                        |   |                                 |
| <b>REPORT OF:</b>             | ARTS AND HERITAGE MANAGER              |   |                                 |
| <b><u>CONTACT DETAILS</u></b> |  |   |                                 |
| <b>AUTHOR:</b>                | <b>Name:</b>                           | <b>Lisa Shepherd</b>                    | <b>Tel:</b> <b>02380 834516</b> |
|                               | <b>E-mail:</b>                         | <b>Lisa.shepherd@southampton.gov.uk</b> |                                 |
| <b>Director</b>               | <b>Name:</b>                           | <b>Mike Harris</b>                      | <b>Tel:</b> <b>02380 832882</b> |
|                               | <b>E-mail:</b>                         | <b>Mike.harris@southampton.gov.uk</b>   |                                 |

|                                     |
|-------------------------------------|
| <b>STATEMENT OF CONFIDENTIALITY</b> |
| None.                               |

## **BRIEF SUMMARY**

This report highlights the key activities of the Art Gallery and Chipperfield Advisory Committee since April this year, with a look forward to the next 12 months.

## **RECOMMENDATIONS:**

|     |                                 |
|-----|---------------------------------|
| (i) | To note and approve the report. |
|-----|---------------------------------|

## **REASONS FOR REPORT RECOMMENDATIONS**

|    |   |
|----|---|
| 1. | To provide the Committee a summary of planned activity and a resume of activity over the last 6 months. |
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## **ALTERNATIVE OPTIONS CONSIDERED AND REJECTED**

|    |       |
|----|-------|
| 2. | None. |
|----|-------|

## **DETAIL (Including consultation carried out)**

|    |   |
|----|---|
| 3. | <p><b>Work of the Chipperfield Advisory Committee</b></p> <p>The Committee met formally on July 11 2016, and informally on a number of occasions between April 2016 and now. The committee have:</p> <ul style="list-style-type: none"> <li>• supported the trustees in finalising sponsorship arrangements to cover insurance of the Art Collection in event of a disaster</li> <li>• agreed for the Chipperfield Trust to be named as the insured party.</li> <li>• sought expert advice on the setting up of an independent trust</li> <li>• supported the Flagship Galleries Partnership project with time and expertise</li> <li>• discussed potential for fundraising with the Hampshire Cultural Trust</li> <li>• considered additions to the collections.</li> <li>• the Chipperfield Advisory Committee's role is to advise Trustees as per the Terms of Reference for the committee, as such, they are interested to understand the role of Trustees more fully. These are outlined in Appendix 2.</li> </ul> |
| 4. | <p><b>Activity in 2016/17 to date</b></p> <p>2016 has been an extremely busy, and successful year for the art gallery so far, starting in February with the Romantic Thread exhibition, drawn from Southampton's outstanding collection of fine art and enhanced by important loans. It encompassed</p>   |

|    |   |
|----|---|
|    | <p>paintings, prints and drawings from the late eighteenth century to the present day and illustrates successive Romantic movements. Following the exhibition at Southampton, it then went on to tour in Hampshire at Willis Museum and Sainsbury gallery, and The Gallery at Winchester Discovery Centre.</p> <p>The Open Exhibition (A Sporting Life) was on display throughout the summer. As always, the exhibition was extremely popular with local artists with over 140 submissions, 120 were included in the exhibition.</p> <p>The works that went on display were selected by judges; Tim Craven, and Phil Smith, Arts Programme Advisor for Mottisfont National Trust. Commenting on the submissions, the judges said:</p> <p><i>“We were very impressed with the huge diversity of idea, subject and treatment, which should be the true essence of these themed open exhibitions. We especially enjoyed some of the more surreal and quirky interpretations of the sporting theme. The show demonstrates that the visual arts continue to flourish in the region, with some highly original artists both young and old”.</i></p> <p>The winner was a papercut work by Angela Sweet called <i>In the Spotlight</i>. As well as awarding 1st/2nd/3rd prizes, we also awarded a prize for drawing (sponsored by ‘The First’ Gallery) and a young person’s prize (u.16)</p> <p>British Art Show 8 opened in October. With the kind support of Hampshire Cultural Trust, we have been able to extend opening hours to 5pm, including opening on a Sunday for the duration of the exhibition. The gallery has experienced a significant up lift in visitor numbers during the first six weeks of the show, with a 46% increase in visits compared to the same time last year, including learning visitors.</p> |
| 5. | <p>In 2013, due to the <i>Andrew Lloyd Webber (ALW) Foundation's</i> generosity <i>Southampton City Art Gallery (SCAG)</i> re-glazed the entire Edward Burne-Jones’ <i>Perseus</i> series with low-reflective <i>Optium</i> acrylic. In 2014 the generosity of the <i>Idlewild Trust, NADFAS (Hampshire and Isle of Wight area)</i> and <i>The Friends of Southampton’s Museums, Archives and Galleries (FoSMAG)</i> enabled us to fund the conservation treatment of the frames of <i>Perseus &amp; the Sea Nymphs, Death of Medusa (II)</i> and <i>The Doom Fulfilled</i> by free-lance conservator Tom Proctor.</p> <p><i>Tate Britain</i> are hoping to borrow four of the works of art on paper for their forthcoming <i>Burne-Jones</i> exhibition (17.10.18 - 24.2.19) including <i>The Death of Medusa (II)</i>. Due to the <i>ALW Foundation's</i> generosity we will now be able to get the frames of the other selected works (<i>The Finding of Medusa, The Death of Medusa (I), and Atlas Turned to Stone</i>) restored.</p> <p>A new donations box which was installed in the Gallery at the end of last year. As <i>FoSMAG</i> is a charity <i>Gift Aid</i> can be claimed on contributions which are put in it. We were running a campaign to restore the remaining seven frames. To date we have raised £1,411.95 - enabling us to conserve one frame. With <i>ALW Foundation's</i> most recent generous donation there is only £3,283.05 to raise in order for us to be able to conserve all of the frames in the series.</p> <p>It must be acknowledged that the fund raising efforts of Rebecca Moisan have enabled these restoration works to take place.</p>  |
| 6. | <p>There have been a number of acquisition proposals supported by the Chipperfield Advisory Committee so far this year. Appendix 1 lists the agreed acquisitions to date.</p>   |
| 7. | <p>The art gallery welcomed over 24k visitors (including learning visits) since April 2016. The customers enjoyed a wide range of both collection based and touring exhibitions. Over 19k of these visitors were leisure visitors, compared to 13k to the same period last year, this demonstrates an increase of circa 45%.</p>  |



