

**Pallant
House
Gallery**

Annual Report to
Chichester District Council

1 April 2019 – 31 March 2020

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1. Introduction – Simon Martin, Director

During 2019 to 2020 Pallant House Gallery had a very successful year of activities, including sustained community engagement, successful exhibitions and events, well-attended public events, growing schools audiences, and the development of ambitious capital plans for the future.

In addition to our permanent collection, the temporary exhibitions included a mix of contemporary, Modern British and international artists and received critical acclaim in the media, drawing audiences from much further afield to the local area. Our summer exhibitions Ivon Hitchens and Simon Roberts celebrated the local landscape around Chichester and enabled partnerships with the South Downs National Park, Petworth Festival and a number of local galleries.

We were thrilled that our Community Programme won the Chichester City Council Community Award 2019 “*for groups or organisations who have made an outstanding contribution of the City and its residents*” which recognised how meaningful our work is to our local community.

During the year the Gallery embarked on its Capital Project for the creation of improved visitor facilities, a collections centre, learning and engagement spaces. Focus Consultants were appointed as Project Managers in Summer 2019, and a tendering and interview process was followed in order to appoint a multi-disciplinary design team. From a very strong field a team led by Wright & Wright Architects were appointed, based on their previous experience designing the RIBA Library and Archive at the V&A Museum, the lower galleries at the National Gallery, the Museum of the Home, Lambeth Palace Library and Archives, and St Johns College Library. In addition, Cultural Consulting Network worked on an Audience Development Plan. Alongside, Alan Baxter and Associates were appointed as Heritage Consultants and have been working on a Statement of Significance and Conservation Management Plan for the Grade I listed Queen Anne townhouse and other buildings on site. Between December 2019 and March 2020, the design team worked with the Gallery team on a feasibility study which was presented to the Board of Trustees in February 2020. However, the outbreak of the Covid-19 pandemic meant that the Gallery's Capital Project has been placed on hold.

Due to the Covid-19 pandemic the Gallery was forced to close to the public on 17 March 2020, only three days after opening the spring season of exhibitions, and so it ended the financial year in the midst of global uncertainty. A plan was followed for the Gallery to be safely closed down, with the collections and buildings made secure. Twenty-eight members of the Gallery staff were placed on furlough, with ten members of staff continuing to work from home, with regular checks in place for security and environmental conditions. The Gallery increased its communications activities during lockdown to take the collection to our audiences and achieved good press coverage despite being closed.

Fortunately, the Gallery was able to re-open to the public on 5 August 2020. Over the summer, we undertook detailed risk assessments in relation to all areas of our operations and was awarded the Visit Britain's *We're Good To Go* kitemark prior to reopening. Health and safety and social distancing measures were implemented for both visitors and staff (and remain in place) which included timed-ticketing and limits on numbers. The exhibitions that had opened before lock-down were extended to November. The Gallery's programme during 2020-21 and beyond has been substantially reconfigured in response to the situation, with a greater focus on the permanent collection over the next year. However, the 2020-21 financial year and beyond will be extremely challenging for the Gallery's finances.

As ever, we are grateful to Chichester District Council for its continued support of Pallant House Gallery, and particularly in the current moment as we endeavour to be a key part of Chichester's economic recovery from the ongoing effects of the Covid-19 pandemic, and a centre and focus for the community providing uplifting experiences and safe social engagement, and attracting tourism back to the local area to benefit all of the community.

2. Audience figures April 2018 – March 2020

2.1. Visitor figures

	2019/20	2018/19	% +/-
Total Visitors to site including free entry to ground floor	57,143	57,470	-0.5%
Exhibition Visitor numbers including events, talks etc	47,505	47,963	-1%

2.2. Tickered Admissions (not including Friends)

	Actual	Budget	% Difference (Actual/Budget)
Visitors numbers	28,041	31,750	88%
Income	£208,143	£216,020	96%
Average ticket price	£7.42	£6.80	+9%

2.3. Digital Audiences

	March 2020	April 2019	Gains	%
Instagram	17,653	13,994	+3,659	26.1%
Facebook	5,836	5,343	+493	9.2%
Twitter	18,348	17,923	+425	2.4%

3. Audience Profiling

This data was collected using Audience Finder surveys between 21 April – 13 December 2019. Audience Finder is a free national audience data and development tool, enabling cultural organisations to understand, compare and apply audience insight. This analysis is of admissions visitors to the exhibitions and collections, and excludes event participants.

It should be noted that the Covid-19 pandemic prevented Audience Finder from sampling our audiences in the last quarter of 2019/20. This meant that we were unable to achieve the number of surveys required to create a truly representative data set and so there is an increased margin of error in the figures quoted.

However, the introduction of pre-booked online tickets in August this year (as part of the **Gallery's Covid security measures**) means that we are able to capture more information about our audiences. We will be able to undertake a more extensive and accurate analysis of our audience data from 2020/21 onwards.

3.1. Audience demographics (based on Audience Finder survey results)

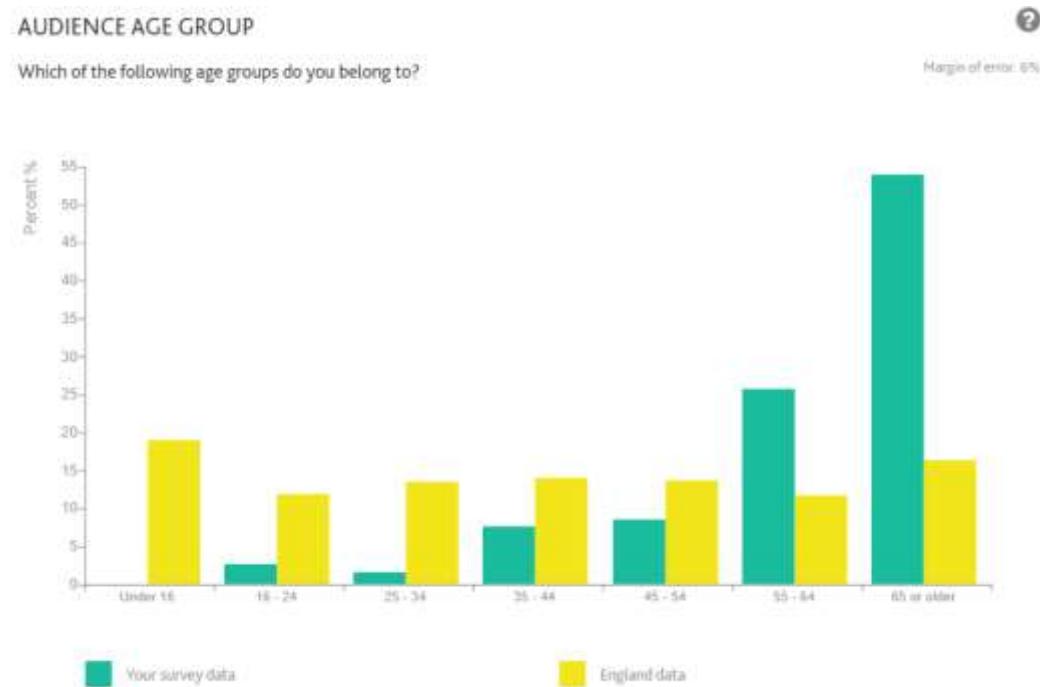
Sex: 61.3% female, 38.7% male

Ethnicity: White 98.1%

Disability (self-identify as a D/deaf or disabled person, or one with a long-term health condition): 89.9% non-disabled, 10.1% disabled

Age	% of Respondents	Regional representation
65 or older	54.0%	well exceeds regional representation
55-64	25.7%	well exceeds regional representation
45-54	8.4%	below regional representation
35-44	7.7%	below regional representation
25-34	1.5%	below regional representation
16-24	2.7%	below regional representation

The following graph, which was generated by Audience Finder, shows the age of Pallant House **Gallery's** audiences (in green) compared the English population (in yellow).



3.2. Audience behaviours and motivations

- 38% repeat visits within 12 months
- 36% first timers
- Median number of times people visit a year is 2
- 56% of visitors visit in pairs, and 18% alone.

The top four cited motivations to visit were:

- Visual arts is a part of who I am
- To be inspired
- To learn something
- Intellectual stimulation

3.3. Audience Segmentation

Pallant House Gallery uses Audience Spectrum, which segments the whole UK population by their attitudes towards culture and by what they like to see and do. However, as stated above, lockdown and the subsequent closure of the Gallery meant that we were unable to achieve the number of surveys required to create a truly representative data set. There is therefore an increased margin of error in the figures quoted. It should also be noted that the fluctuations across the audience segments are often influenced by the nature of our programming for that year, for instance our exhibition of well-known artist Ivon Hitchens over the summer of 2019 would have attracted a larger audience from London.

As part of the Gallery's Capital Project, the Gallery worked with Cultural Consulting Network on the initial stages of an Audience Development Plan. This process – which included analysis of

Audience Finder data from 2016 onwards – identified a number of audience segments in which we are currently under-represented and areas for potential growth. This is also borne out in the 2019/20 data below. Although the Capital Project is now on hold, this was a useful exercise and will help inform the development of our offer post-Covid. The Gallery has already seen a shift in audience behaviour since the pandemic and we will continue to closely monitor audience demographics and behaviour through 2020 and beyond. This will enable us to recalibrate our activities as the situation develops and the ongoing impact of the Covid crisis on audiences becomes clearer.

3.4. Audience Segmentation data 2019/20 (based on Audience Finder survey results)

Commuterland Culturebuffs

32.4% of our audience in 2019/20

↑ from 29% in 2019/20. This has been our largest audience segment for the last three years.
(Comparison: England - 12%, South East cultural organisations - 24%)

Who are they?

- Older families or singles, mostly aged 46-70
- Culturally knowledgeable and culture is part of their social and family lives
- Reach this group through classical and traditional programming over contemporary, and presenting the gallery as a sociable space; through media in the Daily Mail, Telegraph and The Times; enabling easy digital engagement including online booking.

Dormitory Dependables

16.0% of our audience in 2019/20

↓ from 19% in 2018/19 but (jointly) remains our second largest segment in 2019/20.
(Comparison: England - 15%, South East cultural organisations - 19%)

Who are they?

- Mature couples or older families with children
- Preference for mainstream, traditional and popular, heritage, history and current affairs, and live music. Culture is a treat or social/family outing
- **Reach this group through family friendly programming and the promise of ‘entertainment’, providing appropriate practical details; and through discount-based promotions and ‘value for money’ messaging.**

Metroculturals

16.0% of our audience in 2019/20

↑ from 14% in 2018/19 to become our joint second largest segment. It was third largest segment last year. This segment is explained by London visitors to the Gallery.

(Comparison: England - 5%, South East cultural organisations - 6%)

Who are they?

- Prosperous, liberal, highly educated, urban, creative, working, mixed-age, 1/5 with children at home but 50% single
- Frequent attenders and will visit numerous venues
- Key digital audience – confident in tech and art, use web and mobile extensively for leisure, shop online, price is less important than time, watch on demand TV and stream, will curate their own tastes.
- Reach this group through collaborations with others, strong concepts and programming that stimulate intellectually and influence the way they see the world and their identity, online news especially *The Guardian*, *Times* and *FT*, personalized interactive digital communication – but they are advert resistant.

Home & Heritage

14.4% of our audience in 2019/20

↑ from 10% in 2018/19 and therefore overtakes Experience Seekers to become our fourth largest segment.

(Comparison: England - 10%, South East cultural organisations - 11%)

Who are they?

- Older people mostly aged 60+ outside major towns and cities, often elderly female, retired, often single or widowed.
- Day-time and day-trip visitors who require all information in advance.
- Reach this group through familiar, mainstream programming, the Daily Mail (!), print marketing, volunteering and creative opportunities, and 'habit-forming' regular programming, association with television, and by offering opportunities to be sociable and learn new skills.

Experience Seekers

10.1% of our audience in 2019/20

↓ from 12% in 2018/19 and moves down from forth to the fifth largest audience segment.

(Comparison: England - 9%, South East cultural organisations - 13%)

Who are they?

- Younger urbanites in 20s – 40s with no children who seek new things to accompany social lives.
- They prefer alternative, contemporary cultural experiences and are key influencers.
- Key influencers amongst their peers, they read the *Guardian* and *Metro* and respond to good digital content.

Trips and Treats

4.8% of our audience in 2019/20

↓ from 9% in 2018/19 although remains as our sixth largest audience segment.

(Comparison: England - 16%, South East cultural organisations - 13%)

Who are they?

- 58% between 31 – 50, 50% with children
- **Looking for days out led by children's interests which are value for money and have educational merit.**
- Reach this digitally savvy group through social media, e-comms and local online channels with shareable content as well as local media and prominent advertising to give confidence to their decisions; branded, annual or 'blockbuster' programming; brand associations and partnerships with schools, scouts groups, libraries etc.

Other audience segments (that represent the groups with a lower overall engagement with cultural activities) **make up the Gallery's audience in the following percentages:**

Up Our Street - 3.2%

Kaleidoscope Creativity - 2.7%

Facebook Families - 0.5%

Heydays - 0.0%

Although these are lower than the regional representation for these segments, it should be noted that Audience Finder surveys are only completed by exhibition visitors. Section 5 of this report includes details and data relating to the Gallery's formal and informal engagement with young people and families through our Public Programme.

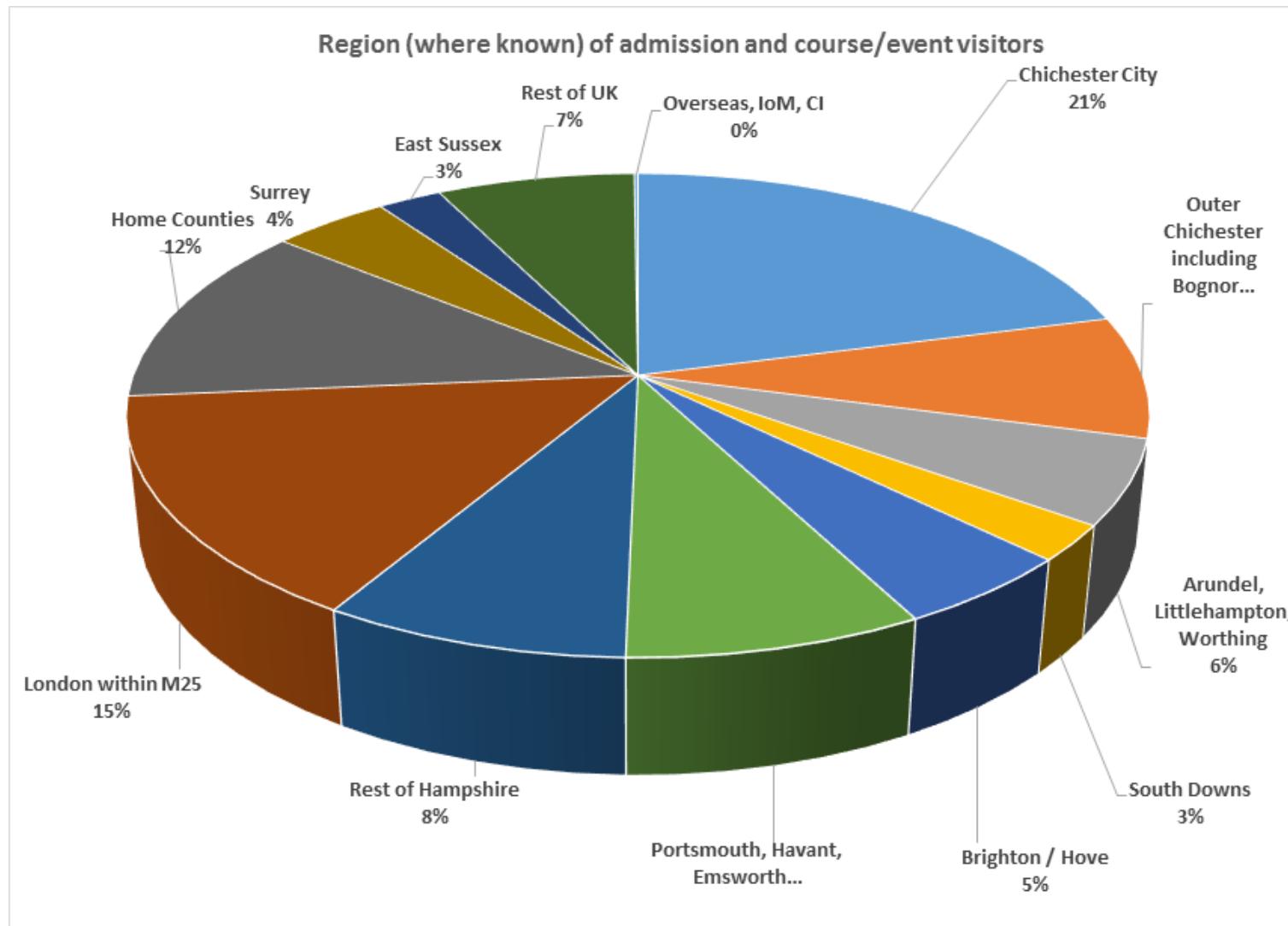
3.5. Geographical reach

The following table and graph are based on postcode analysis of data gathered by Spektrix (the Gallery's CRM system) between April 2019-March 2020. It records our ticketed visitors; both those buying tickets and those entering on free or concession tickets (such as Friends, Art Fund members, young people etc).

