



**Annual Report to  
Chichester District Council**

1 April 2021 – 31 March 2022

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- Appendix A: Hockney to Himid Impact Report
- Appendix C: Community Programme Annual Report (April 2021 – March 2022)
- Appendix D: PHG Annual Report & Audited Accounts 2021/22

## **1. Introduction – Simon Martin, Director**

Although the financial year 2021/22 started during the Gallery's third period of Covid-related closure, we were delighted to welcome visitors back from mid-May, to resume our exhibition programme and to re-introduce our activities to serve our community throughout the remainder of the period.

The Gallery's programme during 2021-22 had been substantially reconfigured in response to the pandemic, with a greater focus on the permanent collection in order to save costs and place greater focus on the Gallery as a local resource. The Richard Hamilton and Degas to Picasso exhibitions (which were only open for one month in this financial year) drew visitors back after five months of closure; and our summer exhibitions of Ben Nicholson: From the Studio and Masterpieces in Miniature achieved international press coverage, attracting visitors from across Britain to Chichester. Over the winter and spring, Hockney to Himid: 60 Years of British Printmaking was drawn entirely from the Gallery's permanent collection at a time when it was difficult to secure loans from other museums and demonstrated the remarkable quality of our collection of over 2500 prints. We have introduced exhibition Impact Reports, the first for Hockney to Himid is attached as Appendix A.

Despite the challenges of the last two years – and those that lie ahead – we are a resilient and relevant organisation and able to demonstrate our public benefit and worth. The 2021-22 saw the return to Gallery of many of our community programme members with both outdoor and studio workshops and schools and further/higher education institutions returning to the Gallery with almost 2000 school children and students engaged in our activities. In addition, our Free Family Open Days brought in 800 visitors from the local area.

With Pallant House Gallery marking its 40th anniversary in 2022 we have also developed a programme of exhibitions and events, including a special logo (see front page) to celebrate this important milestone, and a Print Room of drawings from the Hussey Bequest, the Gallery's founding collection which is owned by Chichester District Council. During the year we were part of the steering group for the Culture Spark season of culture in the Chichester area, contributing with our key partners Chichester Festival Theatre, the Novium and CDC to the planning of activities that took place in the subsequent financial year, with the launch events taking place at the end of March 2022.

The Gallery was awarded the prestigious Apollo Magazine Acquisition of the Year 2021 for the 175 works from the collection of MJ Long including major pieces of British Pop Art, from a shortlist including the Metropolitan Museum in New York, Rijksmuseum Amsterdam, National Gallery of Art Washington and the Château de Versailles – demonstrating the cultural riches to be seen in Chichester. Following the Gallery's commitment to diversifying its collection in 2020 the Gallery has sought to deliver on pledges in the Anti-Racism Plan, with the acquisition of numerous artworks during the year, including a painting by the young Black British artist Rachel Jones, and during the year we were selected as one of the first cohort of museums taking part in the University of the Arts London/ Decolonising Art Institute's 20/20 project which will see an artist in residence appointed over the coming year.

The Gallery's decarbonisation programme continued with the completion of the replacement of all halogen lightbulbs in the new wing (funded by a grant from Arts Council England) and substantially reducing the Gallery's environmental impact. In addition, our Heritage Consultants Alan Baxter and Associates completed the Conservation Management Plan for the Grade 1 listed 18th century townhouse and continued the redecoration of some of the interior spaces of the house.

During the winter the Trustees undertook the process to appoint a new Chair of the Board (covered in detail in the Governance section) which resulted in the appointment of John Ayton MBE, a local entrepreneur and philanthropist.

As ever, we are grateful to Chichester District Council for its continued support of Pallant House Gallery, and particularly in the economic uncertainties of the current moment as we strive to be 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 2021 – March 2022

### 2.1. Visitor figures and revenue

Number of Tickets Issued	FY 21/22			FY 20/21			FY 19/20			% admission rise over two years
	Admission	Ticketed Event	FY 21/22 Total	Admission	Ticketed Event	FY 20/21 Total	Admission	Ticketed Event	FY 19/20 Total	
Visitor Type										
Ordinary Adult Day Visitor	20,140	2,895	23,035	7,523	1,015	8,538	19,070	5,049	24,119	6%
Young Person & Children	4,362	67	4,429	1,059	(3)	1,056	2,197	40	2,237	99%
Friends & Patrons	6,294	-	6,294	2,778	-	2,778	5,125	18	5,143	23%
Association Member	5,025	-	5,025	2,522	-	2,522	5,615	-	5,615	-11%
Other Concessions	1,150	-	1,150	403	-	403	916	87	1,003	26%
<b>Total Tickets Issued</b>	<b>36,971</b>	<b>2,962</b>	<b>39,933</b>	<b>14,285</b>	<b>1,012</b>	<b>15,297</b>	<b>32,923</b>	<b>5,194</b>	<b>38,117</b>	<b>12%</b>
<b>Ticket Revenue generated £000</b>	<b>243,551</b>	<b>16,654</b>	<b>260,205</b>	<b>102,600</b>	<b>2,593</b>	<b>105,193</b>	<b>208,391</b>	<b>58,507</b>	<b>266,898</b>	<b>17%</b>
<b>Average Price (£/ticket)</b>	<b>6.59</b>	<b>5.62</b>	<b>6.52</b>	<b>7.18</b>	<b>2.56</b>	<b>6.88</b>	<b>6.33</b>	<b>11.26</b>	<b>7.00</b>	<b>4%</b>

In this table, Admission means the access to the exhibition display areas above the ground floor level by purchase of a day ticket; through the annual access rights afforded by being a Friend or Patron; by belong to a concession group allowing free access (young people, job seekers, disabled and carers etc); or by concession through being a member of an association such as Art Fund. Ticketed Event refers to the Learning and Public Programme activity involving access to the gallery by similar options for an organised course, talk, tour or other event, along with online seminars.

Not recorded here is the considerable number of ground floor visitors who come for the bookshop, the restaurant/ café facility and the Print Room displays, which historically we have estimated in the range 15-20,000 visits.