**8. Arts Council England (ACE) Museum Resilience Fund Project**

As part of the Hampshire Flagship Galleries Network Project, SCC and HCT worked together to submit a bid to the ACE Museum Resilience Fund earlier this year. The Committee was informed in the previous report that the bid was successful. The total bid sum of £450k was awarded to the project.

Progress is being made on all strands of activity of the project as follows:

- Employ a Southampton and Hampshire Visual Arts Director who will create, and lead a bold and ambitious programme for the collection, working with key visual arts partners nationally and internationally supported by a part-time Activity Plan co-ordinator. *The job description for the VAD is being finalised, recruitment will begin very shortly. The Activity Plan Co-ordinator post will be recruited during the second year of the funding programme.*
- Develop a marketing and communications strategy for existing and new touring exhibitions to national and international venues. *The project team is seeking external support to draft a marketing and communications strategy to support the Hampshire Flagship Galleries Network Programme.*
- Undertake targeted audience research to inform how we communicate with, and market to a diverse audience of non-users in new ways. *An external agency is about to be procured to undertake the market research project.*
- Developing pilot projects to enhance access to collections, and using new technologies create innovative ways for visitors to engage with collections, and cultural spaces of SCAG and the HFGN. *Research into appropriate and effective methods of digital engagement is about to get underway.*
- Deliver a business plan and feasibility study that will inform the delivery of a range of capital and revenue improvements across the network. *External support to carry out this piece of work will be procured early in the New Year.*
- Create 'quick wins' to enhance the customer experience, focussing on access and interpretation. Put in place a succession planning programme to ensure skills and knowledge of the collection is not lost, and provide opportunities for skills development. *A succession planning project is now underway.*
- Feasibility study for capital improvements. *This work is now underway, draft designs are in the process of being agreed by HFGN Project Board.*