Where do our visitors come from overall?

	Visitors (April 19 to Mar 20)			
	Admission Course/Event		Total	% all visitors
	Ticket	Ticket		
Chichester City	2,035	1,925	3,960	10%
Outer Chichester including Bognor	922	620	1,542	4%
Arundel, Littlehampton, Worthing	712	354	1,066	3%
South Downs	323	133	456	1%
Brighton / Hove	864	82	946	2%
Portsmouth, Havant, Emsworth	975	553	1,528	4%
Rest of Hampshire	1,305	266	1,571	4%
London within M25	2,657	169	2,826	7%
Home Counties	2,097	207	2,304	6%
Surrey	658	160	818	2%
East Sussex	405	42	447	1%
Rest of UK	1,328	56	1,384	4%
Overseas, IoM, CI	12	14	26	0%
Anonymous Visitor (See note)	18,630	613	19,243	50%
Grand Total	32,923	5,194	38,117	100%

Note: 'Anonymous Visitor' reflects the fact that, until recently, it was possible to buy an entrance or event ticket without giving an address (by which Spektrix can identify a place of residence). The introduction of online booking and the requirement to maintain Track & Trace records means that audience data for 2020/21 will be more complete than in previous years.



4. Summary of exhibitions, displays and other events

4.1. **Spring 2019**

Exhibition visitor numbers: 13,256



Harold Gilman: Beyond Camden Town (2 March – 9 June 2019)

This exhibition was curated by Lara Wardle and James Rawlin and on tour from the Djanogly Art Gallery, University of Nottingham. It focused on Harold **Gilman's** colourful paintings influenced by Post-Impressionism from the last decade of his life and marked the centenary of his death in 2019. It included loans from public and private collections and was the first exhibition of the artist's work in over 40 years.

The exhibition generated 38 pieces of press coverage across print and online media. This includes a major preview in the *Daily Telegraph*, an interview with Lara Wardle in the *Museums Journal* 'Best in Show' column in relation to 'Tea in the Bedsitter', including in a review of painting shows in *The Spectator*, and review for *Burlington Magazine* and a piece written by Lara Wardle for Art UK.

A related display of works from the collection *Art Quake! Post-Impressionism and British Art* is presented in Room 4 (featuring Vuillard, Bonnard, Gore, Sickert, Cezanne, Matthew Smith, Duncan Grant and Roger Fry) curated by Louise Weller.

Publication: over 500 copies of the Harold Gilman catalogue were sold.



Nick Goss: Morley's Mirror

(2 March – 9 June 2019)

An exhibition of paintings by the British contemporary artist Nick Goss was displayed in the Contemporary Wing (Room 10) alongside the Harold Gilman exhibition. It was the first museum exhibition of his work and featured works from private collections in the USA, Europe and Britain.

The exhibition included several new paintings and marks a critical point in the connection of ideas in Goss's *De Ramp* (2017) and *Dolphin Express* (2018) series. The exhibition was conceived as a contemporary pendant for the Harold Gilman with the opening space juxtaposing both artists' paintings of London café interiors created a century apart.

Nick Goss is greatly inspired by the work of modern British artists in the Pallant House Gallery Collection. As part of the exhibition he selected works from the Gallery's collection (which were on display in Rooms 15 and 16, alongside his paintings) creating a rich visual dialogue. This display included work by artists such as Michael Andrews, Edward Burra, Paul Nash, Eileen Agar, Richard Hamilton and Christopher Wood.

10 pieces of press coverage for Nick Goss were captured, including reviews in Jackie Wullschlager's column in the *Financial Times*, *Apollo Magazine* and *Turps Banana*. Nick was also interviewed for a piece in *FT House & Home* on Elephant and Castle, where his studio is based.

Publication: The catalogue for *Nick Goss: Morley's Mirror* was published by Koenig Books at the end of May. Nick Goss was interviewed by Thomas Marks (Editor, *Apollo* magazine) as part of the Gallery's Thursday evening talks programme and thirty copies were sold at this event.

From Pissarro to Kollwitz: The Elizabeth Burney Bequest - The Print Room
(27 February - 23 June 2019)

The print room display celebrated a new bequest - a collection of works on paper from Elizabeth Mary Parker (née Burney). The display included etchings by Samuel Palmer, Camille Pissaro and Käthe Kollwitz, mezzotints by Danish printmaker Peter Ilsted and drawings by Henri Gaudier-Brzeska and Christopher Wood. Elizabeth Mary Parker (née Burney) was a criminal psychologist who visited the Gallery with the Cambridge Art Fund and attended a tour with guide Liz Walker, which inspired her to leave her collection.

New Acquisition: Gerald Laing, *Baby, Baby Wild Things* 1968 – Garden Gallery
(2 March - 9 June 2019)

Gerald Laing's iconic print portfolio, *Baby Baby Wild Things* 1968 was displayed on the Gallery Garden wall celebrating this new acquisition to the collection. Loaned to the exhibition *POP! Art in a Changing Britain* in 2018, the portfolio was acquired for the collection with support from the Art Fund and private donors. Significantly, this is the only complete version of the portfolio in a British public collection. It is a rare example given the inclusion of the Brigitte Bardot print which was removed from almost all the portfolios and sold separately.

4.2. Summer 2019

Exhibition visitor numbers: 19,947



Ivon Hitchens: Space through Colour - Contemporary Wing

(29 June - 13 October 2019)

External curator Anne Goodchild worked with Pallant House Gallery on a major touring Ivon Hitchens exhibition, celebrating the work of the Sussex-based painter who moved to Lavington Common during the Second World War, and became internationally known for his abstract paintings of the South Downs. This was the largest Hitchens museum show since his retrospective in 1963, with over 100 exhibits (including 30 sketchbooks and archive items) and 11 items from the PHG collection. It focused on the Sussex and international connections in his work and was an opportunity to draw audiences from much further afield to the Gallery, whilst celebrating the local landscape.

Publication: The accompanying exhibition publication included contributions from guest curator Anne Goodchild, Head of Exhibitions and Collections Claudia Milburn, art historian Dr Claudia Tobin and academic professors Alexandra Harris and Mike Tucker. The publication was extremely popular with over two thousand copies sold.

Tour: The exhibition toured to the **Djanogly Art Gallery** at the University of Nottingham in autumn 2019; the total number of exhibition visitors at Djanogly was 13,040.

The Gallery was a Partner with the **Petworth Festival**, which included reciprocal marketing and advertising, a lecture on Hitchens as the opening event of the Petworth Festival.

There were also a number of concurrent commercial shows at local galleries; '**Ivon Hitchens and his Influence**' at **Candida Stevens Gallery** in Chichester; John Hitchens at **Moncrieff-Bray Gallery** near Petworth and Four Generations of Hitchens at **Kevis House Gallery** in Petworth (including two loans from PHG). In addition, an exhibition called '*Ivon Hitchens: The Painter in the Woods*' took place at the **Garden Museum** in London last summer (not a collaboration but planned after the PHG show was announced). These all demonstrating the level of interest in Hitchens' work and impact of the Gallery's exhibition for local businesses.

The Gallery worked with the **South Downs National Park** to create a walk around Lavington Common inspired by Hitchens' Sussex, with a new illustrated leaflet.

Simon Roberts: Inscapes - Garden Gallery Wall

(29 June - 13 October 2019)

A new series of photographic landscapes of the South Downs were commissioned from artist Simon Roberts and displayed on the Garden Gallery wall (and in the Ivon Hitchens publication). The images focused on the locations surrounding Petworth where Ivon Hitchens painted and include Lavington Common, Woolbeding, Iping Common, Graffham Common, Didling, Heyshott, Cocking and Terwick Mill. Video and sound based recordings also accompanied the exhibition display. One photo from the series was acquired for the Gallery's permanent collection.



Walter Nessler: Postwar Optimist - House Displays (Room 4)
(8 June – 6 October 2019)

An exhibition of work from the artist's estate (housed in Chichester) by the German-born artist who came to Britain to escape persecution from the Nazis in the 1930s. This and a Print Room exhibition of works by Grete Marks [see below] formed part of *Insiders/Outsiders*, a nationwide festival of émigré artists which took place throughout 2019 to celebrate refugees from Nazi Europe and their contribution to British culture.

Grete Marks: An Intimate Portrait - The Print Room
(26 June - 27 October 2019)

Grete Marks – also known as Margret Marks or Margarete Heymann – was one of the earliest female students of the Bauhaus School. The print room exhibition presented a series of intimate portrait paintings and drawings from the 1920s and 1930s, which have been donated to Pallant House Gallery by the artist's daughter. Marks is best known for founding the Hael-Werkstätten pottery in Germany – examples of which were also included in the exhibition – and later for her 'Grete Pottery' created in the UK after emigrating in 1936. The exhibition also marked the centenary of the foundation of the Bauhaus in 1919.

Press summary: The Ivon Hitchens exhibition generated over 30 pieces of press coverage, including a six-page spread in *World of Interiors*, as well as articles and reviews in local and national publications. The Grete Marks and Walter Nessler exhibitions, which were part of the nationwide Insiders / Outsiders Festival, were included in press coverage about the festival in national and international press. Stories of particular relevance to our local audiences were placed with local papers; the Summer Late curated by Design Collective were covered in the

Chichester Observer and the launch of the Free Range Saturdays for the Summer season was covered in *The Chichester Post*.

4.3. Autumn 2019

Exhibition visitor numbers: 11,702



Radical Women: Jessica Dismorr and her Contemporaries - Contemporary Wing
(2 Nov 2019 - 23 Feb 2020)

Using the life and work of Jessica Dismorr (1885-1939) as the central narrative, this exhibition aimed to uncover modern women artists' relationships through their work, with a focus also on their connection with radical politics. Curated by Dr Alicia Foster, the exhibition presented work by a number of avant-garde female artists associated with Vorticism in the 1910s - Jessica Dismorr, Helen Saunders and Dorothy Shakespear and their subsequent careers and involvement with others such as Nan Youngman, Anne Estelle Rice, Barbara Hepworth. It was the first exhibition to explore the life and work of these overlooked artists.

Publication: An accompanying exhibition publication was written by Alicia Foster and produced by Lund Humphries. The Paul Mellon Centre for Studies in British Art supported the production of the book with a £3,000 grant.

Jann Haworth: Close Up - Contemporary Wing

(2 Nov 2019 - 23 Feb 2020)

This was the first UK presentation of 'Work in Progress', an iconic tribute to the great female leaders of our time, inspired by her work on the Sgt Pepper's Lonely Heart's Club Album cover. The vinyl print consists of separate panels each 8ft x 4ft (full length 28 ft) which is a section of the actual mural (now 60ft long). The total mural now includes over 300 women who are catalysts for change in the sciences, arts and social activism. It is a collaborative project led by Jann Haworth and her daughter Liberty Blake. This work was shown alongside a selection of sculptures by Jann Haworth. A selection of works from Pallant House Gallery chosen by Haworth were displayed in Rooms 15 and 16.

*Henry Moore: The Artist and his Patron - Print Room*

(30 October 2019 – 8 March 2020)

This print room display focussed on Henry Moore and Walter Hussey, featuring drawings, etchings, lithographs, photographs and sculptures. It looked at **Walter Hussey's patronage of** Moore and the items that came into his collection. Pallant House Gallery has a significant collection of sculptures, etchings, lithographs and drawings by Henry Moore which have been donated, bequeathed or lent by a number of private collections. Northampton Museum and Art Gallery also lent a maquette that Hussey bequeathed to the museum. In addition, the University of Chichester lent two works.

Prunella Clough: A Centenary - Room 4

(12 October 2019 – 9 February 2020)

This display marked the centenary of Neo-Romantic artist Prunella Clough (1919-1999). It was expanded from the group of 14 works in the Gallery's collection to include a small number of significant, rarely-seen works loaned from private collections. This exhibition was moved forward in the programme from 2020 in order to mark the November centenary.

Galerie Simpson: Selection Box - Room 9

(26 October 2019 – 1 March 2020)

The Galerie Simpson portfolio of contemporary prints was acquired in 2018 through the Golder – Thompson Gift. This small display aimed to demonstrate the growth of the contemporary collection and includes work by Fiona Banner, Peter Blake, Angela de la Cruz, Abigail Fallis, Tom Gidley, Georgie Hopton, Rachel Howard, Des Hughes, Gary Hume, Catrin Saran James, Michael Landy, Simon Periton, Jamie Read, Jane Simpson, Sarah Staton, Gavin Turk, Rachel Whiteread and Clare Woods.

Press summary: The Autumn season achieved preview, review and interview coverage across broadcast, print and online, in national newspapers, magazines, and arts and trade publications. *Radical Women* was the subject of major reviews in *The Guardian*, *The Independent* and *The Financial Times*, and the Art Fund recorded a film about the exhibition for their *7 Questions* series with actress Juliet Stevenson. **Jann Howarth was interviewed for BBC Radio 4's *Woman's Hour*.**

4.4. Spring 2020

The Covid-19 pandemic and subsequent lockdown **meant that the Gallery's Spring Season was forced to close after just three days**. However, it was possible to extend the external loans until November 2020, which allowed the Gallery to reopen with the existing shows in August.

They have proved very successful with both visitors, critics and the press, and visitor numbers **have exceeded expectations**. Full details will be provided in next year's Annual Report 2020/21.



Barnett Freedman: Designs for Modern Britain – Contemporary Wing
(14 March – 17 March, 5 August – 1 November 2020)

This is the first major exhibition of the life and work of artist Barnett Freedman (1901 – 1958) in over fifty years and reflects the **Gallery's commitment to showcasing over-looked or underrepresented artists within Modern British art**. Curated by external curator Emma Mason, the exhibition includes paintings, drawings, lithographs, book jackets and illustrations and commercial designs. The variety of work on display appeals to a fine art audience as well as a broader audience interested in commercial and graphic design.