The table shows the depth of the reduction in income during the lockdown periods in 20/21 compared to the year before, although this also reflects a strong performance for the four months the Gallery was open in that year. During 2021/22, this recovery continued despite still being forcibly closed for the first six weeks and by the end of the year, admission revenue and visitor numbers were notably ahead of the pre-lockdown year 2019/20.

Conversely, our on-site Learning and Public Programme activity was badly affected by the lockdown restrictions and unrelated staffing shortages that we did not address until it was clear we could operate properly again. Consequently, we are looking forward to recovery continuing into 2022/23.

### 2.2. Digital Audiences

Tickets sold for online talks and workshops	2021
Income generated by online talks and workshops	£13,310

### 2.3. Social Media statistics

	March 2022	March 2021	Gains #	Gains %
Instagram	26,645	22,674	4,071	17%
Facebook	6,410	6,172	238	4%
Twitter	18,712	18,647	65	0.3%

## 3. Audiences

### 3.1. Press and Communications

In order to reach the widest possible audience, we are constantly evaluating and deepening our knowledge of our audiences, both established and emerging, to ensure we are identifying, targeting and communicating with each audience segment as effectively as possible, enabling the Gallery to expand into new areas of growth whilst sustaining our core visitor engagement.

#### Press coverage

Press coverage for *Ben Nicholson: From the Studio* (June – October 2021) and *Masterpieces in Miniature* (first five months) achieved a total circulation (print and online) of 645,808,355 with an EVE<sup>1</sup> of £4,431,500. The Nicholson exhibition was featured in a range of local and national publications, including The Independent, The Financial Times, World of Interiors and Apollo Magazine.

In the period from November 2021 to March 2022, the Autumn/Winter season, which included *Hockney to Himid*, *Masterpieces in Miniature* (final six months), *Christmas Greetings* and *Old Masters, Modern Masters* generated press coverage with a total circulation of 152,108,615 with an EVE of £477,938.

#### Digital resources and content

The Gallery increased its digital communications significantly during 2020/21, as our eBulletins, website and social media channels became our primary methods of engaging new and existing audiences and delivering our charitable aims while the building was closed to the public. In order to maintain and build on the successes of this period, the Gallery identified the need to increase our capacity and expertise in this area; we appointed a Digital Content Manager and Digital & Communications Officer in Autumn 2021.

As a result, in the first three months of 2022, we were able to:

- publish 12 new blogs on the Gallery website exploring the collection with a focus on content for LGBTQ+ History Month (February) and Women’s History Month (March)
- produce four in-house videos which explored the collection and promoted exhibitions and the Community Programme

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<sup>1</sup> Economic Value Estimation

- produce two videos in collaboration with Chichester Cathedral, exploring the art in the cathedral and the links between the Gallery and Walter Hussey and two with Handprinted, a local art supply business with a large social media following. Their videos featured a tour of the *Hockney to Himid* exhibition with a printing workshop inspired by the prints on show
- host an Instagram takeover by Dan Vo, a social media influencer and marketing manager at the new Queer Britain Museum. Dan chose artists and pieces from the collection that meant something to him and gave his own interpretation which was further explored in an accompanying blog.

In partnership with Bloomberg Philanthropies and the Art Fund, the Gallery also successfully launched our first digital Gallery guide via the Bloomberg Connects app in January 2022. The app includes guides for over 100 cultural institutions all over the world, all of which can be accessed either on site or remotely. Content on the Pallant House Gallery guide includes a welcome from Director Simon Martin, introductions to key works in the collections, and exhibition-specific information. It was used 1103 times in the first two months, and the section on Hockney to Himid exhibition attracted 549 interactions as visitors enjoy the audio tour, artist interviews and highlighted works. We will continue to create new content for the app in response to the exhibition programme and visitor feedback, for audiences in the Gallery or elsewhere.

### 3.2. Friends and Patrons of Pallant House Gallery

The Friends of Pallant House Gallery, founded over 40 years ago are knowledgeable and enthusiastic champions of the Gallery, and their financial support is the lifeblood of the Gallery. There are several different membership packages available (single, joint, young, and with guest), and benefits include free admission, exclusive access to Friends previews and other events and a subscription to the twice yearly Gallery magazine. Friends prices have been static since 2017.

Friends renewal rates have been remarkably stable through the period of the pandemic falling by only 1% in 2020-21 and returning to the previous level of 73% in 2021-22. The pandemic's more significant impact was on the recruitment of new Friends which fell to 300 in the previous year but which recovered in 2021-22 to 800 new Friends – exceeding recruitment in the last year before the pandemic. During the year we sold 2,418 memberships to 3,314 individual Friends.

The Gallery's Patrons support us at a higher financial level becoming Patrons for £1,200, Silver Patrons for £2,500 and Gold Patrons for £5,000. During 2021-22 we revised and relaunched the scheme and its benefits with a view to an increased focus on growing our support in this area. All Patrons memberships are joint and in 2021-22 we had 114 individual Patrons.

During the financial year Friends and Patrons made a contribution to the Gallery of just over £220K, to which we were able to add £22K in Gift Aid.

### 3.3. Audience Profiling

This information is based on Audience Finder survey data gathered from 1374 visitors between May 2021 and April 2022. 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.