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|-----|--|
|     | <p><i>Hampshire Flagship Galleries Network Programme.</i></p> <ul style="list-style-type: none"> <li>• Undertake targeted audience research to inform how we communicate with, and market to a diverse audience of non-users in new ways. <i>An external agency is about to be procured to undertake the market research project.</i></li> <li>• Developing pilot projects to enhance access to collections, and using new technologies create innovative ways for visitors to engage with collections, and cultural spaces of SCAG and the HFGN. <i>Research into appropriate and effective methods of digital engagement is about to get underway.</i></li> <li>• Deliver a business plan and feasibility study that will inform the delivery of a range of capital and revenue improvements across the network. <i>External support to carry out this piece of work will be procured early in the New Year.</i></li> <li>• Create ‘quick wins’ to enhance the customer experience, focussing on access and interpretation. Put in place a succession planning programme to ensure skills and knowledge of the collection is not lost, and provide opportunities for skills development. <i>A succession planning project is now underway.</i></li> </ul> <p>Feasibility study for capital improvements. <i>This work is now underway, draft designs are in the process of being agreed by HFGN Project Board.</i></p>   |
| 10. | <p>Tim Craven has confirmed that he will be retiring from SCC in April 2017. Clearly this is a significant loss to SCC, and the art gallery. To ensure that Tim’s knowledge, skills and expertise are captured and shared to guarantee a long standing legacy of the contribution Tim has made to the gallery, a succession planning project is now in place to ensure a smooth transition leading up to, and following Tim’s departure.</p> <p>Eight individuals from the existing arts and heritage team will work closely with Tim between now and April to learn, and benefit from Tim’s many years of experience of managing the collection and curating the art gallery. There will be a number of facilitated sessions to ensure it is not just a ‘download’ of Tim’s knowledge, but participatory training that will include practical and theoretical exercises.</p> <p>The recruitment process will begin when Tim tenders his notice, the post will be advertised internally and externally concurrently. Once a successful candidate is appointed, their training period will include one on one mentoring with Tim. Tim has agreed to work to a fixed programme (following his retirement) with his successor to further ensure his skills and knowledge are not lost.</p> <p>This two phased approach not only provides a learning and development opportunity for existing team members who are passionate about the gallery and collection. It also benefits the gallery by sharing the knowledge and skills across the existing team, as well as the person who ultimately is successful in securing the post, regardless of whether they are internal or external candidate.</p> |
| 11. | <p><b>Highlights - Exhibition Activity in 2016/2017</b></p> <p><b><i>Capture the Castle</i> exhibition, 26 May – 2 September 2017</b></p> <p>Capture The Castle is the summer exhibition for the art gallery, and for the first time, the Gallery is working in partnership with English Heritage with regard to marketing and publicity, a joint learning programme and the catalogue. EH will also provide a film loop of castles for the exhibition. This exhibition is curated by Tim Craven and Steve Marshall. Through paintings, prints and drawings, the exhibition will tell the story of the castle, including its introduction by the Normans in 1066, its arms-race development to the apogee of concentric defences of the late 13<sup>th</sup> century, its subsequent decline of use and importance, its involvement in the English Civil War of the 1640s, its rediscovery and promotion by artists at the end of the 18<sup>th</sup> century and finally the Gothic Revival of the 19<sup>th</sup> century.</p>   |

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|  | <p>Plans for the exhibition are progressing very well and the Gallery has secured loans from Tate, the V&amp;A, British Museum and other public and private collections. The exhibition will include well over 100 historic and contemporary works and Christopher Le Brun President of the Royal Academy (also exhibiting) will open the show.</p> <p>The University of Southampton will stage a symposium on the subject during the exhibition. Stuart Southall, who owns a large collection of 20<sup>th</sup> century prints, will sponsor for a fully illustrated catalogue to be published by Sansoms &amp; Co. Essays will include an introduction by Tim Craven, the castle as status symbol by Dr Andy King, the castle as a curated object by Roy Turner of EH, JMW Turner and his castles by Dr Sam Smiles, Gothic Revival castles by Dr Anne Anderson and 20th century print-making and castles by Steve Marshall.</p> <p><b>Looking At: Stephen Snoddy 17 Feb to 29 April</b></p> <p>New abstract paintings by Stephen Snoddy created in direct response to paintings in the collection. Exhibited with abstract works from the collection.</p> <p><b>Said Now For All Time: Christopher Bucklow 15 Sept to 13 Jan 2018</b></p> <p>Solo-artist show, photographer and painter. To including works from the collection. His famous 'Guest' series of works features other-worldly figures created by the Sun and a pinhole camera. His work is in the Met, MOMA and the V&amp;A.</p> <p><b>Kathakali 13 May to 19 Aug</b></p> <p>HLF funded/ learning programme and series of events. Classical Indian dance and costume mixed with Caribbean elements by Southampton-based Kathakali group.</p> <p><b>East London Group 2 Sept to early Jan</b></p> <p>Loans-based exhibition of group of artists active during the 1920s-30s, to include works by artists in the collection with links to the group.</p> |
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## RESOURCE IMPLICATIONS

### Capital/Revenue

12. None.

### Property/Other

13. None.

## LEGAL IMPLICATIONS

### Statutory power to undertake proposals in the report:

14. 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:

15. 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.