It has received 5* reviews in *The Telegraph* and *Independent*.

Publication and commercial opportunities: An in-house book was published to accompany this exhibition, with contributions commissioned from a number external authors: Gill Clarke, Emma Mason, Fraser Muggeridge, Ian Rogerson, Michael Twyman, with a Foreword by the Director. This was designed by Adrian Hunt, and featured decorative endpapers and distinctive design details to reflect Freedman's **skills in graphic design**.

In addition, a mug and tea towel which feature the ‘Baynard Claudia’ alphabet designed by Freedman in 1935.

An Outbreak of Talent: Bawden, Marx, Ravilious & their Contemporaries

Room 15 & 16, (14 March – 17 March, 5 August – 1 November 2020)

Drawing on the strength of the **Gallery's permanent** collection, this is a presentation of work by **Barnett Freedman's** fellow Royal College of Art students in the 1920s, Edward Bawden, Norah Braden, Edward Burra, Enid Marx and Eric Ravilious, and their teacher Paul Nash. By using the **collection to ‘in focus’ exhibitions to provide context to a temporary exhibition or artist or expand** on a theme, it ensures an active approach is taken to presenting the collection. This approach offers the audience new perspectives and connections while also adding to the research undertaken on works in the collection, which can be shared.

A Life in Art: The Muriel Wilson Bequest - Room 4

(15 February – 17 March, 5 August – 29 November 2020)

An exhibition that **enhances the Gallery's unique status of ‘collection of collections’**, this exhibition presents the recent bequest of work by Muriel Wilson - female collector, first wife of Prof. Sir Colin St John Wilson, former Head of Visual Arts at the British Council and long-time supporter of the Gallery. The exhibition presents a range of work by artists including Blake, Hockney, Paolozzi, Andrews and Leon Golub through the lens of a personal collection, with a **further loan of Muriel's jewellery** from her Estate.

Drawn to Nature: Gilbert White and the Artists - Print Room

(14 March – 17 March, 5 August – 15 November 2020)

This free exhibition curated by the Director offers the audience several interesting links to the current temporary exhibition, a local connection and contemporary interests. **Gilbert White** (1720 – 1793) lived close to Chichester in Selborne. A Naturalist and ornithologist, his book **‘The Natural History of Selborne’ was first publication** in 1789 and has remained in print ever since. The exhibition will showcase different editions of the book together with original prints and drawings by Modern British artists including Eric Ravilious, John Nash, Gertrude Hermes, Clare Leighton and John Piper. By celebrating the 300 anniversary of this local figure Pallant House Gallery is building on a local connection and raising the **Gallery's profile to an audience in Hampshire.**

The exhibition picks up on the theme of book illustration which is central to the **Barnett Freedman** exhibition. It also makes a further connection through the work of Eric Ravilious, who **along with Freedman as part of the ‘Outbreak of Talent’ group at the Royal College of Art** in the 1920s. **Gilbert White** was a pioneer in fieldwork and his observational approach to natural history, recording the annual cycles of birds and animals in their own habitats makes an interesting and vital connection with current debates about the environment and ecology.

Eleven contemporary illustrators and printmakers have been commissioned to make new responses to **Gilbert White's writings**. These include wood-engravings, linocuts, watercolours,

collages and stone carvings by the following: Christopher Brown, Neil Bousfield, Mark Hearld, Clive Hicks-Jenkins, Michael Kirkman, Ed Kluz, Angie Lewin, Alice Pattullo, Emily Sutton, Jo Sweeting and Tristan Sherwood.

The exhibition has received significant coverage including articles in *The Telegraph*, *West Sussex Gazette* and features in *Illustration Magazine* and *Artists and Illustrators*.

Gilbert White's House in Selborne, Hampshire was interested in taking the exhibition on loan but this has been put on hold due to uncertainties about Covid-19.

4.5. **Regional Tourism**

- The Gallery is taking part in the 'England's Creative Coast' project, which is funded by ACE's Cultural Destinations programme and the UK Government and Visit England's 'Discover England' fund. The Gallery is one of three venues in West Sussex taking part (including Cass Sculpture Foundation and Arundel Castle).
- As part of West Sussex County Council's Experience West Sussex campaign, the Gallery is featured as one of eight attractions in West Sussex on a banner in Arrivals at Gatwick Airport.
- Pallant House Gallery was featured in *The Evening Standard* as one of the best ten art galleries to visit outside of London during the summer, and in *The Daily Telegraph* 'Travel' section in a piece focused on Chichester.
- Pallant House Gallery continues to be part of the **Sussex Modern** cultural tourism network aiming to encourage visitors to modern art and architecture venues and vineyards across East and West Sussex.
- The Gallery continued to work in partnership with Chichester Festival Theatre as a Silver Level Patron, with reciprocal advertising in programmes and magazines and e-marketing initiatives.
- 30,000 leaflets were distributed across the South East for each exhibition season including other venues, pubs, hotels and B&Bs.

5. Schools, young people and families programme

5.1. Sustained positive social impact for District Residents made by PHG

The Gallery's 3 year Public Programmes Strategy (2019-22) laid out many goals for the year and the Public Programmes team has made excellent progress in meeting those. For example, the target for total number of pupils to be engaged (KS1 through to H.E) was 1,500 and the actual figure is 2,313. Outside of these formal education settings, it has been calculated that the Gallery has had 12,900 instances of people engaging in the public programme as a whole.

5.2. Maintain and further enhance the social impact of PHGs work for young people and families

Schools Programme

	Total number	Of which from Chichester District	
		Number	%
Number of school visits	49	20	40%
Total number of KS1-4 pupils visiting	906	401	44%
Total number of pupils engaged outside of the Gallery	285	40	14%

A slight decrease in these numbers from last year (-15% in total number of pupils visiting) reflects a slight change in focus to address lower numbers in FE / HE students, which has increased substantially (see below).

It also reflects a drop in figures for the usually busy month of March - 18/29 pre-booked school visits in March 2020 were cancelled due to coronavirus. The percentage of schools and pupils from Chichester District is similar to last year, which was a priority, and the team have managed for the first time to get out to schools to speak to pupils in their own institutions.

- The format for School visits - Discover, Discuss and Do – remains the same this year as last. Discover sessions are still self-led and are free, with Discuss and Do sessions costing £50 per school and are led by a member of the Public Programmes team.
- A new focus for the Gallery's work was Creative Careers. Learning Coordinator, Holly Riddle, went into the Regis School and Littlehampton Academy to speak to year 9 students about career options and conduct workshops around pursuing a creative career. The team has started to work with the Design Collective Chichester to continue this work next year.

- School In Residence **programme** continued in earnest this year, with some funding secured (Eridge Trust) to help schools from further afield to pay for transport to the Gallery. Chichester Free School Primary were involved and Bishop Luffa returned for a second residency, in partnership with Art UK and their **Write on Art** competition. The programme was extended to **Nursery Schools in Residence** with three local nurseries attending during the year. Exciting residencies with Fordwater School for pupils with support needs and Littlehampton Academy has started or were being planned. Unfortunately, these will need to be rescheduled due to the coronavirus.
- The Gallery partnered with Arun Inspires and was involved in the judging process of choosing an **Artist in Residence for Angmering School**. The artist chosen will work with the pupils to create a new public sculpture in Angmering, after visiting the Gallery to learn about sculpture.
- **Seasonal Teacher Private Views** have been a success this year with 25 local teachers in attendance in November 2019. The third one of the year was cancelled due to the coronavirus.
- The Gallery has been involved in the steering group to create a West Sussex Cultural Education Partnership, a project that is led by Sussex Arts Academy and Chichester Festival Theatre.
- A year-long Pallant Arts Award Club (to gain either Discover, Explore or Bronze Arts Award levels) was launched and sold out with 13 participants (aged 8-14). Sessions took place on the second Saturday of the month in the Studio, but were delivered online between March and June after **the Gallery's closure**.

College and University programme

	Total number	Of which from Chichester District	
		Number	%
Number of FE/HE institution visits	66	40	61%
Number of FE / HE students visiting	939	218	63%
Total number of FE / HE engaged outside of the Gallery	183	153	83%

These numbers reflect a push to engage with young people (16 and over) and students. The number of institution visits has increased by 247% (66 this year, in comparison to 19 last year) and the number of students visited has increased by 173% (939 this year, in comparison to 344 last year). The proportion of which are from Chichester District has stayed the same but, as with

school pupils, there has been more external visits to speak to students in their institutions; a very high percentage of these (83%) were in Chichester District.

- The Gallery continues to provide opportunities (3 in total) for Chichester University students to become **Partners in Art** – where they are partnered with a member of the Community Programme whom they help mentor and support to create new artwork. Learning Coordinator created a small focus group of Fine Art students to ask them what they want from the Gallery. There was a trial of working with **Chichester University's** Creative Writing Department to be the first **University in Residence**; with a series of visits to the Gallery to inspire written work. The University also hosted one of the **Gallery's Summer Lates in October**.
- The Gallery continues to work closely with Chichester College. A joint project with Graphic Design students **challenged them to create content for the Gallery's website** and online presence. Andy Green, Executive Principle, continues to sit on the Public Programmes Advisory Committee.
- The Public Programmes team began to take student Work Experience Placements this year – one student for two weeks, full time, in the Easter holidays and one student for 6 weeks, part time, in the Summer holidays. Both were interested in finding out more about a career in museums and were a great asset in helping the team deliver a number of successful family activities.

Children, Young People and Families programme

	Total number
Number of participants in Early-Years workshops	186
Number of children attending paid-for workshops	211
Number of participants in free activities	2654
Free Open Weekend participants	1300



- Early Years workshops continue on the first Friday of every month with one session at 10:15 and the other at 11:15. Most sessions are sold out and we have 20 more participants over all from last year (166).
- The **Gallery's** annual Open Weekend took place on 13 and 14 April 2019. 1300 people visited the Gallery during the two days, taking part in free activities such as wallpaper printing, behind-the-scenes tours of the library and print room, spotlight tours, badge-making, flag-making, in-gallery trails, doggie life drawing in partnership with Canine Partners and a Name the Ostrich activity. As a result of this, and a public vote via social media channels, the **Gallery's** stone ostriches are now named **Tracey** and **Barbara** (after Tracey Emin and Barbara Hepworth).
- During Easter and Summer, the Gallery held more Free Activities for Families which has resulted in the 430% increase in participants in free activities (from 500 last year). Easter activities included partnering with the Novium for Roman Week and holding 4 colour mornings, encouraging visitors to dress up in a different colour every day.

Free Range Saturdays, on 27 July and 10 August exceeded expectations with each morning reaching 335 and 337 visitors respectively. Nature-themed activities such as storytelling, bouquet-bingo, paper marbling and printing with natural materials were inspired by the Ivon Hitchens exhibition. Staging the second annual **Christmas Starlight Trail** in partnership with the Novium, Chichester Library and Ede's House, also added to this number, as did being invited by national charity, **Kids in Museums**, to be one of 50 UK Museums to take part in a **Where's Wally Big Museum Hunt** in October half term.

- The **Gallery's** Paid-for Holiday Workshops introduced last year have built momentum and a core audience, resulting in 211 participants in comparison to last year's 148 (43% increase). These workshops are categorised into two ages groups (6-

10 years and 11-15 years), are taught by freelancer artist educators and respond to the current exhibition season.

- The Gallery started a new **Children's Choir** in collaboration with local company, Little Notes. Around 14-16 children attend each Thursday evening to rehearse in the Gallery.
 - In-gallery Activities for Children continue to be developed for each exhibition season and for the Ivon Hitchens and Radical Women exhibitions, there was a 'response wall' where visitors could contribute their own landscape postcard or radical woman portrait.
 - Theatre Inc Partnership: Once again the Gallery partnered with Theatre Inc – a youth theatre company, based at Chichester College, for young people living with disability. In July, a group of 20 performers held two performances inspired by their visit – the highlight being a promenade short play through the Galleries called Murder in the Gallery!
 - The Gallery continues to play an active role in the Chichester Cultural Learning Partnership. This year a 'summer passport' was created to encourage local children to visit the 6 organisations (CFT, The Novium, Fishbourne Roman Palace, Weald and Downland, Chichester Cathedral and the Gallery).
- 5.3. Undertake a Community Programme within Chichester District with social objectives and measurable outcomes

The Community Programme works closely with 194 participants, with a high percentage of these from Chichester District (at least 80%).

In the last year, there have been 5022 instances of people participating in our Community Programme activities. These include regular, weekly art sessions at the Gallery as well as one-off events such as Share Art (in partnership with Outside In), Creative Conversations sessions, trips, exhibition openings and instances of Partners in Art meeting.

- The **Annual Community Programme Report** was published in July. For this report all members of the programme were asked about their experience, some key quotes are shared here:

"It's given me a bit of pride. Think I've got a bit more concentration and also it makes me feel, when I make mistakes, it's not the end of the world. So less afraid to make a mistake generally."

"One of the best things in my life. Invaluable."

"I think it is a fantastic opportunity! It is life affirming, creative, positive, encouraging and hopeful. I feel included in something really exciting and constructive."

- More trips to community programme members were organised than usual during the year: Fabrica in Brighton, the Weald and Downland Museum, Chichester Canal, Southampton Art Gallery, Charleston, the Watt's Gallery and a summer social picnic in Priory Park.
- The **Annual Community Programme Fundraising Exhibition** in the studio over the Christmas period once again raised over £2,000. This was accompanied by a Christmas card designed by one of the members of the Community Programme which was sold in the Gallery book shop. Profits from the card sales will go back into the Community Programme budget.
- Volunteer Lisa Mundy won the Marsh Award for Volunteers in Museum Learning for the South East region 2019. Lisa, who has been a regular volunteer on the Community and Learning programme for some years, attended an Awards Ceremony at the British Museum in September with some of the team.
- Three members of the Community Programme Staff joined Gallery staff to present at the Museums Association Conference in Brighton in early October. The hour-long session - **entitled 'Museum-led social prescription'** - was attended by around 70 people and included a lively Q&A session where many interesting questions were raised. The panel received very positive feedback both afterwards and on social media, with many commenting how refreshing it was to hear directly from participants and about the challenges, not just the successes. The team was also invited to speak about the Community Programme at the Museums + Heritage Show but this was cancelled due to the coronavirus.
- The Gallery and its Community Programme won the Chichester City Council Community Award 2019 “**for groups or organisations who have made an outstanding contribution of the City and its residents**”.
- The Community Programme continues to work closely with Chichester Cathedral, who have now trained their staff to do Art Views as part of their regular programme. The ‘Safe Spaces’ exhibition was shown in Chichester Cathedral from 3 October – 4 November. Sixteen artists from the Community Programme showed a variety of different works and received much praise, including a 3-page article in The Church Times. Comments from visitors included:

"I am moved and in admiration"

"Talent everywhere – excellent!"

"The exhibition is wonderful, I particularly enjoyed reading the labels and finding out how the artists approached their work."

The Gallery has also stepped up its work with different groups, outside of the Community Programme.