Audience demographics (based on Audience Finder survey results)

Gender: 31% male, 69% female

Ethnicity: White 98%

Disability\*: 92% non-disabled, 8% disabled

\*self-identify as a D/deaf or disabled person, or one with a long-term health condition

Age	% of Respondents	Regional representation
65 or older	62%	well exceeds regional representation
55-64	27%	well exceeds regional representation
45-54	9%	below regional representation
35-44	2%	below regional representation
25-34	0%	below regional representation
16-24	0%	below regional representation

Audience behaviours and motivations

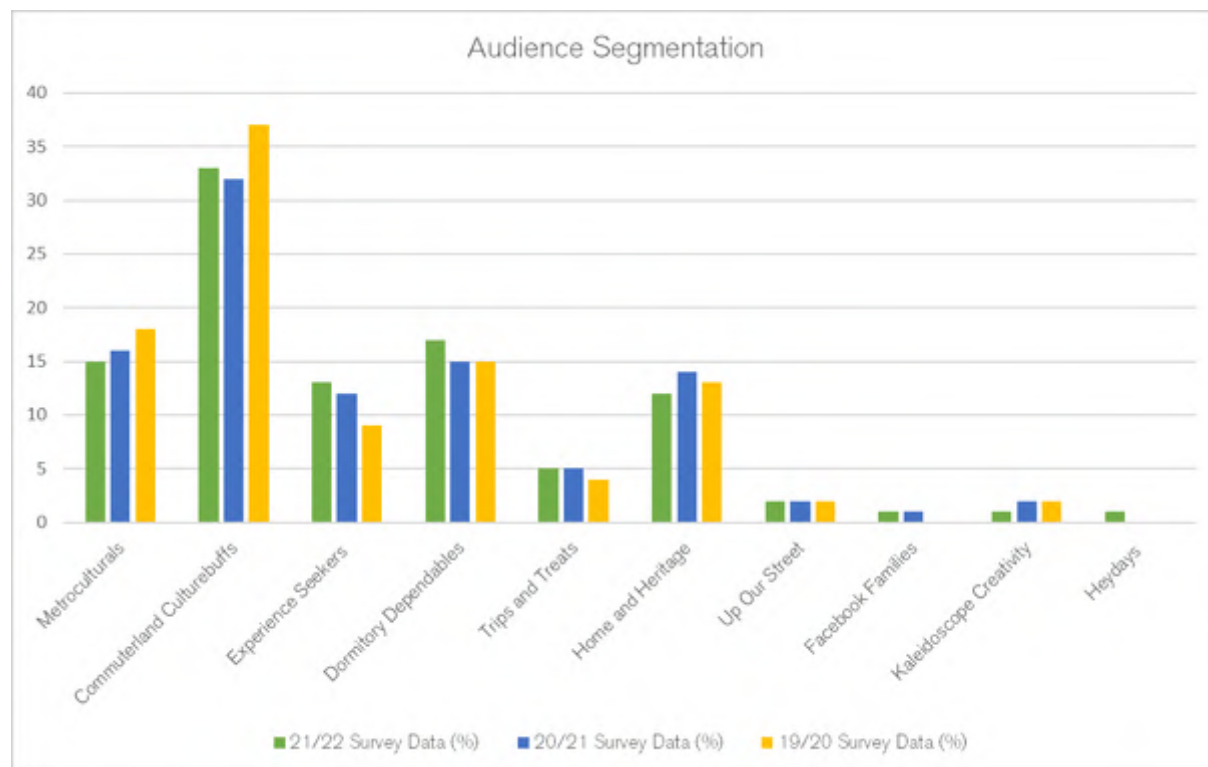
2021/22 figures in bold, 2020/19 figures in [brackets]

Audience behaviours	Audience motivations
51% repeat visits within 12 months [57%]	The top four cited motivations to visit were:
13% first timers [12%]	1. Visual arts is an important part of who I am [4 <sup>th</sup> ]
Median number of times people visit a year is <b>3</b> [3]	2. To be intellectually stimulated [1 <sup>st</sup> ]
43% of visitors visit in pairs [49%], and <b>26%</b> alone [26%].	3. To be inspired [3 <sup>rd</sup> ]
	4. To learn something [2 <sup>nd</sup> ]



## 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.



Audience Spectrum Category	21/22 Survey Data (%)	20/21 Survey Data (%)	19/20 Survey Data (%)
Metroculturals	15	16	18
Commuterland Culturebuffs	33	32	37
Experience Seekers	13	12	9
Dormitory Dependables	17	15	15
Trips and Treats	5	5	4
Home and Heritage	12	14	13
Up Our Street	2	2	2
Facebook Families	1	1	0
Kaleidoscope Creativity	1	2	2
Heydays	1	0	0

\*Detailed descriptions of these Audience Spectrum categories are attached as Appendix B

### 3.4. Geographical reach

This table shows our geographical reach in terms of the use of our facilities by local resident and our ability to draw in visitors from further afield.

	2021/22		2020/21		2019/20	
Region of Residence of Visitor	Visitor		Visitor		Visitor	
	Numbers	% of total	Numbers	% of total	Numbers	% of total
Chichester City (PO19)	3,880	9.7%	1,278	8.4%	3,075	8.1%
Outer Chichester N/W (PO18)	1,226	3.1%	456	3.0%	903	2.4%
Outer Chichester S/E (PO20)	990	2.5%	387	2.5%	871	2.3%
Bognor Regis (PO21)	469	1.2%	154	1.0%	403	1.1%
Bognor Regis (PO22)	362	0.9%	154	1.0%	240	0.6%
Emsworth (PO10)	716	1.8%	338	2.2%	613	1.6%
Arundel, Littlehampton, Worthing	1,587	4.0%	594	3.9%	1,066	2.8%
Home Counties	3,924	9.8%	2,264	14.8%	2,323	6.1%
Brighton / Hove	2,267	5.7%	1,165	7.6%	945	2.5%
London within M25	6,149	15.4%	3,391	22.2%	2,855	7.5%
East Sussex	967	2.4%	625	4.1%	500	1.3%
Portsmouth, Havant, Emsworth	1,527	3.8%	648	4.2%	944	2.5%
Rest of Hampshire	2,861	7.2%	1,283	8.4%	1,598	4.2%
South Downs	529	1.3%	216	1.4%	469	1.2%
Surrey	1,371	3.4%	635	4.2%	840	2.2%
West Country & S. Wales	1,670	4.2%	867	5.7%	882	2.3%
Midlands	475	1.2%	230	1.5%	278	0.7%
North	518	1.3%	219	1.4%	260	0.7%
Overseas Visitor	84	0.2%	21	0.1%	27	0.1%
Not known	8,361	20.9%	372	2.4%	19,025	49.9%
<b>Grand Total</b>	<b>39,933</b>	<b>100.0%</b>	<b>15,297</b>	<b>100.0%</b>	<b>38,117</b>	<b>100.0%</b>

The numbers shown are those visiting under tickets (paid, Friends, concession and complimentary) for exhibitions, courses or events, by region of residence. It is not obligatory to provide address details when purchasing a ticket in person, hence the level of 'not knows'. Not included are ground floor visitors for our bookshop, restaurant and Print Room displays, which historically have been around 15-20,000 and are not recorded by address.