## POLICY FRAMEWORK IMPLICATIONS

|     |  |
|-----|--|
| 16. | The proposals are in line with the Policy framework. |
|-----|--|

|   |                             |  |
|---|-----------------------------|--|
| <b>KEY DECISION?</b>  | No                          |  |
| <b>WARDS/COMMUNITIES AFFECTED:</b>  | All                         |  |
| <b><u>SUPPORTING DOCUMENTATION</u></b>  |                             |  |
| <b>Appendices</b>   |                             |  |
| 1.  | List of agreed acquisitions |  |
| 2.  | Terms of Reference          |  |
| <b>Documents In Members' Rooms</b>  |                             |  |
| 1.  | None                        |  |
| 2.  |                             |  |
| <b>Equality Impact Assessment</b>   |                             |  |
| Do the implications/subject of the report require an Equality and Safety Impact Assessments (ESIA) to be carried out. |                             | No   |
| <b>Privacy Impact Assessment</b>  |                             |  |
| Do the implications/subject of the report require a Privacy Impact Assessment (PIA) to be carried out.                |                             | No   |
| <b>Other Background Documents</b>   |                             |  |
| <b>Equality Impact Assessment and Other Background documents available for inspection at:</b>                         |                             |  |
| 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.  |                             |  |

## New fine art acquisitions from April 2016

|        |   |  |                               |                            |
|--------|---|--|-------------------------------|----------------------------|
| 1/2016 | Durrant, Roy Turner<br>Gift from Martyn P Davis through The Art Fund, April 2016                                  | Untitled (Black and cream Abstract), 1956    | Mixed media on paper          | 380 x 280 mm<br>(unframed) |
| 2/2016 | Joseph, Jane<br>Gift from Joseph Jane, April 2016   | Island at Brentford, Low Tide<br>1992        | Etching on paper              | 154 x 244 mm<br>(unframed) |
| 3/2016 | Joseph, Jane<br>Gift from Joseph Jane, April 2016   | Kew Palace from Brentford<br>1994            | Etching on paper              | 218 x 305 mm<br>(unframed) |
| 4/2016 | Joseph, Jane<br>Purchased from Joseph Jane in April 2016, through the Orris Bequest Fund<br>£ 175 (50 % discount) | Dividing River<br>1985                       | Etching on paper              | 130 x 199 mm<br>(unframed) |
| 5/2016 | Joseph, Jane<br>Purchased from Joseph Jane in April 2016, through the Orris Bequest Fund<br>£ 175 (50 % discount) | Brentford, Low Tide<br>1990                  | Etching on paper              | 122 x 194 mm<br>(unframed) |
| 6/2016 | Joseph, Jane<br>Purchased from Joseph Jane in April 2016, £ 175 (50 % discount)                                   | Brentford, Tide Rising<br>1990               | Etching on paper              | 152 x 204 mm<br>(unframed) |
| 7/2016 | Joseph, Jane<br>Gift from Joseph Jane, April 2016   | The Thames with a View of Kew Palace<br>1994 | Drawing with pencil, on paper | 220 x 330 mm<br>(unframed) |

|         |   |  |                                      |                            |
|---------|---|--|--------------------------------------|----------------------------|
| 8/2016  | Shoa, Nahem<br>Gift from the artist, May 2016.                        | Portrait of Desmond Haughton, with Red Jumper.<br>1997 | Oil on canvas                        | 455 x 480 mm<br>(unframed) |
| 9/2016  | Harrison, Richard<br>Gift from the artist, September, 2016            | Furrows, 2014  | Oil on canvas laid on plywood panel  | 386 x 513 mm<br>(unframed) |
| 10/2016 | Clarke, Hilda Margery<br>Gift from the artist, September, 2016        | Much Ado, 1982   | Etching on paper                     | 200 x 158 mm<br>(unframed) |
| 11/2016 | Foley, Vivienne<br>Gift from the artist, September, 2016              | Connected Form with Conical Terminals, 2004            | Porcelain with matt black slip glaze | 110 (approx.) x 420 mm     |
| 12/2016 | Folkes, Peter<br>Gift from former pupils of the artist, November 2016 | Railway Crossing, C. 1960s                             | Oil on canvas                        | 510 x 660 mm<br>(unframed) |
| 13/2016 | Folkes, Peter<br>Gift from Rodney Rumble, November 2016               | Sketch for Railway Crossing, c.1960s                   | Pencil on paper                      | 245 x 210 mm<br>(unframed) |

### CHIPPERFIELD BEQUEST TRUST

Notes for Trustees re Governance

#### DEFINITION OF CHARITY

Under the Charities Act 2011, a charity is defined as an institution which is established for charitable purposes. "Charitable purposes" means (insofar as relevant to CBT):

Advancement of education

Advancement of citizenship or community benefit

Advancement of arts, culture, heritage or science

AND is for the public benefit

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

#### LEGAL DUTIES OF TRUSTEES

General, under Trust law:

Act gratuitously unless 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 CBT

Trustees must act as such and not as Councillors

Trustees must not use CBT as a means of carrying out the policies or directions of the City Council

Where a 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 Councillors' Guide on a Council's role as a trustee and have also updated their Guide to Trustees, both of which are worth reading