- In May 2019, the Gallery was awarded £92,000 from the National Lottery Reaching Communities Fund. This grant will support a two-year project (which started in September 2019) to work with new organisations in lower socio-economic areas. The project - called Pallant Partners - involves weekly workshops with partner organisations in Bognor Regis and Littlehampton (Bognor Mind, Littlehampton Mind, Stonepillow Bognor and Early Intervention in Psychosis Service Bognor, and the Social Prescribing team in Littlehampton).
- The Gallery launched its Access to Art Pass scheme in Mental Health Awareness Week (13-17 May). This is a scheme where 100 local organisations and charities are given an annual pass to bring groups to the Gallery for free. They were also issued with a comprehensive Access Guide to the Gallery which was created especially for this scheme.
- The Gallery relaunched a new Access Forum with approximately 10 members, including representation from the Gallery's Community Programme, staff, volunteers, charity 4Sight and Chichester Sanctuary for Refugees. Small changes to make the **Gallery more accessible are being implemented all the time thanks to this group's input and suggestions. The Gallery's Access Guide has been updated to include more information, there are hands-free lights in the toilets, I-pads are available at reception for people to borrow if they'd like to view artworks through a screen (this sometimes helps those with poor vision) or use an app that will read labels out loud.**

The Community Programme Annual Report (July 2019 – June 2020) is attached at Appendix A. It describes how Community Programme was adapted during the first months of the Covid-19 pandemic to ensure ongoing support for participants.

5.4. Adult Programme

This year, the Gallery recorded approximately 3,550 participants in the programme of seasonal talks, art courses, practical workshops, tours and Summer Late events.

- The seasonal Talks Programme continued to go from strength to strength, with approximately 75% of all Thursday evening talks selling out (80 tickets). Highlights included a reading of *A Short Affair* by Juliet Stevenson, an event in partnership with Pin Drop Studio, Chris Stephen's talk on *Van Gogh in Britain*, Anne Goodchild's curator's talk on the Ivon Hitchens exhibition, Jann Haworth's artist talk, and branding guru Michael

Johnson, in collaboration with Design Collective Chichester, bringing a younger design audience from further afield to the Gallery.

- The new Summer Lates programme in partnership with local organisations were very popular. In June, Portsmouth-based Strong Island presented a vibrant live street-art event in the garden, with three established street artists painting throughout the evening in front of visitors, including highly regarded street artist, My Dog Sighs. Many new visitors (250 in total), came from Portsmouth, Southsea and Brighton.

In August, Design Collective Chichester, took over the Gallery with their ‘Wish You Were Here’ theme; members of the collective had designed a pack of 50 postcards celebrating the local area and staged talks and workshops around this theme. With 400 visitors attending throughout the evening, it was a huge success – the restaurant even ran out of beer!

In September, Chichester Festival Theatre staged an evening of performance and dress-up, bringing authentic costumes and props for visitors to try on and some objects from the Theatre archive on display, and in October, Chichester University MA Fine Art students took over the spaces to display their work and stage performances and workshops. These two evenings were slightly quieter, with only 150 visitors; this may be due to lack of marketing from the external organisations’ side and perhaps an existing audience cross-over between the Theatre / University and the Gallery.

The Late format was revisited in February for a Mindfulness Late, curated by the **Limina Collective**. The evening offered free sessions on slow looking, mindfulness, tea-tasting, ‘visual medicine’ painting and a gong bath. This was coupled with a vegan food offer. All sessions were fully booked and the event attracted around 150 participants. On the whole, the Lates have been an amazing opportunity to prove that a younger, more diverse audience can be attracted to the Gallery and the power of partnering with the right organisations to make this happen.

- Practical Workshops of all kinds have kept participants occupied this year. Introducing Mindfulness sessions has been a success this year, with London-based collective, Limina, and monthly Life Drawing classes continue to be sold out. Both a Spring School and Summer School led by artist Kate Boucher were a success once again, and Digital I-pad Drawing, Photowalks, Christmas workshops and Landscape painting were also popular.
- The ‘Radical Women’ Symposium, supported by the Paul Mellon Centre for Studies in British Art, took place at the Gallery in February. The event was sold out with 60 delegates, and 13 speakers:

“Went away with book full of notes and mind full of ideas”

“Fascinating, wide ranging and competently done. Of immense interest and value”

- The Symposium was accompanied by a day-long Wikipedia edit-a-thon on 7 February. With representatives from Art UK, Eiderdown Books and Wikipedia, the event taught participants how to edit Wikipedia entries about women artists.
- Art History Courses continue seasonally, with new leaders being introduced this year; writer Philomena Epps lead a 2-part course about The Art of Feminism, and experienced speaker Richard Cupidi lead a 3-part course on American Originals. Both speakers had glowing reviews:

"Richard really brings artists and their work alive – so vibrant and interesting"

"These talks are an absolute bonus to Pallant's offer"

"An excellent series– engaging, informative, lively and enlightening"

- Bi-weekly Spotlight Talks and seasonal thematic tours continue to be given by the **Gallery's formidable group of around 15 volunteer** Gallery Guides. They have imparted their knowledge to over 250 visitors this year and continue to be an immeasurable asset to the Gallery.

5.5. Volunteering

The Gallery offers volunteering opportunities for many local people. In 2019/20, our dedicated team of Volunteers donated over 10,000 hours of their time and we are most grateful for their support:

- 98 Gallery Assistants
- 90 Public Programmes Volunteers, including Community Programme Volunteers and Learning Programme Volunteers
- 15 Guides
- 4 Library & Archive Volunteers
- 5 Event and Administration Support Volunteers
- 12 Trustees
- 22 Other Committee and Advisory Group members

All volunteers are given an induction and training, and they are kept informed about Gallery activities by regular emails and briefing events. Approximately 80% of Volunteers are from the Chichester District.

6. Finance and Governance

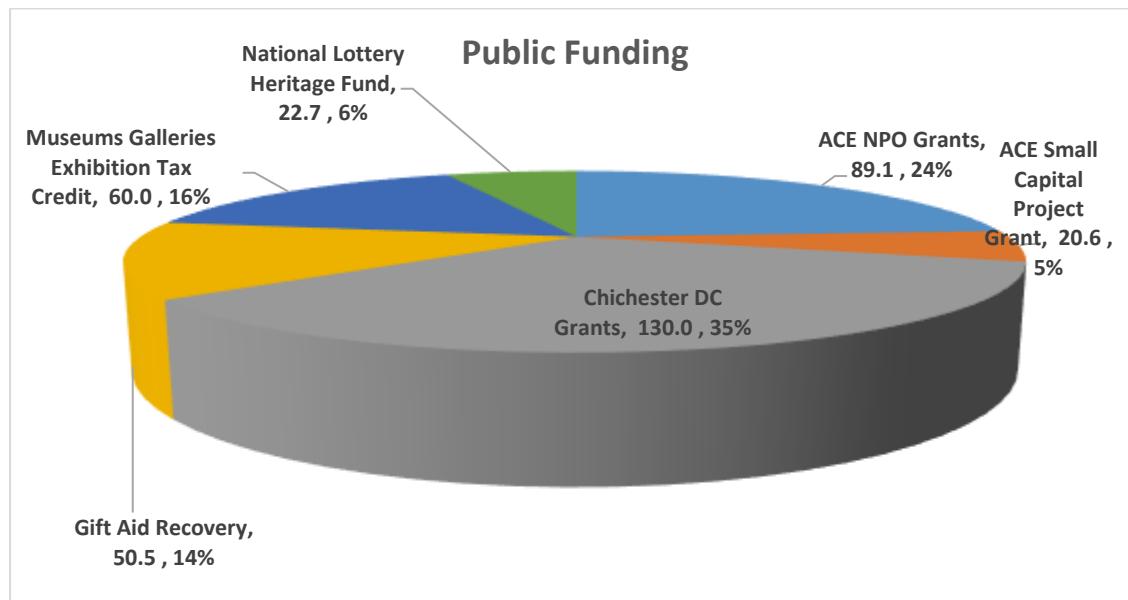
Annual Audited Accounts for 2019/20 are currently being finalised and will be shared with CDC before the end of the calendar year. With the approval of the Board and our auditors, the Gallery's audit timetable was extended in order to prioritise our response to Covid-19.

6.1. The amount of external funding, particularly from Arts Council England that is leveraged as a result of CDC funding

PHG Sources of income in 2019/20

	£000
+ Endowment Investments	593.7
+ Friends & Patrons	185.1
- Public Funding	373.0
+ ACE NPO Grants	89.1
+ ACE Small Capital Project Grant	20.6
+ Chichester DC Grants	130.0
+ Gift Aid Recovery	50.5
+ Museums Galleries Exhibition Tax Credit	60.0
+ National Lottery Heritage Fund	22.7
- Earned Income	425.8
+ Entrance Fees	209.6
+ Course & Event Income	72.8
+ Rent & Recharges	56.2
+ Exhibition & Artwork Facilitation	20.6
+ Publishing Income	66.7
- External Fundraised Support	314.9
+ Corporate Sponsorship	13.0
+ Individual Supporters	104.4
+ Legacies	5.6
+ Trusts & Foundations	191.9
+ Gifted Artwork	1,109.7
Grand Total	3,002.2

Public funding



Arts Council England

Arts Council England [ACE] is Pallant House Gallery's second largest source of regular public funding, after CDC. The Gallery is an ACE National Portfolio Organisation [NPO] for 2018-2022. However, as part of their response to Covid-19, ACE announced in March that they were postponing their next National Portfolio Organisation investment process that had been due to begin in autumn 2020. Therefore, the current National Portfolio will be rolled over for further year, now ending in 2023.

Current ACE NPO funding stands at £89,119 per annum (confirmed until 2020). The most recent annual ACE feedback letter (for 2018/19) is attached as Appendix B.

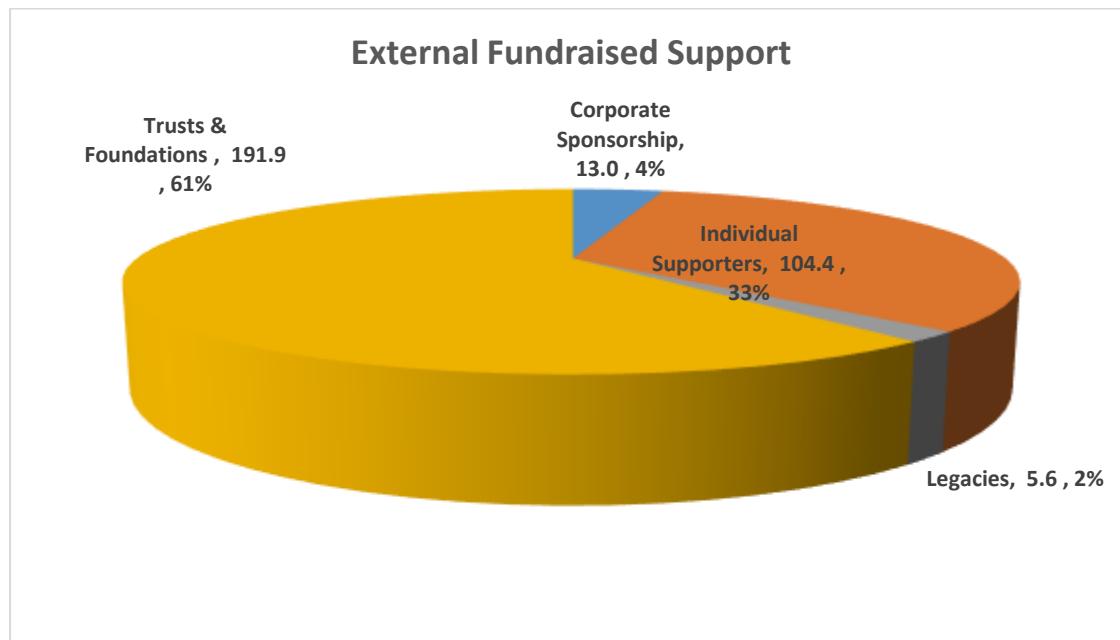
In 2018, the Gallery was awarded an ACE Small Capital award of £300,000 towards improvements to the existing gallery spaces, in preparation for the proposed capital redevelopment of the Coach House. The figure in the table and chart above illustrates the amount that was drawn down in 2019/20. This funded, amongst other things, the installation on digital screens in the Gallery reception area. Although the Coach House capital project is now on hold, the Gallery is currently working with architects Wright & Wright on a scheme to upgrade the lighting and lighting control systems in the historic House.

National Lottery Communities Fund

In May 2019, the Gallery was awarded £92,000 from the National Lottery Reaching Communities Fund (payable in four tranches). This grant will support a two-year project – which builds on the success of the Community Programme – working with new organisations in local areas of low socio-economic and cultural engagement. The project, called Pallant Partners, involves weekly workshops with partner organisations in Bognor Regis and Littlehampton; Bognor Mind, Littlehampton Mind, Stonepillow Bognor and Early Intervention in

Psychosis Service Bognor, and the Social Prescribing team in Littlehampton. Following consultation with our partners and the National Lottery over the summer, it has been agreed that the next phase of the Pallant Partners project will be put on hold as Covid-security measures prevent us from delivering workshops to medically vulnerable groups at this time.

Fundraised Support



Over 50% (£111,900) of the Gallery's income from Trusts and Foundations in 2019/20 came from two acquisition grants from The Art Fund. One grant of £100,000 supported a major acquisition of local, national and international significance (still to be publicly announced) and a smaller award of £11,900 contributed to the purchase of a rare work by the female pop artist Pauline Boty.

A number of independent trusts made donations totalling £22,500 to support the Community Programme, including the Eridge Trust which committed £15,000 over three years to facilitate the Gallery's Schools in Residence programme.

The Dannatt Trust continued their annual grant of £10,000 which contributes to the salary of the Gallery's Art Librarian.

6.2. Effective financial stewardship exercised by the organisation

The Gallery's Finance & Investment Committee and Audit & Risk Committees meet quarterly and report their findings and recommendations to the Board. In addition, the Board of Trustees receive a Finance report as part of their quarterly Board papers and it is a standing item on Board agendas. Minutes of these meetings are available on request.

Following the closure of the Gallery on 17 March due to the Covid-19 pandemic, the Board met for their final quarterly meeting of 2019/20 (on 27 March) via video-conferencing software Zoom. Since then, the Board have held monthly Zoom meeting to review issues relating to the **Gallery's programme, operations and finances.**

In April 2019, Steve Caine took over the chairmanship of the Audit & Risk Committee from Liz Davis (Trustee and Company Secretary, who remains a Committee member). A former Director in Global Investigations & Dispute Advisory at Ernst & Young, he has a background in forensic accounting and joined the Committee originally the previous year.

Cllr Clare Apel was selected **as the Gallery's CDC-nominated Trustee** in June 2019; she subsequently joined the Audit & Risk Committee and attended her first meeting in September. Also in June, Peter Lawrence (Managing Director at J.P. Morgan Asset Management) was appointed to the Finance & Investment Committee.

Following a formal recruitment process, Sayer Vincent were appointed as the Gallery's new auditors in December 2019. The firm specialises in charities and social enterprises. By law, auditors are appointed annually but, subject to their satisfactory performance, it is anticipated that Sayer Vincent will retain the contract for the next five years.

6.3. Implement strategic projects that ensure the future success of PHG as a resilient and sustainable organisation

Capital Project

During 2019, the Gallery made significant progress in its plans for a transformational Capital Project. This follows the purchase of 9 East Pallant in 2017, and a successful application to the **Arts Council's Small Capital grants programme in 2018.**

The overall aim of project is to improve delivery of **the Gallery's** strategic priorities and ensure its future success as a resilient and sustainable organisation. The proposals include the creation of a new Collections Centre, visitor facilities, expanded space for exhibitions, improved visitor flow, improved facilities for staff and volunteers, and greater opportunities for income generation. This will include the upgrading of existing facilities, including the Town House and New Wing. The additions and improvements would increase access to the collections for public, staff and volunteers, improve facilities for collections care, enable wider interpretation of the collections and exhibitions, diversify engagement and establish a more resilient and sustainable organisation.