### 3.5. Regional Tourism

- We were delighted to have been awarded the **Tripadvisor Traveller's Choice Award** in both 2020 and 2021 for consistently earning top reviews and being ranked in the top 10% of properties worldwide on Tripadvisor:



You're in the top 10% of attractions worldwide.

Congratulations to:

• Pallant House Gallery

- Along with CDC and CFT, we are one of the partner organisations involved in the development of the **CultureSpark** Chichester 2022. The Director and other members of Gallery staff contributed to the strategic and operational development of the initiative in advance of delivery in 2022.
- We remain involved with the Sussex Modern cultural tourism network and the ‘England’s Creative Coast’ project (funded by ACE’s Cultural Destinations programme, UK Government and Visit England’s ‘Discover England’ fund).
- We are members of the Tourism South East network and featured in the South East England Group Travel Guide 2022.
- We distributed over 40k exhibition leaflets in venues across Hampshire, Surrey, Sussex and in targeted locations in central London.

#### 4. Summary of exhibitions, displays and other events

Due to the national lockdowns and subsequent closure of the Gallery from 21 December 2020 to 18 May 2021, our Winter season (comprising the Degas to Picasso and Richard Hamilton exhibitions) was extended into the first two and a half months of the 2021/22 financial year.

The post-pandemic decision to move three to two major exhibitions per year has allowed us to increase the number of smaller temporary exhibitions in the Print Room (free admission) and collections displays in the Town House. By changing these displays more frequently, we will extend our offer for Friends and encourage more frequent visits from local audiences.

##### 4.1. Major temporary exhibitions during 2021/22

*Degas to Picasso: International Modern Masters* (5 – 21 December, 18 May – 13 June) displayed a selection of the Gallery's substantial holding of international work produced between 1850 until 1970, including paintings and works on paper by over 45 international artists. The exhibition gave us the opportunity to undertake further research and necessary conservation treatment on works in the collection. The exhibition also reconsidered the stories behind how these works came to be in the collection.



Left to right: Edgar Degas, *Femme se Peignant*; Fernand Léger, *L'Engrenage Rouge (Nature morte en rouge et bleu)*; and Georges Braques *The Bird*, from the School Prints

Richard Hamilton: Respective: This in-focus exhibition presented a selection of key works from the Gallery's collection by this leading figure in British art. His interest in Modernism and the work of Marcel Duchamp created an interesting accompaniment to *Degas to Picasso* exhibition in the adjacent galleries. The exhibition also drew extensively on the unique holding of material in the Colin St John Wilson archive. A legacy of the exhibition was the gift of *Marcel Duchamp 'Oculist Witness'* Etching, 1967 from a private collector.

## Ben Nicholson: From the Studio

June – October 2021

This exhibition gave audiences an intimate look at the everyday objects that inspired Ben Nicholson (1894–1982) and showed how he transformed them into extraordinary experiments in abstract art. It brought together for the first time Nicholson's paintings, reliefs, prints and drawings alongside his rarely seen personal possessions, from patterned jugs and cut glass goblets to his studio tools, revealing how the artist's style developed, from his early traditional table top still lives to later abstract works.



From left to right: Ben Nicholson, 1946 (*still life – cerulean*) 1946; objects from Ben Nicholson's studio

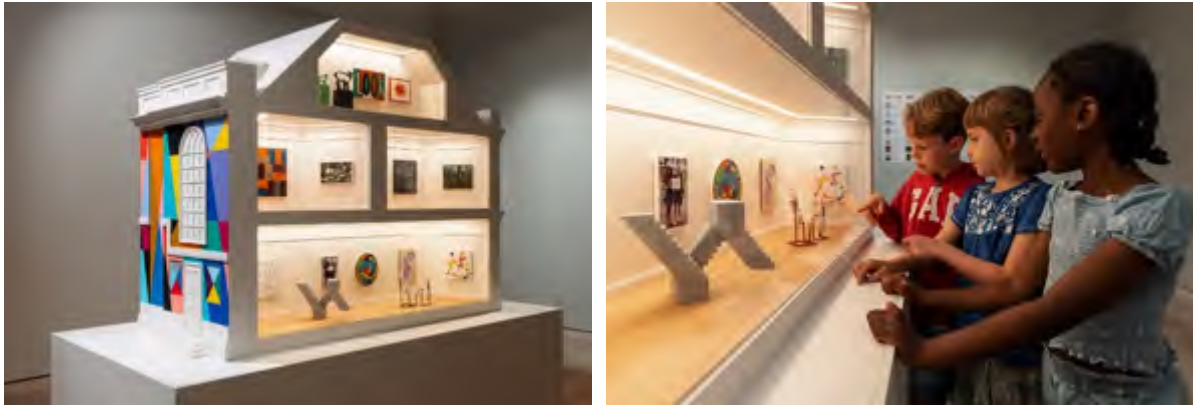
The exhibition also traced Nicholson's artistic and personal influences and explored his time with Winifred Nicholson and Barbara Hepworth, as well as his encounters with other great Modernists, Pablo Picasso and Piet Mondrian.

## Masterpieces in Miniature: The 2021 Model Art Gallery

June 2021 – April 2022

In 2020, we asked Wright and Wright Architects to design a model art gallery to house artworks commissioned especially from over 30 exciting contemporary British artists, including Rachel Whiteread, Edmund de Waal, John Akomfrah, Tacita Dean and Magdalene Odundo. The final design was inspired by the architecture and detailing in the Town House.

The 2021 Model Art Gallery was displayed alongside two earlier model galleries – The Thirty Four Gallery and The Model Gallery 2000, housing work by artists from Augustus John, Vanessa Bell and Paul Nash to Peter Blake and Richard Hamilton. The model art galleries are a time capsule of British art from the 1930s until today and provide a fascinating insight into the evolution of styles and influences across the decades.



The 2021 Model Art Gallery

More information about the accompanying schools' Model Art Gallery of the Future Schools Showcase is included in the Learning & Public Programme section.

#### Hockney to Himid: 60 Years of British Printmaking November 2021 – April 2022

This extraordinary exhibition, from the Gallery's collection, spanned the last 60 years of British art with over 100 prints by 90 different artists, including works by Edward Bawden, Peter Blake, Tracey Emin, Barbara Hepworth, Henry Moore, Chris Ofili, Grayson Perry and Rachel Whiteread, amongst others. The majority of the works on display were selected from the Golder-Thompson Gift, a unique 20-year relationship between the Gallery and collectors and philanthropists Mark Golder and Brian Thompson.

Celebrating the inventiveness and originality of printmaking, the rich variety of works showcased different printmaking techniques, with abstract screenprints by Bridget Riley and Terry Frost alongside figurative etchings by Lucian Freud, a delicate woodcut by Rebecca Salter or a lithograph by Antony Gormley. Covering the last six decades years, it gave a fascinating snap shot of the evolution of British printmaking.

An Impact Report for this exhibition is attached as Appendix A

#### 4.2. Print Room Exhibitions

Access to our Print Room shows is a key part of our free-offer, offering something of high-quality that is open and accessible to all.

#### All Souls: The Outside In Co-Commission 2020 May - July 2021

The output of the Gallery's Community Programme's bi-annual co-commission with Outside In was exhibited during this period. The artist Julia Oak, a member of the Gallery's Community Programme, was selected for the commissions from over 50 submissions from local, national and international artists and was awarded a £5k bursary. The exhibition explored the creative connections and the intuitive way of working that unites the work of Julia Oak with that of Madge Gill, a widely celebrated self-taught artist. The display included one major new work by Julia Oak (which is approx. 10m long) with 3 associated drawings and 9 associated sketchbooks, alongside work by Madge Gill



from the Pallant House Gallery collection and private lenders. The exhibition also includes a 20 min film made by Julia Oak recording the creation of her work.



Madge Gill, *Untitled (Queenly Figure)* (c.1950s), Ink on paper, presented by Anonymous Donors 2013



Artist Julia Oak

#### St Ives: Connecting Circles

July - November 2021

In the mid-twentieth century the harbour town of St Ives in Cornwall became a regional centre for modern art. Barbara Hepworth and Ben Nicholson moved there and were later joined by others including William Scott, Patrick Heron, Wilhelmina Barns-Graham, Terry Frost and Dennis Mitchell. The artistic community that evolved during this period saw a network of personal and creative relationships develop that were as vital as they were fractious. Alongside prints, drawings and sculpture, this exhibition also presented ceramics by potters Bernard Leach and Janet Leach.

#### Christmas Greetings by Modern British Artists

November 2021 - January 2022

This festive Print Room display featured over 100 original Christmas cards dating from across the 20th century. It included cards made by celebrated British artists including Edward Bawden, Glenn Brown, Barnett Freedman, Mark Hearld, Nigel Henderson, Enid Marx, Ben Nicholson and Glyn Philpot. This show was originally on display in December 2020. It was forced to close after 16 days due to the national lockdown but its popularity in that short time inspired us to re-mount it for the Christmas period.

#### Old Masters, Modern Masters: Drawings From The Hussey Bequest

January – April 2022

As part of our programme to mark Pallant House Gallery's 40<sup>th</sup> anniversary in 2022, this display gave audiences a chance to see rarely exhibited works on paper from Walter Hussey's founding collection including the oldest piece in our archive, Renaissance artist Giulio Romano's powerful drawing of the head of an eagle.



Guilio Romano (1492 - 1546)

Head of an Eagle

1526-28

Ink on paper

Hussey Bequest, Chichester District Council (1985)

More information about this exhibition and associated resources is include in Section 7.

#### 4.3. Publications

The Gallery publishes high-quality publications to accompany and provide a lasting legacy for its exhibitions, commissioning and sharing new research on Modern British art and artists. These reach an international audience of academics, students, libraries, gallery visitors, collectors, curators, art industry, and general art interest, and bring a significant commercial income to the Gallery and Bookshop. In July 2021, the Gallery entered into a distribution deal with Yale University Press, which will support the promotion and distribution our publications both nationally and internationally.

In 2021/22 we produced the publications to accompany our two major temporary exhibitions *Ben Nicholson; From the Studio* (including contributions from co-curator Dr Lee Beard, Edmund de Waal & Prof Louise Campbell) and *Hockney to Himid: 60 Years of British Printmaking*.

In addition, *Drawn to Nature: Gilbert White and the Artists* was published in November 2021. It was written by Simon Martin and with an introduction by Sir David Attenborough. This book expanded on the exhibition of the same name in the Print Room in 2020, which celebrated the tercentenary of the birth of Gilbert White, his book '*The Natural History of Selborne*' and showcased different editions of the book together with original prints and drawings by Modern British artists.

*Drawn to Nature: Gilbert White and the Artists* was shortlisted for the Association of Cultural Enterprises' Best Publication Award 2022 and has been nominated for the William MB Berger Prize for British Art History 2022, the announcement of which will take place in November 2022. It was also been selected as one of the best art books of 2021 by Martin Gayford in *The Spectator*.



## 5. Learning & Public Programmes

Through this challenging year which included most of the Learning and Public Programmes team coming back to work from furlough through a phased return, a wide range of creative opportunities for people of diverse ages and backgrounds was still delivered. Our Learning and Public Programme aims to ensure everyone feels welcome and our activities show the benefits for all of leading a creative life. Our focus is to diversify and increase our audiences both locally, regionally and nationally, with a particular emphasis on increasing participation for Chichester District residents of all ages and local partners including the University of Chichester.