Focus Consulting were appointed as Project Managers in June 2019 and, following the OJEU compliant procurement process, a Multi-Disciplinary Design Team [MDDT] was appointed in December. The team – which was led by award-winning architects Wright & Wright - undertook a Feasibility Study and a number of options were presented to the Board in early March 2020.

The Covid-19 pandemic has meant that the Capital Project is currently on hold.

Heritage Consultancy

In a separate but related piece of work, consultants Alan Baxter Ltd were appointed to produce a Statement of Significance for the historic House (completed Feb 2020) and a Conservation Management Plan for the entire site (started September 2020). This contract was discussed with CDC prior to tendering as both documents will inform the ongoing maintenance of the historic House by both CDC and the Gallery.

Thanking our supporters

In December 2019, the Gallery celebrated the 40th anniversary of the founding of the Friends of Pallant House Gallery. A special event was held to mark the occasion, which was attended by around 400 Friends and local people. The dedication of the Friends – and support from the Chichester population in general - **has been intrinsic to the Gallery's success and it was** important to recognise this publicly.

An anniversary fundraising campaign raised over £7,000 to pay for the conservation of Édouard Vuillard's '*Modèle assise dans un fauteuil, se coiffant*' (c.1903) which was acquired by the Gallery under the Acceptance in Lieu scheme early in the year.

7. The Hussey Bequest, Chichester District Council (1985)

Pallant House Gallery's founding collection was bequeathed to the District Council by Dean Walter Hussey in 1985 and is on permanent loan for display at the Gallery.

7.1. Insurance and Security

Security Review, September 2019

Balancing access to collections and their long-term security requires effective risk management and mitigation. Venues which are planning to take loans under The Government Indemnity Scheme (GIS) must seek advice from the National Security Advisor at the Arts Council. In addition, any venues which are planning major capital building or refurbishment projects should also seek advice at the planning stage. This will ensure that high standards of security are integrated at the outset, if there is any ambition to take loans under the GIS in the future.

Security Advisor Donna Bullock undertook a security review of the Gallery on 3 September 2019 with Head of Collections and Exhibitions Claudia Milburn, Buildings Manager Clive Caswell and Collections Manager Sarah Norris.

The Security Advisor's report concluded that "*The risk... is moderate. General security at the site is of a very good standard, providing modern security risk mitigation incorporating security and fire detection systems supported by gallery invigilation.*" It also made a small number of non-essential recommendations and the implementation of these is monitored by the Gallery's Audit & Risk Committee.

Government Indemnity Renewal

Works above the threshold value of £1000 covered by Government Indemnity underwent renewal which has been agreed to continue for the period 01 May – 30 April 2023
Ref: GIS 2020.25. CDC were advised of this decision and supplied with supporting documents in March 2020.

7.2. Collection-based Partnerships

Art UK Sculpture Project

Pallant House Gallery has been working with the cultural education charity Art UK to include the sculpture collection in the free-to-access online photographic showcase of publicly owned sculpture, which will go live at the end of this year. The three-year project focuses on sculpture dating from the last 1,000 years, held in public collections and outdoor locations across the UK. As part of this project, an additional 55 items from the sculpture collection have now been

photographed and can be included in our own Image Store including 7 works from the Hussey Bequest.

Art Detective

Additionally, as part of this project we will also be part of the partner project 'Art Detective' which aims to improve knowledge of the UK's public art collection, an online network that connects public art collections with members of the public and other providers of specialist knowledge.

7.3. Student Engagement, Audience and Partnership

In February 2019, the Head of Collections gave a talk on Collections Management to the new student intake for the West Dean MA Collections Care and Conservation Management and students on the furniture, textile and ceramic conservation courses. Storage, environmental monitoring, packing and handling of artworks was discussed. Skill and resource sharing and forming partnerships with local institutions is an important aspect of Gallery activity creating opportunity for student access and engagement with the collection.

In February 2019 we welcomed our second student intern placement from the University of Sussex Art History and Museum Curating with Photography MA. Diana Tsarelasvili for 100 hours over the spring period. Based in the Library with the Collections Manager, she primarily worked on a project to review and record documentation surrounding the Pallant House Gallery Exhibition Programme and the collation of existing records. Diana set up a template spreadsheet for each year/season, and sorted, boxed and listed all materials up to 1999. This has given us an excellent process and structure to bring all the relevant information for each year/season together with an accurate record of what we have, and was a very successful project. Diana was also involved in the exhibition change-over and in particular, recording the legacy material from the Cathie Pilkington installation 'Working from Home' as well as helping with various projects such as the Art UK Sculpture photography project.

Alfie Deere-Hall completed a work experience placement in August, based in the Library and working with the Curatorial team on a variety of tasks that included movement and handling of artworks; documenting items from the Hans Feibusch Studio Archive and researching Walter Hussey and his commissioning of works by Henry Moore at the West Sussex Records Office for the print room exhibition 'Henry Moore and Patron'.

7.4. Conservation of works in the Hussey Bequest

Henry Moore

Two key works by Henry Moore from the Hussey Bequest were conserved for inclusion in the Print Room exhibition: '**Henry Moore: The Artist and His Patron**'.



0116 Henry Moore
Two Sleepers (1941)
Chalk, crayon and ink on paper
Hussey Bequest, Chichester District Council
(1985)



0117 Henry Moore
Two Apprehensive Shelterers (1942)
Pastel and watercolour on paper
Hussey Bequest, Chichester District Council
(1985)

Both works required the removal of tapes and associated adhesive residues and were relaxed and pressed to alleviate cockling and reduce bowing at the edges. Small tears were repaired and supported from the back. Both works were hinged into prepared mounts of museum board, this provides support and additional protection during handling, in storage and on display.

7.5. Exhibition and Display including works from the Hussey Bequest

Room Displays Spring 2019 (ongoing)

From spring 2019, the room displays throughout the historic house were reviewed and re-hung. Focusing on the permanent collection they celebrated both key works and those less frequently shown, demonstrating the strength and depth of the collection and how different works and themed display can add layers of context and meaning and demonstrate the connections between works and collections. It is anticipated that forthcoming exhibitions will have greater focus on the Collections as we adapt to continued repercussions resulting from the coronavirus outbreak.

A Collection of Collections

Room 1 & 2, Historic House

A selection of highlights from the collections to inform and explain the history of Pallant House, including Graham Sutherland's *Portrait of Walter Hussey* and works by Frank Auerbach, Barbara Hepworth and Ceri Richards from the Hussey Bequest.

European Landscape: Art and Travel

Room 6, Historic House (ongoing)

Included works by Matthew Smith, Graham Sutherland and David Bomberg from the Hussey Bequest and looks at Twentieth Century British landscape painting often informed by artists experience of travelling and working in a different county

Observing the Everyday: Flowers

Room 7, Historic House (ongoing)

This display focused on a diversity of responses that artists have made to still life subjects and in particular, the inclusion of flowers within religious and secular paintings historically which has served a symbolic role, representing a virtue or moral lesson. The display included *Gladioli* by Jacob Epstein and *Datura Flowers* by Graham Sutherland.

Studio Pottery

New Wing Loggia (ongoing)

Pallant House Gallery's growing collection of Studio Pottery including pieces by Lucie Rie and Hans Coper from the Hussey Bequest remain on on-going display in our loggia on the upper floor of the New Wing.

Temporary Exhibition Programme

Ivon Hitchens: Space through Colour (29 June – 13 October)

Major Summer 2019 exhibition, Contemporary Wing

Included *Sussex River near Midhurst*, 1965, oil on canvas from the Hussey Bequest

The exhibition considered Hitchens works selected from six decades of the artist's career (from 1920s – 1970s) in order to reassess his remarkable contribution to twentieth century British art. It was the largest significant exhibition on Hitchens since 1989 including over 70 works from lenders across the UK including a significant number of loans from Tate in addition to works from The Hepworth Wakefield, Leeds Art Gallery, Manchester Art Gallery, Museums Sheffield, Salford, Swindon and many private collections.

The exhibition was accompanied by a new publication with contributions from a number of scholars on Hitchens. Critically well received it also was enormously successful with visitor numbers of 19,947

Henry Moore: The Artist and his Patron (30 October 2019 – 8 March 2020)

Print Room



Pallant House Gallery has a significant collection of sculptures, etchings, lithographs and drawings by Henry Moore, donated, bequeathed or lent by a number of private collectors, but these had never previously been drawn together in a single exhibition. This exhibition brought these works together to provide an overview of the artist's career, ranging from his alabaster carving *Suckling Child* (1930), which was one of Moore's earliest organic abstractions (owned first by Jacob Epstein, then Sir Kenneth and Lady Clark, and subsequently the Rev'd Walter Hussey), to late works from the 1970s.

Central to this exhibition is the important relationship between Moore and one of his most significant patrons: the Rev'd Walter Hussey (1909-1985), whose collection founded Pallant House Gallery, the Hussey Bequest on loan from Chichester District Council. During the Second World War, Hussey had been impressed by Moore's drawings of people taking shelter in the London Underground during the Blitz, which inspired him to commission the iconic 'Madonna and Child' (1944), known as the Northampton Madonna. Moore's sculpture, together with the *Crucifixion* by Graham Sutherland (also commissioned by Hussey) fuelled a debate on the role of modern art in the Church, which had begun at a conference on the Church and the Arts organised by the Bishop of Chichester, Dr George Bell, in 1944. Hussey believed that there was no incongruity in setting the art of different periods side-by-side as long as the quality is high, which remains a guiding principle for Pallant House Gallery to this day.

7.6. External Loans



Ten works from the Collection toured from Pallant House Gallery to Djanogly Gallery, Nottingham as part of the major exhibition '**Ivon Hitchens: Space Through Colour, 2**' November 2019 – 23 February 2020. These included *Sussex River near Midhurst*, 1965, oil on canvas, from the Hussey Bequest (pictured left). **Visitor Nos: 13,040**



Distant Hills, Light on Dark & Dark through Light 1968, oil on canvas was loaned to *Hitchens: Alfred, Ivon, John and Simon*, Kevis House Gallery, Petworth Festival 17-31 July 2019
Visitor Nos: 1450



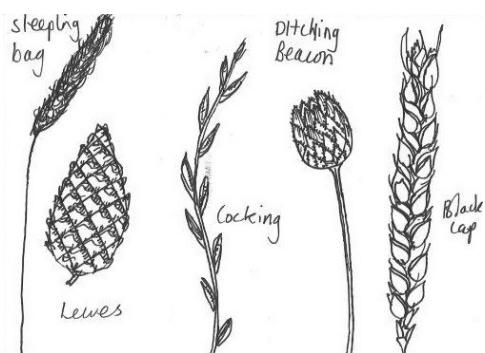
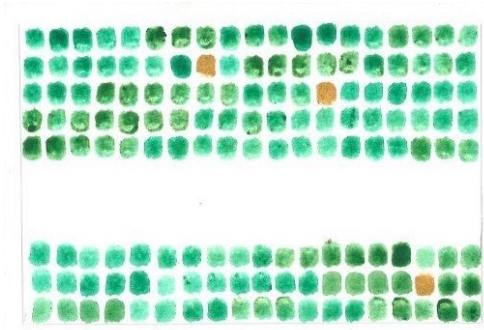
Three works by Graham Sutherland from The Hussey Bequest, Chichester District Council (1985) were included in '**The Age of Turmoil**' at Hastings Contemporary (Jan to March 2020) these were; *Christ Appearing to Mary Magdalen (Noli me Tangere)*, *The Crucifixion* and *Thorn Head*, a significant group which demonstrate the importance of the Gallery's founding bequest from Dean Walter Hussey.
Visitor Nos: 8503

Appendix A

PHG Community Programme Annual Report July 2020

Community Programme Annual Report

July 2019 – June 2020



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Overview

This Annual Report is designed to provide a summary of the work of the Community Programme at Pallant House Gallery between July 2019 – June 2020.

It has been a year of two halves, with the Coronavirus leaving the Gallery closed in March 2020. We've had to adapt and change our programmes in order to support the Community Programme during such unprecedented times. This report details the work delivered in 2019 and early 2020 at Pallant House Gallery and also gives details of our approach and work to date during the Coronavirus pandemic.

We had a fantastic Summer and Autumn with the Community Programme going from strength to strength, supporting 194 individuals. Our focus was to strengthen local community partnerships and links, whilst also finding new and innovative ways to engage people inside the Gallery walls. All Community Programme workshops and studio sessions have been a hive of creativity, with over 20 new referrals joining. Due to the increased capacity with a new Monday session (introduced in 2018) and a new member of the team, we have kept our waiting list down and welcomed many new faces.

One of our goals for 2019/2020 was to share our work more widely and continue to be sector leading. A highlight of this work was speaking at the Museums Association conference in October at the Brighton Centre.

We were presented with 'The Chichester City Council Community Award 2019' and Community Programme volunteer Lisa Mundy was Regional Winner (South East) of 'The Marsh Award for Volunteers for Museum Learning', both fantastic achievements for staff, volunteers and Community Programme members – and significant endorsements of our work.

From March onwards, our work to support the Community Programme has brought new challenges - as well as a real sense that this community is very much connected and that they value the Gallery in their lives. A strength has been that our offer is long-term; people can dip in and out of the programme when it suits them, and when life allows. People have continued to feel connected to us during lockdown and we have remained at the heart of Community Programme members creative lives.

We are very grateful to the following individuals and organisations for their continued support of Pallant House Gallery's Community Programme:

Arts Council England

Chichester District Council

J R Murray Trust

The Mayor's Charity

National Lottery Heritage Fund

RIVA

All Community Programme members and supporters who contributed to the fundraising to meet the match funding target

And all those who wish to remain anonymous

Coronavirus



On March 17, Pallant House Gallery closed its doors due to the Coronavirus. What was clear from the very start of this period of closure, was the importance of supporting the Community Programme members and for people to not feel abandoned. We know the Community Programme provides creative opportunities for many but for some it is a lifeline with the Gallery being their only weekly connection to the outside world. Many already-isolated people became completely removed from society, with little support.

Our challenges in this period were:

- How to support individuals who don't have access to technology or the skills to use it.
- How to maintain our boundaries as staff and volunteers, whilst support individuals to be creative during lockdown.

Overall our aims in this period are:

- Keep people connected to each other and the Gallery
- Support people's creative lives and individual art interests

Key to the Community Programme's success and inclusivity is its long-term approach and the value placed on people being artists and treated as individuals. We had to look at a wide range of different offers, to be inclusive and accept, that all offers are suitable for everyone.

Activity Engaging with people during lockdown (March to July)

Telephone Partners

We realised quite quickly that people would miss the 1-1 support with their artwork, that is so valued in our studio sessions and workshops. We set up 'Telephone Partners' based on the model Partners in Art. We pair referrals with existing Community Programme volunteers who share their interests in art. A call or email exchange is made weekly. The focus is on the arts, as it is with the wider

Community Programme. We have also been working closely with Chichester Social Prescribers to support people who are facing social isolation for the first time, to be set up with a Telephone Partner and receive the ongoing creative support that we are offering remotely. We have five Telephone Partnerships and four new referrals have joined since March.

Art Packs

We sent a pack of art materials to 110 Community Programme members. We felt this was key to make a connection and let people know we were still here to support their creative lives. Included with the art materials was a sketchbook, colouring pencils, drawing pen, pencil, rubber and sharpner. We also sent a personalised postcard encouraging people to stay connected.

Feedback:

Thank you for the art pack. Truly inspirational. Will now do some art during this dodgy time. Much appreciated.

Thank you for the art pack you sent Alex - a great idea and much appreciated.

Thank you so much for the sketch book and pencil. It really cheered me up. It was a wonderful surprise.