### 5.1. Formal learning opportunities

Given the challenges faced in 2021-22, the figures below demonstrate schools are keen to get back to the Gallery post-pandemic. The figures also show that we need to focus more on developing our relationships with local schools going forward. As the LPP team is developed and the Learning team increased in capacity in the coming year, a focus on engaging with more schools in the Chichester District will be a priority.

School visit figures for 2021-22

	Total #	Of which from Chichester District # (%)
Number of school visits	34	10 (29%)
Total number of KS1-4 pupils visiting	862	110 (12%)
Total number of pupils engaged outside of the Gallery	699	155 (22%)

### School Programme development

Our Schools programme was severely impacted by the pandemic but we reopened for self-guided school visits in September and, despite a 50% Covid-related cancellation rate, 862 pupils from 34 different schools visited.

The Learning & Public Programmes team ran a teachers survey to review the current schools offer and to inform its development in future. We have also introduced a Teachers Private View at the start of each major temporary exhibitions; 26 primary and secondary teachers attended from a range of local state and private schools attended the *Hockney to Himid* event in November 2021.

Throughout 2021/21 we focused on self-led school visits and the creation of more online learning resources, in order to maximise output with limited staff capacity. However, during the latter part of this period we began work designing a new series of workshops across the key stages, to introduce the Collection in the Historic House, to prepare for an increase in school visits for the next academic year. This new offer for schools has a focus on increasing access for Primary schools and creativity.

We welcomed Bishop Luffa School's A Level art class in for our five-week School in Residence and ran two Career Café events in partnership with (ACE-funded SE Bridge organisation) Artswork, in which Year 9 students from The Angmering School and Orminston Six Villages Academy took part.

Taking inspiration from the 2021 Model Art Gallery, we developed the Model Art Gallery of the Future Schools Showcase. Local schools were invited to visit the three model galleries on display as part of the Masterpieces in Miniature exhibition, and each pupil was given a canvas measuring 10cm x 10cm and the opportunity to create their own miniature works of art in response to works that they encountered on their visit. 13 local schools took part; two Colleges, six Secondary and five Primary, and 333 works were submitted. They were on show in the Gallery during April 2022 in a dedicated exhibition, and a selection of works were chosen by our Curatorial team to be exhibited in a replica of the 2021 Model Art Gallery.



Model Art Gallery of the Future exhibition

#### College and University programme

We are pleased with the high number of visits we have had from the University of Chichester and Chichester College despite the pressures of Covid, demonstrating the Gallery continues to be seen as a very valuable resource locally for Fine Art and trainee teaching students.

	Total #	Of which from Chichester District # (%)
Number of FE / HE institution visits	22	17 (77%)
Number of FE / HE students visiting	354	224 (69%)
Total number of FE / HE engaged outside of the Gallery	63	30 (48%)

#### 5.2. Informal Learning

##### Children, young people and families programme

Number of participants in Family Drop in workshops	140
Number of free resources created	10
Free Open Weekend participants	800

Activities included:

- Starting in January 2022, the Gallery trialled free drop in sessions for families once a week and these sessions have been steadily increasing in popularity.
- We collaborated with The Novium and the Library on the Starlight Trail in December 2021 which brought in 60 visitors. We also worked with Chichester City Bid on a Christmas workshop that brought in 20 visitors.
- Our Open Weekends began again on 25/26 September 2021 and we received 800 visitors across both days. We commissioned a Sonic Artist to create audio trails of the Town House and Model Art Gallery for participants to explore
- The Pallant Arts Award Club took place one Saturday of the month, with 13 participants aged 8-14 achieving Arts Award certificates.

Comments from Workshops and drop in sessions:

- *“My daughter says she likes activities connected to the paintings she sees at Pallant House, to help her get to know them better.”*
- *“Both my children enjoyed it and the individual attention they each got from Holly was great. Thank you.”*

### Adult Programme

The Gallery began a programme of online talks started during the pandemic and six talks during 2021-22 with 1,101 people attending.

We trialled online workshops, where participants were sent a pack of materials in advance of the workshop. These included life drawing, ceramic and charcoal workshops. 88 people attended the workshops. When lockdown eased we restarted in-person workshops in our studios, although with significantly reduced capacity due to Covid safety restrictions. 37 participants took part in six workshops.

Comments from Adult workshop participants:

*“I was so happy to be back in person for the course, I have really missed attending courses at Pallant House since the lockdown and do really hope there will be lots more in the future. The timing was excellent, the day was very well prepared and the cost of the course was very good.”*

*“Thank you. It was great to have a creative space with resources. It was lovely to share art and ideas and experiences with others in a non-threatening environment.”*

### 5.3. Community Programme

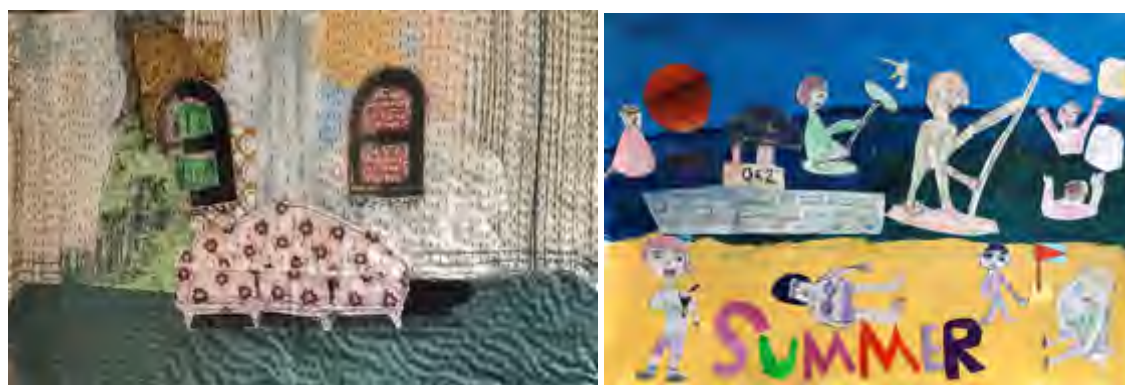
Ensuring that Community Programme members continued to be supported and involved in Gallery life and facilitating their return post-pandemic was a key priority during this period. An emphasis on online engagement was slowly replaced by a return to face to face delivery as the pandemic restrictions reduced and members' confidence and desire to be out and about again increased. By the end of the reporting period the presence of members attending sessions back in the Gallery has resumed its pre-pandemic numbers. Their work was showcased in two Community Programme

Exhibitions (Summer and Winter) and raised a total of £6,080; all of which is used to supporting the programme.

#### Community Programme Figures for period

- Total number of CP members = 196 (21 of whom are Partners in Art)
- Total volunteers = 64
- Total participants = 132
- During this period we matched 1 Partners in Art partnership. We met 5 referrals (only after resuming full programme between Jan 2022 and March 2022 which is why it is low).
- We trained 8 volunteers and matched 2 partnerships

Please see below for a summary of activity below and the accompanying Community Programme Annual Report 2021/22 (Appendix C) for further detail and evaluation<sup>2</sup>.



Examples of Community Programme Annual Fundraising Exhibition pieces

- Community Programme Facebook Group: During the first lockdown we set up a Facebook group for Community Programme members to share artwork and ideas with each other which is still a popular platform for members.
- ‘All Souls’: The Outside In Co-Commission 2020 (**May to July 2021**): Community Programme member Julia Oak, was selected for the Outside In Co-Commission which is funded by the John Booth Charitable Foundation.
- University of Chichester partnership: University Art Students delivered their work experience on line, providing 12 Zoom Workshops exploring a range of media for CP members. University of Chichester Partners in Art initiative continued for its 10<sup>th</sup> year, with one student matched with a member of the Community Programme.
- Outdoor workshops at Bishops Palace Gardens: These resumed at the end of May, soon after the Gallery re-opening, offering popular weekly two hour workshops outdoors at Bishops

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<sup>2</sup> The reporting period for the Community Programme Annual Report has recently been updated to follow the financial year 2021/22, as opposed to July 2020 – September 2021. There is therefore some overlap with the content that was included in our Annual Report to CDC for 2020/21.

Palace Gardens in Chichester that have continued ever since (weather permitting).



- Returning to studio sessions: In July 2021 the Community Programme returned to the studio with a slightly new format and covid safe sessions and in January 2022 we further developed our capacity. This included reducing each session to 12 people and providing a private session once a week for people who are shielding/not able to join group sessions. Seven sessions a week have been running since January 2022 with CP members signing up for one of these weekly sessions each. Very quickly the sessions were operating at full capacity, seeing around 70 different people on a weekly basis.
- Partners in Art: This continues 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. Since January 2022 there has been a focus on reconnecting with all Partners in Art and delivering Partners in Art training.
- Access to Art Pass facilitating free individual and group visits continues to enable access for local organisations and individuals who experience particular barriers to access.
- 20 Years celebration consultation took place in February 2022 to ensure all CP members had an opportunity to contribute to what the Gallery would do to celebrate the 20th birthday of the Community Programme. Ideas included a Studio Exhibition (September – November 2022 ), a party to celebrate (inviting stakeholders, CP members and staff both past and present) and Audio recordings to capture stories and conversations about the Community Programme. We had over 50 members of the Community Programme attend this planning session.

- Pallant Partners: This project funded by the National Lottery Heritage Fund, aims to increase the reach of the Community Programme by partnering with external organisations and offering meaningful creative engagement opportunities to participants that might ordinarily experience barriers to accessing the Gallery and the programme it offers. During the pandemic the project was paused and in March 2022 we submitted a redraft of the NLHF bid which was accepted and delivery started in June 2022. The redraft includes learning points from the first year of the project and a slight shift due to the different ways of working post pandemic, including elements of staff training for our partner organisations. Our partners include the Early Intervention in Psychosis Service, Mind Bognor, Stone Pillow, Connolly House and Westergate House (Residential care for people living with Dementia) both based in Chichester.

#### 5.4. Volunteering

Pallant House Gallery relies on the ongoing support and dedication of a large number of volunteers across all areas of our activity and operation.

Despite the Gallery closures due to lockdown and the reduction in activities, our volunteers have remained engaged and numbers are slowly increasing. In February 2022, a call-out for new volunteer Gallery Assistants on social media generated 26 applications, of which 11 are now undertaking regular sessions. There has also been a rise in application from local students (aged 16-25) wishing to gain experience and references through voluntary work, the majority coming from Chichester and Littlehampton Colleges.

80% of our volunteers are from the Chichester & Arun area, 18% live in East or West Sussex and the remaining 2% coming from London or other areas outside Sussex.

In 2021/22, our volunteers donated over 9,400 hours of their time and we are most grateful for their support:

- 131 Front of House volunteers, including Guides and Gallery Assistants
- 60 Public Programmes Volunteers, including Community Programme Volunteers and Learning Programme Volunteers
- 3 Library & Archive Volunteers
- 15 Trustees
- 16 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. Our Exhibition briefings for Gallery Assistants were moved onto Zoom in 2020/21 and we continued with this format this year. There were 30-40 attendees at these sessions, which is close to the attendance figures for similar briefing events held at the Gallery in previous years.

Having introduced an annual Equality & Diversity monitoring questionnaire for staff and senior volunteers, we introduced a similar survey for our wider team of volunteers in March 2022. Participation was voluntary and anonymous, and 92 out of 219 volunteers completed the survey (42%). We will use the data gathered to inform our Volunteer recruitment programme in future.