I received your art pack yesterday and was so thrilled. It brightened up my whole life for the moment. I was so thrilled. I'm going to start work straightaway. My art isn't brilliant but then none of us are Picasso. Thank you so so much.

Thank you so much for sending the art bits to me. I'm ok, I'm doing an online course to keep me busy and also doing some art. I was lost on where to go next but you giving me materials has gave me an idea.

Thank you so much for your cheering-up email. What a good idea to work in our sketchbooks and to produce artwork in this weird period of isolation.

Thanks so much for the thoughtful ideas / emails/ support you've sent at this unprecedeted time. My Partner in Art, much appreciated the pack she received and we are in regular contact by phone. This necessary isolation is particularly hard for her since she is now not able to have the daily routines which meant that she had to go out and meet people.

I received your art pack today. Thank you so much for thinking about me in this difficult time.

Thank you so very much for the generous parcel that has arrived. Certainly cheered my day up. Now there's no excuse for me not doing anything creative!!

Regular mailouts with creative workshops/activities, news and sharing of participants artwork.



Community Programme Facebook Group

We set up a Facebook group for Community Programme members to share artwork and ideas with each other. The group is closed and is monitored by Community Programme staff, providing a safe space. The group is proving hugely popular for those who have chosen to participate with 52 active members.

Mailouts

Each month we have sent a newsletter, updating Community Programme members on what is happening with the Community Programme and wider Gallery. We have also featured each month a selection of images of artwork that Community Programme members have sent to us, so that people who don't have access to a computer can see what others have been doing. We've had everything from painting and drawing to yarn-bombing front gardens.

We also included a list of simple workshops you could do around the home, using cheap everyday materials such as a biro and old newspaper, for those who would like more structured activities.



Responses to still life workshop sent in May mailout.

Postcards

A popular activity has been to create artwork on a blank postcard. We posted each Community Programme member a blank A6 postcard, stamped and addressed to the Gallery, with some suggestions of what to draw/paint/print. We've had 41 postcards back with some brilliant and varied artwork.



Partners in Art Support

We have been offering 1-1 zoom meetings, to support Partners in Art during this time. Where possible both people in the partnership meet with Lucy, to discuss how to continue to support each other to be creative and share their interest whilst they cannot meet in person. Four partnerships have taken up this offer.

The next step is to put together guidelines for those who do wish to meet and adhere to social distancing.

Studio Exhibition

We are working towards displaying artwork that Community Programme members have created during lockdown in the Studio. This will be an exhibition that can be added to as people make more work.

Some Community Programme members will not make it back to the Gallery physically and we will find ways to share the exhibition with them, including a video and sharing comments about the work with those exhibiting. It is important that even when it's not possible to make it to the Gallery people still feel included.

Coronavirus response feedback:

Fabulous! Pallant gets it together again

I am so impressed with the Community Programme emails and initiatives at this difficult time, you are doing a fabulous job to support everyone.

You have been a lifeline during such a difficult time. Thank you.

Community Programme Sessions and Opportunities

From July 2019 to February 2020 all Community Programme workshops and studio sessions were running and attendance was high. The range of different types of sessions continues to provide a varied offer, something for everyone.

Until February we were offering 6 weekly sessions and 1 monthly session:

Art Ways (2 sessions) – an opportunity to create artwork with the support of a facilitator and share work with others in the group.

Monday Drop In – a lively sociable session for people to create artwork and connect with others.

Meet and Make – a monthly dementia friendly workshop led by an Artist Educator

Quiet Session – an opportunity to use the studio for independent artwork, often used by Partners in Art

Art in Practice – an opportunity to create artwork in a calm supportive environment, with the support of a facilitator.

Pallant Community Workshop – a series of three workshops exploring an artist and technique, led by an artist educator.

Meet and Make

We invested some time in generating a regular audience for the Meet and Make sessions. The sessions have a focus on being dementia-friendly and so we made links with Westergate House and local organisations supporting people living with dementia.

We now have a waiting list for the sessions and people are benefiting from the dementia-friendly approach and delivery from the Artist Educators.

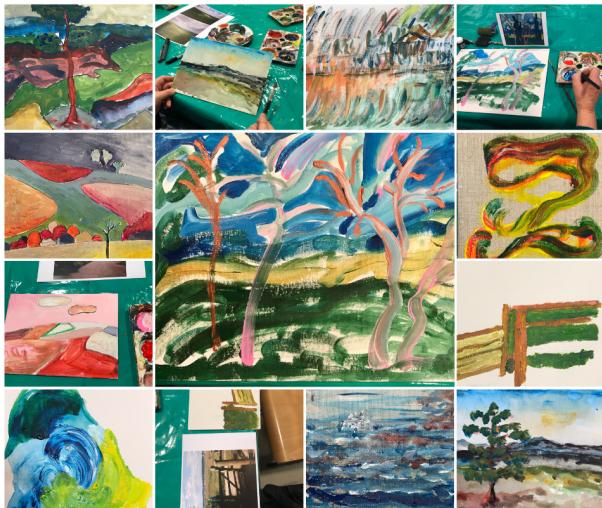


Image: Workshop outcomes from Meet and Make, looking at landscape painting and the work of Jessica Dismorr.

Professional Development Workshops

Community Programme members are keen to gain skills and so we have continued with our series of professional development workshops. We offered two sessions in 'How to create a portfolio' and 'How to photograph your work'. Both sessions were fully-booked and participants gained concrete transferrable skills. A photowalk focused on how to use a camera outside and a how to use a sketchbook workshop, were postponed due to the Coronavirus.

Creative Conversations

This year we have relaunched 'Art Views' as 'Creative Conversations'. The new name emphasises the fact the sessions are based around conversation and denotes a more relaxed approach. The new sessions continue to be Dementia Friendly whilst also meeting the needs of the new local Social Prescribing Service who had asked us for a regular session that they could refer people to.

We have provided update training for all the facilitators for these new sessions and have had a positive response from attendees. During the most recent session a long-standing Partner in Art told us that she now felt confident talking about art with her Partner because she knew there 'was no right or wrong way to discuss art.' The engagement with the Social Prescribers is enabling us to reach a new audience of local people who may not have previously engaged with the Gallery.

Jann Haworth: Close Up

In October Community Programme members had the opportunity to meet the artists Jann Haworth and Liberty Blake. This event was planned as part of the Autumn/Winter exhibition programme which featured the exhibition *Jann Haworth: Up Close*. This was a very special opportunity as both Haworth and Blake live and work in the USA, and were only in the UK for a week, but both were very committed to directly engaging with our Community Programme members.

Jann and Liberty did a short talk about the exhibition and took questions. Community Programme members were interested in the materials and process of how they create their work and also about the meaning behind specific pieces of work on display. Twelve Community Programme members attended for an hour-long event and enjoyed the opportunity to meet an exhibiting artist and engage with their work.

Creative Communities

The Creative Communities Box project has developed from the need to find a creative resource that is suitable for taking outside of the Gallery to community groups who are not able to visit the Gallery in person. The aim is that the contents of the box would reflect the ethos of the Community Programme, whilst also sharing a variety of interpretations and ideas connected to the Gallery's Collection. The physical architecture of the building, the social aspect of being part of the Community Programme, the art collection and people's lived experience have all been considered for inclusion.

The opportunity to get involved in this project was open to all members of the Community Programme and a group of seven artists from different parts of the programme have met regularly over the past year to discuss how their ideas could be depicted and made into tangible items that would fit inside a box. So far in Phase One, poetry, audio soundtracks, objects, ceramics, miniature paintings and drawings have been included. The box will include items to see, touch, smell and hear. The group felt strongly that the box should be interactive and we will include a sketchbook journal that will travel with the box to which people can contribute. There will also be a booklet with ideas about how to use the box and ways to interact with the objects. The box is now ready for Phase Two which will involve piloting the box with local groups.

Public Programme Adult Art Courses

We are delighted that for a fifth year running we have been able to offer regular bursary places on the Pallant House Gallery Art History courses. Two places have been made available for each Thursday talk and have been allocated fairly across the programme. This has enabled members of the Community Programme who would have otherwise be unable to attend due to the cost of the talks.

We have seen an increase in these bursary spaces being taken up. These talks and lectures are a fantastic way for people to be involved who may not wish to attend a studio session or workshop to make artwork. As we look to develop and change our Adult Programme in the future, we will continue to offer these bursary places and ensure what we offer is available for all.

Community Christmas Card

Community Programme members were invited to submit a design for a Community Programme Christmas card. The chosen image was Lynda Searle, Penguins. The cards were sold in the bookshop and the design was really popular. We had some fantastic comments about the card and Lynda sold the original painting.



Exhibitions

Community Programme Annual Fundraising Exhibition

Once again, the Annual Exhibition has been a huge success, with £3148.50 worth of sales (24 works on the walls / 27 in browsers). We had a number of artists exhibiting for the first time and received fantastic feedback on the framing and quality of the work. It was once again a fantastic boost for the artists who donated work and gave back to the programme.

Feedback from the show:

I am overwhelmed with the joy of this exhibition. All work goes well with each other. An amazing collection.

Lovely, varied selection- there are some talented and creative people out there!

Wonderful works on show, beautifully presented. Snap up an artwork to hang on your wall and own a piece of the magic that is the Community Programme and its artists.



Safe Spaces - Exhibition at Chichester Cathedral

The exhibition Safe Spaces was a response to the notion of safety; both where it is found and how it is achieved. This group exhibition was planned and created by members of the Pallant Creative Collective, a group of artists the Community Programme.

Members worked on the exhibition for a long period, with the original proposal going to the Cathedral in 2017. The exhibition took place in the North Transept in October 2019, including work of 15 Community Programme artists. The exhibition was featured in the *Church Times* and the *Chichester Observer*. It has some really fantastic feedback from visitors.

For those exhibiting it was an opportunity to learn about framing work, advertising an exhibition and how to write a piece of text or interpretation to be viewed with the artwork.

Exhibiting artists' feedback :

The exhibition is really good and right up to my expectations. I am really pleased with it.

I love the peace and beauty of the Cathedral. I feel thrilled to be part of this Cathedral exhibition.

Feedback from visitors:

Beautiful, interesting and varied artwork. I could never have anticipated all the different interpretations and associations people have with the Cathedral and the concept of safe spaces.

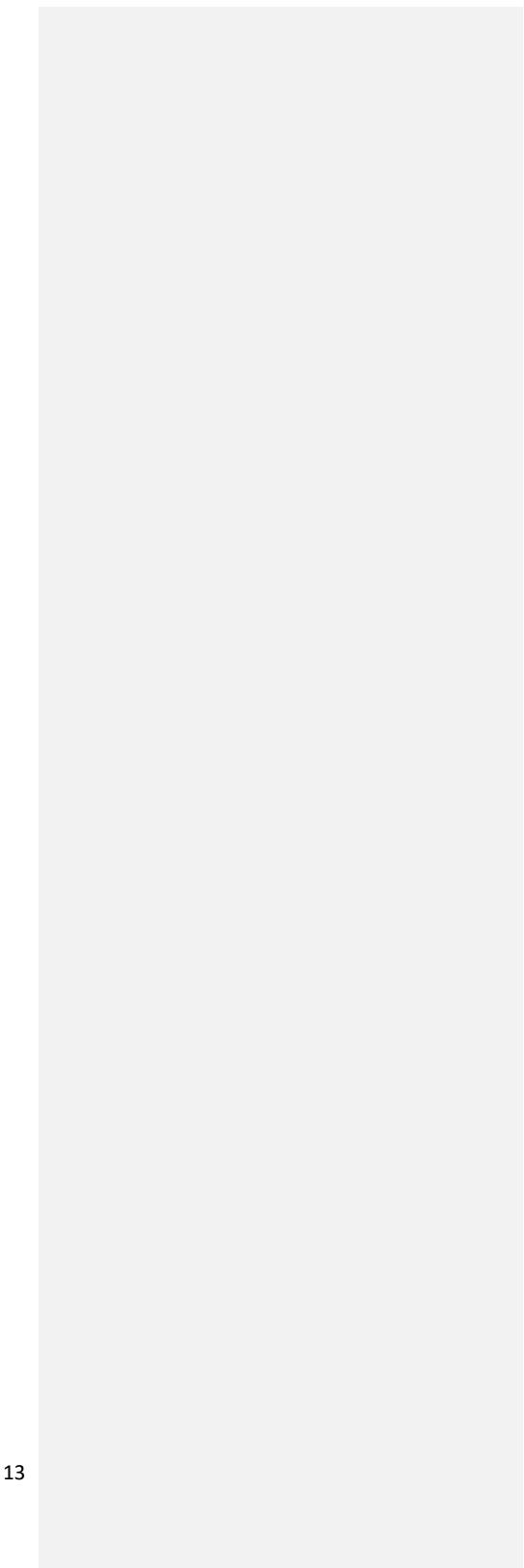
Thank you for sharing safe spaces, touching and absorbing on many levels. Keep painting and making and creating.

This is a moving exhibition. I cried just thinking about safe spaces. Each artist has produced a special piece of work. Maria, that is a very precious piece of work you have made. I am moved and in admiration.

I am in awe of this immense effort and true partnership working. Can this diverse and inclusive type of display be encouraged to come back or tour to other places of spirituality.



Photo: Keith and Bridget with 'All Creatures Great and Small'



Partners in Art

Partners in Art has continued to be an essential part of the Community Programme, and a tool for people to engage with the Gallery and their own individual creative lives. It has also been a key talking point as we spread the word about our work, continuing to be a unique offer in the sector.

Table of Statistics

	July 2019	June 2020
Active Partnerships	35	28
Partnerships ended	9	4
New partnerships	7	3
Referral active	84	101
Referral waiting for a partner	28	25
Referrals to meet	17	6
Active volunteers (not in Partners in Art)	28	37
Volunteers waiting to be matched	7	5
Volunteers trained in last year	13	9
Volunteers waiting to be trained	2	2
Total number of Community Programme Members	182	194

Partners in Art Review

In July 2019 we hosted a review day for Partners in Art. We felt it was important to spend some time looking at Partners in Art separately from the wider Community Programme, to look at its strengths and weaknesses and consider how it may move forward in the future. 30 people took part in the review day and gave feedback in small focus groups. Here is a summary of the day's findings:

- Connection, learning and respect were common themes regarding what Partners in Art means to partners. Feedback included: Sharing techniques, views and ideas. A link to other people. A commitment and responsibility. A safe relationship in which to explore and expand artistic practice. A feeling of belonging and acceptance. Fun and enjoyment.
- Partners in Art has impacted lives through helping people to meet feel less isolated and gain skills and confidence in their work. Feedback included:
"My Partners in Art makes me think differently about my work. It gives me friendship. Gaining respect from another artist. I produce more work. I have

a sense of achievement because someone else is talking to me about what I am working on. I try new things, things I never even knew existed.”

- Partners in Art approach of artist first, disability second was highlighted and the value of having something not service led in peoples lives. Feedback included: “*It's not about disability it's about creative practice. We don't talk about health, it's about art*. I like I can disagree with my Partner in Art and I am respected as an artist not someone mentally ill. I feel better when I am here, I can leave problems at the door, when I leave they don't feel so bad.”
- When asked what doesn't work, key themes were not always being able to find time to meet and the matching process sometimes taking a long time. We also had a lot of feedback that the Student partnerships aren't working, mainly because the students cannot give enough commitment and the partnership is too quick.
- Partners in Art would like more events and training sessions just for Partners in Art, separate from the wider Community Programme. Partners would also like ways to share work online or on social media / a blog. More support is also needed when a partnership ends and clearer guidelines around this process.
- Partners fed back Partners in Art is hugely beneficial to the Gallery, offering a bridge for the local community to access the building. Many people felt the artwork is elitist and that the Gallery is seen to be breaking down this idea, through our programmes giving its members genuine ownership to the Gallery.

The review day gave us lots to consider and the next step is to look to further evaluate the Community Programme and Partners in Art in more depth, including its development over the last 18 years and what may be next.



Working with external partners

Pallant Partners

We have now completed our first year of Pallant Partners and have embarked on partnership sessions with:

- Mind Littlehampton
- Bognor Stonepillow
- The Early Intervention for Pscyosisis Service Bognor
- Mind Bognor (over 65's at Age UK).

The sessions have been led by three of our regular Gallery facilitators. The sessions have been well-received and provided new creative opportunities within organisation that had been previously unable to run regular art sessions. We were delighted that Stonepillow were happy for us to put some of the artwork created during the sessions on the walls of the Bognor Hub (see photos):



Some of the sessions have looked to the Gallery's exhibition programme for inspiration and we had been hoping to organise Gallery visits during the summer term (not possible due to covid-19).

Originally the next year of the project was devised to encourage people to get involved with Partners in Art and the Community Programme and to hold mini exhibitions in the Studio; these plans will inevitably now be delayed.

We will review the next phase of Pallant Partners once restrictions are lifted and the organisations are happy to resume their usual programmes of activity.

Access to Art Pass

We have now come to the end of the first year of the Access to Art Pass. In March we had been ready to send out surveys and letters to the pass holders to gain specific feedback into how they had utilised and benefitted from the scheme. Due to Covid-19 this has been delayed. Whilst the passes have been used relatively infrequently, they have been very much appreciated by the recipient organisations and very positive for Community relations and connections.

Overall, the pass has encouraged groups to visit us for the first time that would have otherwise been unable to consider a visit due to the entry fees and has also provided a safe space for support workers to meet people in a creative and informal environment.

With the new online pre-booking the Gallery will be providing access codes to groups, and encouraging Access to Art Pass organisations to book via our Community Programme team so that we can ensure we provide a warm welcome.

Access Forum

Following an access audit of the Gallery, by the Chichester Access Group, the Access Forum has been relaunched this year with meetings held at the beginning of each exhibition season. We have been able to hold two of the three meetings scheduled for this year. We have recruited members with a wide range of access knowledge and lived experience; this has included a representative from 4Sight, Age UK, Sanctuary in Chichester and Chichester Access Group. The meetings have also been attended by key Gallery staff, room stewards and members of the Community Programme.

During the first meeting we focused on evaluating our new Access Guide and looked at the general accessibility of the building and visitor experience. As a result of the Access Forum discussions we were delighted to be able to make a significant number of changes including:

- The introduction of a buddy scheme for visitors who would like to be accompanied by a volunteer
- An ipad is now available at the Welcome Desk preloaded with software for people with visual impairments to scan artworks/ use text reader. There is also a large illuminated magnifying glass and coloured acetate sheets available for visitors to borrow,
- The introduction of an informative Access Guide (available on the website and at the Welcome Desk)
- Automatic lighting in the Accessible toilets

The second forum meeting had a focus on the digital accessibility of the Gallery and the Communications Officer gained some valuable insights from the group which will help with the ongoing website development.

The Access Forum will have a key role to play in shaping plans for the Gallery's future Coach House capital project to help ensure that the Gallery continues to be accessible to all and improving in its welcome and facilities.

Student Partnerships – University of Chichester

In January 2020 we welcomed two students from the University of Chichester to be matched with a member of the Community Programme and be Partners in Art for five months. The partnership was cut short due to the Coronavirus, however the partnerships were going really well before the Gallery closed.

The partnership is a unique experience for those involved, offering an insight into a different creative world for all involved and is an opportunity to share skills, ideas and processes. In response to the feedback from the Partners in Art review, we set up partnerships to attend a session that was well supported by a facilitator and emphasised the importance of commitment to the students.

Outside in - Share Art

We continue to deliver Share Art in partnership with Outside In. The event continues to be a popular, with 21 Community Programme artists presenting this year and over 130 people in the audience. We continue to offer 1-1 support for artists to photograph their work and practice their presentations.

Theatre Inc Partnership

Once again, the Gallery partnered with Theatre Inc – a youth theatre company, based at Chichester College, for young people living with disability. In July 2019, a group of 20 performers held two performances inspired by their visit – the highlight being a promenade short play through the Galleries called Murder in the Gallery!

Step Up Programme and Exhibition

In Spring 2019, the Gallery worked with Outside In to deliver a series of workshops for four Outside In artists (three of whom are also part of the Gallery's Community Programme). The Outside In Step Up: Exploring Collections course supported participants in creating personal responses to works related to the landscape and the South Downs in the collection.

Step Up: Exploring Collections is a training programme led by the award-winning arts charity Outside In which aims to provide participants with the skills to research and interpret works of art. The sessions included visits to the Print Room and Library with the Head of Collections and Librarian, and a talk and tour by the Gallery's Director.

In this iteration of the course, participants have been encouraged to explore the history behind works in the collection that represent the South Downs National Park or landscapes more generally and to produce their own creative interpretations.

The exhibition includes selection of these responses alongside works by Peter Iden, the Smith Brothers of Chichester and Simon Roberts.

Trips and Visits

Trips continue to be a highlight for many members of the Community Programme.

Our aims continue to be that trips enable people to:

- 1) Build confidence
- 2) Share positive social experiences
- 3) Deepening knowledge (stimulate & Inspire)
- 4) Increase future opportunities and pathways for CP members personal development

Charleston Farm House

July 2019

This trip was chosen so that we could offer Community Programme members a chance to visit somewhere that may otherwise be inaccessible due to a lack of available public transport and the cost of entry. We were able to offer free minibus travel and entry for this trip and it was fully booked with 20 participants. At the end of the day one participant gave us feedback that this trip had "given her a chance to go somewhere with friends" and asked us to take a photo of her with the group as this social experience had been a really significant day for her.

Summer Picnic

July 2019

We had a fantastic annual summer picnic. Gallery staff joined over 40 members of the Community Programme in Priory Park, Chichester. This is a very popular event with lots of people who don't attend regular workshops, connecting with the wider Community Programme.

Dell Quay Photowalk

November 2019

The photo 'walkshop', began with a short introduction at the education centre in Dell Quay. Followed by a walk around the quay and shoreline, stopping at different points to talk through techniques, themes and possible photo opportunities. This workshop was led by Paul Gonella from Strong Island and was funded by the Friends of Chichester Harbour and the Conservancy so was free of charge for participants.



John Hansard Gallery, University of Southampton February 2020

We decided to visit the John Hansard Gallery as it very easily accessible by train and holds contemporary exhibitions that are very different from the exhibition programme at Pallant House Gallery. We hope that people will now feel confident returning to Southampton either by themselves or with others. The group were able to experience an immersive film-based exhibition that tackled racism, immigration and other contemporary social issues. The trip helped to really diversify people's experience of contemporary art practice. As a result of this trip John Hansard Gallery are keen to work with the Community Programme on a potential partnership exhibition.

Watts Gallery March 2020

The Watts Gallery is very difficult for people to access without their own transport so we organised transport. We took a full minibus and a few volunteers were also able to meet us there. None of the group had visited Watts before but were all very keen to return.

The Watts Gallery put on a fantastic day which included a bespoke pottery workshop in which the group were able to create their own plates.

As has often been the case with trips, we have found that it helps a wide range of people connect with us and draws in people from different parts of the Community Programme. Partners in Art have also used these opportunities as a way to visit somewhere outside of the Gallery whilst also having the reassurance of support from Gallery staff. It also provided an opportunity for members of the group to engage with new digital apps such as Smartify.



Internal developments & resourcing

Staff Changes

In October 2019, we were joined by Cassy Ede, after recruiting for a Public Programmes Administrator. Cassy supports the administration of the Community Programme and some wider Public Programme activity.

Laura Southall, Head of Public Programmes, left in May 2020, to take on the role of Head of Learning at the Science Museum, London.

Emily Robson, Public Programme Manager: Access and Engagement, is going on maternity leave for a year at the end of August 2020.

Staff Training & Conferences Attended that are relevant to the Community Programme.

- Museums Association Event - All Inclusive: Championing Accessible Museums, 12 December 2019 at Wales Millennium Centre
- In house First aid refresher
- VAAC (Voluntary Action Arun & Chichester) – joined networking meetings and training sessions.

Training for Community Programme members: Studio Technician Training

In February 2020 we delivered some training for our Volunteer Studio Technicians. As well as being a refresher for those existing in the role, we had two new Community Programme members join us. The training covered health and safety, how to keep materials tidy and how to set up and pack down when supporting a workshop.

Partners in Art Training

In November 2019 we trained three new Partners in Art volunteers, with all going on to be matched with a Partner in Art. The session gave people the skills to work creatively alongside someone in an equal way and consider peoples support needs. We also looked at the variety of different ways you can be a Partner in Art and consider some of the ways to get started in a creative partnership.

Best practice for volunteering in the Community Programme Training Session

In February, we delivered a training session for existing volunteers. We had 16 participants and covered the following:

- how to work alongside people in a creative and inclusive way.
- how do we support creative autonomy
- our use of language and tone of voice when working with adults with disabilities.
- how to best to support artist facilitators.
- Community Programme ethos and values.

The training also included a safeguarding refresher and an introduction to the social vs medical model of disability and how that applies to our values and work in the Community Programme.

Feedback from participants was that the training was very beneficial and the opportunity to get together as volunteers for peer support was welcomed.

Presentations and Awards

Museums Association Conference

In October 2019 we presented 'Museum-led social prescription' at the Museums Association conference in Brighton. Staff spoke alongside two Community Programme Ambassadors and an occupational therapist who is also a Community Programme volunteer.

The hour-long session was attended by around 70 people and included a lively Q&A session for 15 minutes at the end where many interesting questions were raised. The panel received very positive feedback both afterwards and on social media, with many commenting how refreshing it was to hear directly from participants and about the challenges, not just the successes.

The team were also invited to speak about the Community Programme at the Museums + Heritage Show but this was cancelled due to the coronavirus.



Marsh Award

Community Programme volunteer Lisa Mundy won the Marsh Award for Volunteers in Museum Learning for the South East Region 2019. Lisa, who has been a regular volunteer on the Community and Learning programme for some years, attended an Awards Ceremony at the British Museum in September with some of the Gallery team.



Chichester City Council Community Award

The Community Programme won the Chichester City Council Community Award 2019 “for groups or organisations who have made an outstanding contribution of the City and its residents”. This is a fantastic achievement and brilliant to have recognition from Chichester City Council for the work that we do and how the Community Programme benefits people's lives.



Future Plans

Reopening after Lockdown

As we move into a new phase where the Gallery is open, we are working on ways to continue to support those at home and to start to find ways for Community Programme members to engage with the Gallery again.

We are starting with supported 1-1 visits for Community Programme members to look around the exhibitions with a member of staff. This is an opportunity for people to reconnect with the Gallery and find inspiration for their artwork.

We are currently working on a programme of ways to engage people in the long term and considering a digital offer. It's important we don't exclude people and so phone calls, and post are still very valid and necessary forms of communication that we will continue to use.

Chosen Exhibition

In January 2020 we offered the opportunity for Community Programme members to create work for an exhibition in Room 9, "Chosen: An exploration of the personal significance of objects".

We asked Community Programme members to consider an object that is important to them, and create an artwork including it, in any medium. The exhibition was going to sit alongside the Galleries main exhibition programme and connect with the 'Still Life' theme explored in the concurrent exhibition of works by Ben Nicholson. The exhibition was to be curated and selected in partnership with the curatorial department.

We had over 50 artists interested in this opportunity, with some work already handed in ready for selection. We will postpone the show until 2021 when the Ben Nicholson show is now currently planned to take place. This is a fantastic opportunity for the Community Programme to exhibit as part of the main programme and outside of the Studio.

St Richard's Hospital A&E project

In February 2019 St Richards Hospital in Chichester approached us about creating some artwork for the Children's A&E Department. We worked with a lead artist, Helen Peters, to develop some ideas for a mural. Helen delivered a series of workshops where Community Programme members created designs and artwork that was to be included in the final mural. The work created was on the theme of under the sea, linking to Julian Trevelyan. Due to the Coronavrius the project is currently on hold.



Community Programme Feedback

June 2020

Annual Reviews take place during April and May. We have had less feedback this year due to Coronavirus and been unable to complete many of the face to face reviews. We will look to catch up with Community Programme members throughout the year as they return and to keep connected by phone and post. We do make it clear feedback is welcome at any point.

The Community Programme has expanded my thinking, in so many ways.

It has helped me reach out to other people and has helped me realise my own artwork and stretched me personally. I also enjoy the programmes and day trips that I have taken part in. I feel privileged to be part of it and feel it is a life enhancing experience for all the members.

It has helped me getting back to painting after having more or less a block on regular painting. It has helped my mental health as well, to be involved in artwork and supporting others.

The Studio, it's a social setting, and also it's good place to bounce off ideas with people who see things differently.

As I say it has helped my mental health, and my art, It's also got me out of my home town, which was of great benefit.

I think the Community Programme is a very good idea. It gives a space for those who might have little opportunity or encouragement to find the chance or the mental space to start work on something.

I like the outreach aspect of the programme and have enjoyed being involved in that. It spreads interest in the arts. In an age which art is undermined by society itself.

I have derived a great deal of enjoyment of the relationships and activities.

It is a brilliant scheme and one I feel very privileged to be part of.

What are my achievements? That's not so easy to explain. So I'll say simply the interest, ideas, people and surroundings all make me interested and most of all happy.

I think it's a wonderful interesting idea, please keep it up. I have not found anything else that even matches.

We meet up to support each other's exhibitions including editing work as well as moral support. We discuss which exhibitions to enter. We also provide moral support when work isn't going well.

My Partner in Art has helped me through patches of creative fear. Having a mutually supportive, creative and intellectual partnership is hugely beneficial to my mental health.

I have achieved increased confidence in discussing art and trying new techniques.

Before Partners in Art I was lost, isolated. In need of intellectual and philosophical stimulation regarding art, including my own.

Partners-in-Art is an extremely valuable scheme which enables mutually supportive creative relationships based on the individual's creative wants. It is sensitive to health needs. And it enables individuals to explore and grow creatively on a 1:1 basis in their own way, and time. It does not rely on being in PHG.

Joining in on trips and activities helps my art journey. As an ambassador I am now able to attend previews and this makes me feel proud. Involvement in the Community Programme gives a sense of fulfilment and positivity.

I love being part of the programme & the opportunity it gives to be creative in an open & friendly environment.

It helps my independence and I enjoy participating and being sociable and creative.

I wasn't sure at the start, if I wanted to do it, but now I really enjoy it, meeting up, its good fun. I have more confidence and know how to work on ideas.

I have enjoyed getting ideas for art from Partners in Art and it gives me confidence to try new things. We have a good laugh too.

My partner and I met in January 2020. We seem to have a mutual understanding of art and the partnership. We have only met on a few occasions due to covid 19 but we have formed a friendship which will be the basis for our continued partnership.

I derive tremendous pleasure and satisfaction from being a volunteer. I have met so many people who have made a positive contribution to my life. To have Pallant House as a backdrop for these sessions is a bonus.

Being a Partner in a unique experience. I enjoy being involved with the wider Community Programme and share my interest and knowledge with others and receive so much back. I believe that art is a leveler and should be accessible to all.

I would like to thank you and your team for all the kindness and support you have shown my husband over the years. He has always returned home relaxed and cheerful and I am very grateful to you and his Partner in Art for all that you have done for him.

Commented [LG1]: Add some more images, art in practice?

Community Programme Team:

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Emily Robson
Public Programme Manager: Access and Engagement
Email: e.robson@pallant.org.uk Call: 01243 770833 / 07788489536

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Pallant House Gallery (company limited by guarantee, registered company No. 05045130; charity No. 1102435)

Appendix B

ACE Annual feedback letter 2018-19

Introduction

Annual feedback 2018-19 - Band 1

Our relationship is governed by the Funding Agreement, which sets out what you will deliver in return for Arts Council investment. As part of your funding agreement you are required to embed SMART objectives relating to the Arts Council's goals in your business and accompanying plans, which you recently reported on your progress against.

We have been monitoring your progress using the published monitoring prompts and have reviewed your performance against your agreed SMART objectives using, where relevant, the information provided in your business plan review and other information we have gathered throughout the year including via payment conditions and formal contact meetings.

National Portfolio Organisations project information

Reference Submissions	
Step	
Business Plan review	

The information in this Annual feedback refers to your current NPO funding as detailed below and your completed Business plan review (available above):

Applicant name: Pallant House Gallery
Project number: NPO-00040647

Amount summary

	2018/2019	2019/2020	2020/2021	2021/2022	Total (£):
Amount awarded (£):	£89,119	£89,119	£89,119	£89,119	£356,476

Annual feedback statements

The following feedback addresses identified strengths, areas for development and contribution to the Arts Council's goals, based on progress against objectives in your business plan. This feedback is intended to be constructive and should be viewed as a tool to aid continuous improvement.

Criteria	Feedback	Evidence
G o a l 1	The gallery delivered a strong critically acclaimed artistic programme over the past year that included strong reviews, positive audience feedback and Arts Council quality assessors reporting. Maintaining high artistic quality was often a topic of discussion at Board level. The gallery has been actively engaged in developing and sharing their collections and in gathering evidence of the performance and reception of host organisations presentations. Collections policies are regularly discussed at board level, as indeed are loans, publications and plans. The gallery has had great success with touring, and though having stated the resource challenges in this area, you are actively seeking to work in new ways to adapt to these challenges, with work being done to simplify the programme allowing more time to work on bigger exhibitions further in advance to enable an increase in touring activity. The new website and online booking system enabled the creation of new content to be widely ...	Business plan review, business plan, Board papers, RM monitoring
G o a l 2	Good progress and direction of travel is in evidence in relation to Data capture via Audience Finder giving the gallery clarity over target audiences, used to inform marketing & programming, with the 'Trips & Treats' segment identified for growth. With work underway to integrate Audience Finder with your new CRM system, we look forward to developments within your reporting. The community programme continues to receive strong demand, and you acknowledge the difficulty in growing engagement numbers due to limited resource. Extending free entry to all young people under 18 and the introduction of the under 30s Friend scheme has enabled you to expand your engagement in these target audiences. As you state, there is still work to do in embedding Audience Spectrum segmentation across the organisation and, given the ambition to expand touring, determine what a meaningful data sharing agreement might look like in relation to the partners you work with and how you work with them. The Arts...	Business plan review, Business plan, Board papers
G o a l 5	Whilst the total number of school pupils visiting has decreased slightly, Chichester District pupils have increased substantially (55% this year, in comparison to 15% last year). You state in your review that these figures reflect the focus that the team has had on building a local audience of school pupils, encouraging repeat visits and ensuring local children feel ownership of the Gallery. The schools in residence pilot was a success and you are looking at the possibility of building in Arts Award delivery to the programme, once it becomes more embedded within the organisation moving forward. Given that time was spent training two Learning Coordinators as Discover and Arts Award advisors, and the gallery lags behind its peers in offering Arts Award, it would be good to see this develop. There is strong evidence that the organisation has identified the needs of various audiences of children and young people, particularly local colleges and Universities, and continue to target...	Business plan review, Business plan, Board papers

E q u a li t y A c ti o n P l a n	Good progress has been made in relation to the Equality Action plan, and there are several strands of activity that we are currently awaiting outcomes e.g. Access Advisory Group report, that will impact on future planning and delivery. Policies in relation to recruitment have been revised and there are plans at board level to offer training in 2019, now that the skills audit has been completed. Plans to recruit an artist to the board are still in development. The gallery plans to review the learnings and embed planning in future years of its participation in Culture 24's 'Let's Get Real' action research project and look at how digital might enable the Gallery to address low social mobility in the Chichester region and might be used to bridge the gaps between intergenerational audiences. The Chair has asked that equality and diversity be considered in all areas of activity, and equality appears as a regular agenda item at board meetings. What we will need to see moving forward, p...	Business plan review, Business plan, Board papers, RM monitoring
M a n a g e m e n t & G o v e r n a n c e	There are robust plans in place in relation to risk mitigation, with the gallery's risk register outlining risks to the organisation's resilience, collections and programme delivery. These are regularly monitored and discussed at Executive and Board level. The organisation's management structure and governance arrangements are suitable to support the organisation's varied activities, with a regular schedule of meetings and advisory committee meetings that feed into council of management meetings. There is good evidence that the organisation carries out regular self-evaluation, moving forward we would like to see more detailed evidence of how monitoring and reporting and stakeholder consultation are informing planning processes. A recent board skills audit was conducted, and open recruitment was implemented this past year.	Business plan review, Business plan, Board papers, RM monitoring
F i n a n c e	The gallery is in overall sound financial health with excellent financial controls, monitoring and reporting in place. The new fundraising strategy gives confidence to the ambitious programme of activity as you move plans for the Coach House forward. The gallery continued this past year to increase income generation across a wide range of sources, and as mentioned earlier, implementation of the new booking facility on your new website has increased event ticket sales and improved digital marketing. Excellent progress was made in a successful application to the HLF's Resilient Heritage fund and the Arts Council's small capital programme. A fundraising event at Rolls Royce raised an impressive £300,000. You acknowledge that the Coach House project presents an ambitious challenge, and an application to the HLF's capital programme for £2m was unsuccessful. However, with clear targets and knowledge of the risks involved, supported by an engaged and experienced board, Executive and robu...	Business plan, Business plan review, RM monitoring

Statements

Criteria: Goal 1

Feedback:

The gallery delivered a strong critically acclaimed artistic programme over the past year that included strong reviews, positive audience feedback and Arts Council quality assessors reporting. Maintaining high artistic quality was often a topic of discussion at Board level. The gallery has been actively engaged in developing and sharing their collections and in gathering evidence of the performance and reception of host organisations presentations. Collections policies are regularly discussed at board level, as indeed are loans, publications and plans. The gallery has had great success with touring, and though having stated the resource challenges in this area, you are actively seeking to work in new ways to adapt to these challenges, with work being done to simplify the programme allowing more time to work on bigger exhibitions further in advance to enable an increase in touring activity. The new website and online booking system enabled the creation of new content to be widely distributed and saw online bookings account for a third of events bookings. Moving forward knowledge of your online audiences will be a key area for development. Good progress was made in supporting talent development and learning from working in partnership with Outside In and the University of Chichester. It would be good to have more detail of how the learnings from these activities are being shared amongst peers. The gallery should look to play a more active role in local talent development which the Arts Council can help facilitate, for example, through funding surgeries.

Evidence:

Business plan review, business plan, Board papers, RM monitoring

Statements

Criteria: Goal 2

Feedback:

Good progress and direction of travel is in evidence in relation to Data capture via Audience Finder giving the gallery clarity over target audiences, used to inform marketing & programming, with the 'Trips & Treats' segment identified for growth. With work underway to integrate Audience Finder with your new CRM system, we look forward to developments within your reporting. The community programme continues to receive strong demand, and you acknowledge the difficulty in growing engagement numbers due to limited resource. Extending free entry to all young people under 18 and the introduction of the under 30s Friend scheme has enabled you to expand your engagement in these target audiences. As you state, there is still work to do in embedding Audience Spectrum segmentation across the organisation and, given the ambition to expand touring, determine what a meaningful data sharing agreement might look like in relation to the partners you work with and how you work with them. The Arts Council Audiences & Engagement team can be called on to assist you in these discussions. You state in the business plan that an interim Audience Development Plan was completed in consultation with other departments. Whilst there are various milestones listed and the state of their delivery, moving forward we will expect to see further evidence and detail of SMART targets in this plan set against targeted audience segments and evidence of these being reported on and discussed at board level.

Evidence:

Business plan review, Business plan, Board papers

Statements

Criteria: Goal 5

Feedback:

Whilst the total number of school pupils visiting has decreased slightly, Chichester District pupils have increased substantially (55% this year, in comparison to 15% last year). You state in your review that these figures reflect the focus that the team has had on building a local audience of school pupils, encouraging repeat visits and ensuring local children feel ownership of the Gallery. The schools in residence pilot was a success and you are looking at the possibility of building in Arts Award delivery to the programme, once it becomes more embedded within the organisation moving forward. Given that time was spent training two Learning Coordinators as Discover and Arts Award advisors, and the gallery lags behind its peers in offering Arts Award, it would be good to see this develop. There is strong evidence that the organisation has identified the needs of various audiences of children and young people, particularly local colleges and Universities, and continue to target schools with the new schools' programme, known to be underachieving. A memorandum of understanding is in the works with the University of Chichester. In relation to planning, evaluation and reporting, it would be good to see further evidence and detail of the use and impact of the 7 Quality Principles moving forward. The organisation still hasn't found a way to work with the Bridge organisation, though the Business plan indicates the intention in 2019 to work with the Chichester Cultural Learning Partnership organisations to increase family audiences. We look forward to seeing this work develop. The Family programme continued to deliver strongly against high demand.

Evidence:

Business plan review, Business plan, Board papers

Statements

Criteria: Equality Action Plan

Feedback:

Good progress has been made in relation to the Equality Action plan, and there are several strands of activity that we are currently awaiting outcomes e.g. Access Advisory Group report, that will impact on future planning and delivery. Policies in relation to recruitment have been revised and there are plans at board level to offer training in 2019, now that the skills audit has been completed. Plans to recruit an artist to the board are still in development. The gallery plans to review the learnings and embed planning in future years of its participation in Culture 24's 'Let's Get Real' action research project and look at how digital might enable the Gallery to address low social mobility in the Chichester region and might be used to bridge the gaps between intergenerational audiences. The Chair has asked that equality and diversity be considered in all areas of activity, and equality appears as a regular agenda item at board meetings. What we will need to see moving forward, particularly in relation to improving your creative case for diversity rating, is more evidence and detail of the discussions you are having at board, as well as with partners and stakeholders, and how these discussions are helping you to break down barriers to engagement, and informing programme planning, including the main Exhibitions programme.

Evidence:

Business plan review, Business plan, Board papers, RM monitoring

Statements

Criteria: Management & Governance**Feedback:**

There are robust plans in place in relation to risk mitigation, with the gallery's risk register outlining risks to the organisation's resilience, collections and programme delivery. These are regularly monitored and discussed at Executive and Board level. The organisation's management structure and governance arrangements are suitable to support the organisation's varied activities, with a regular schedule of meetings and advisory committee meetings that feed into council of management meetings. There is good evidence that the organisation carries out regular self-evaluation, moving forward we would like to see more detailed evidence of how monitoring and reporting and stakeholder consultation are informing planning processes. A recent board skills audit was conducted, and open recruitment was implemented this past year.

Evidence:

Business plan review, Business plan, Board papers, RM monitoring

Statements

Criteria: Finance

Feedback:

The gallery is in overall sound financial health with excellent financial controls, monitoring and reporting in place. The new fundraising strategy gives confidence to the ambitious programme of activity as you move plans for the Coach House forward. The gallery continued this past year to increase income generation across a wide range of sources, and as mentioned earlier, implementation of the new booking facility on your new website has increased event ticket sales and improved digital marketing. Excellent progress was made in a successful application to the HLF's Resilient Heritage fund and the Arts Council's small capital programme. A fundraising event at Rolls Royce raised an impressive £300,000. You acknowledge that the Coach House project presents an ambitious challenge, and an application to the HLF's capital programme for £2m was unsuccessful. However, with clear targets and knowledge of the risks involved, supported by an engaged and experienced board, Executive and robust fundraising strategy in place, we look forward to watching your plans develop.

Evidence:

Business plan, Business plan review, RM monitoring

Creative Case for Diversity

This rating is based on your contribution to the Creative Case for Diversity for activity carried out during 2018/19. Using set prompts, your Relationship Manager has considered the strength and breadth of evidence to arrive at a rating of Outstanding, Strong, Met or Not met.

Creative Case for Diversity rating: Met

Creative Case for Diversity assessment:

There is evidence of the creative case in the main programme and in working with partners, such as hosting the Adam Reynolds award residency, and the work with Scottee Wilson and Outside in. Further detail of how discussions with audiences, stakeholders, partners and the board are informing diversity within the programme needs to be in evidence, as it does not appear that diversity is a key driver or embedded fully across the programme. The gallery acknowledges that you are in the process of consolidating surveys to obtain useful feedback to inform future programming, resourcing this has been a challenge. There is good evidence that the organisation is providing regular platforms to showcase and develop the work of diverse practitioners and of the key learnings in working with partners, such as the University of Chichester in supporting Terence Birch. Moving forward it would be good to see the gallery develop its role in relation to its local arts ecology's needs, e.g. portfolio reviews, crits, funding surgeries etc. There is good evidence that the organisation is identifying barriers to engagement facing members of protected characteristics - further evidence of whom and how members of those groups are actively involved in the development of the programme should be evidenced. There is a good direction of travel within the equality action plan, however, objectives are not laid out in a SMART way. It is good to see that you have established an Access and Inclusion advisory group to the Coach House project, moving forward we would like to see more evidence of the board actively monitoring, reviewing, responding and providing input to the organisation's creative case work. There is good evidence of the organisation participating in initiatives promoting equality and diversity in the sector - this was particularly strong in the ongoing relationship with Outside In, and hosting the European Outsider Art Association Annual Conference in May 2018.

Evidence:

Business plan review, Business plan, Board papers, RM monitoring

Risk Monitoring Summary

When monitoring your organisation, we consider various factors to determine the degree of risk to the delivery of the funding agreement, our investment and our goals. Risk scores are determined as follows:

Minor 2-6 / Moderate 7-8 / Major 9-11

Current risk score: 5

Current risk assessment:

Goals: No perceived risk

Management and Governance: No perceived Risk

Financial viability: The gallery continues to fundraise for its Coach House expansion project. Fundraising targets are on track. The gallery is experienced at philanthropy with a large endowment, so the risk is perceived as minimal. RM continues to monitor.

Risk assessment last updated date: 23/07/2019

Monitoring plan

We propose the following monitoring plan for the coming year based on the current level of risk:

Quarterly or at mutually agreed points as required by either party.

If circumstances change during the year we will review the frequency and nature of our contact with you and make appropriate adjustments so that contact remains proportionate.

Feedback review

Relationship Manager: John McPherson

I have read the annual feedback:

Submission summary

Page	Last Updated	Last Updated By
Introduction	No Input Required	
Project information	No Input Required	
Annual feedback statements	13/08/2019	Becky Lyle (b.lyle@pallant.org.uk)
Creative Case for Diversity	13/08/2019	Becky Lyle (b.lyle@pallant.org.uk)
Risk Monitoring Summary	13/08/2019	Becky Lyle (b.lyle@pallant.org.uk)
Feedback review	Please Complete	

Notes:

Not all reviews complete. Click [here](#) to return to the form.