## 6. Finance & Governance

The Gallery's Annual Audit was conducted by auditors Sayer Vincent (a firm which specialises in charities and social enterprises) over the summer. The Annual Report & Audited Accounts for 2021/22 were reviewed and approved by the Audit & Risk Committee and the Board of Trustees in September 2022. The document is attached as Appendix D and it will shortly be filed with Companies House and the Charity Commission in line with statutory requirements.

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

	2021/22	2020/21	2019/20	Notes
	£000	£000	£000	
<b>Endowment Investments Income</b>	<b>362.4</b>	<b>431.3</b>	<b>593.7</b>	1
<b>Friends &amp; Patrons</b>	<b>221.6</b>	<b>124.9</b>	<b>185.1</b>	2
<b>Public Funding</b>	<b>788.6</b>	<b>470.6</b>	<b>384.1</b>	
ACE NPO Grants	90.8	90.8	89.1	3
ACE Small Capital Project Grant	279.4	-	20.6	4
Chichester DC Grants	130.0	130.0	130.0	
Cultural Recovery Fund Grant	128.5	-	-	5
Furlough Grants	21.5	193.2	6.0	5
Gift Aid Recovery	43.9	36.6	50.5	
Lockdown Support Grants	24.0	4.7	-	5
Museums & Galleries Exhibition Tax Credit	70.6	15.3	65.1	6
National Lottery Heritage Fund	-	-	22.7	
<b>Earned Income</b>	<b>423.2</b>	<b>179.6</b>	<b>429.1</b>	7
Course & Event Income	19.5	8.1	69.2	
Entrance Fees	241.4	103.3	209.7	
Exhibition & Artwork Facilitation	6.0	0.8	20.1	
Publishing Income	98.7	37.9	68.9	
Rent & Recharges	57.6	29.5	61.2	
<b>External Fundraised Support</b>	<b>237.3</b>	<b>195.4</b>	<b>323.0</b>	
Corporate Sponsorship	17.7	7.0	13.0	
Individual Supporters	187.8	122.5	149.5	8
Legacies	10.0	-	5.6	
Trust & Foundations	21.7	65.9	154.8	9
<b>Total Income</b>	<b>2,033.1</b>	<b>1,401.8</b>	<b>1,914.9</b>	

Notes:

1. We experienced a significant reduction in our endowment income because of the impact of Covid and, more latterly, global uncertainties on stock market returns. The annualised income is currently around £360k, compared to a pre-pandemic peak of almost £600k. Our investments were hitherto tied in a higher yield, UK equity based fund which suffered larger income falls. During this period, in order to create more resilience to volatility and adopt more of a total return approach, we gradually switched into a more globally spread investment fund but returns remained depressed compared to before 2020.



2. Friends and patrons income has held up remarkably well. We offered a three month extension on all memberships to compensate for the closed Covid periods which partly explains the reduction in income in 2021, along with difficulties in securing casual new and renewed subscriptions whilst the reception was closed. Since 2021, subscriptions for both Friends and Patrons have recovered well.
3. ACE NPO income is covered below in the next section.
4. This refers to the reimbursement of expenditure under the ACE Small Capital Works Scheme for the improvements in the Gallery public areas, particularly the lighting.
5. We took advantage of the various Covid-related support grants available. There was a residual of staff still on furlough at the beginning of the year. The Gallery did not receive an award from the first round of the Cultural Recovery Fund and after the year end, £128k from the second round. More details are in the next section.
6. The tax credit reflects the qualifying expenditure incurred on exhibitions, which was much reduced during 2021 as the focus was creating exhibitions from our own collection and subsequently is increasing back in line with expenditure.
7. Earned income much reduced across all activity areas during 2021. Admission income has recovered well and is actually running at higher levels than before. Course and event income has yet to make any real recovery, which we hope will happen during 2022/3. The increase in publishing income reflects new avenues of selling our catalogues with a distribution agreement with Yale University Press.
8. Our usual donor base has responded generously to our appeals for support as we have recovered from the lockdown period.
9. The high trust income for 2019/20 included £130k towards the purchase price of a collection and was not for general use.

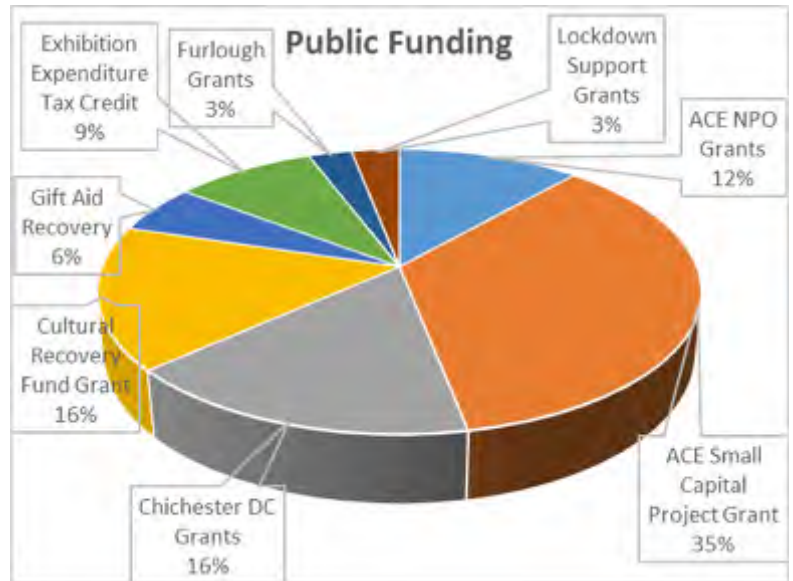
## Public Funding

The pie chart shows the mix of income derived from public bodies in various forms.

### Coronavirus Job Retention Scheme

The Gallery continued to take advantage of the Government's Coronavirus Job Retention Scheme until it ended on 30 September 2021, although at a much lower rate than in 2020/21. Our ongoing participation reflected current staffing requirements and some individual staff members' availability (due to health vulnerability or personal circumstances). The Gallery 'topped up' salary payments for furloughed staff for the duration, enabling all employees to be paid in full at all times.

As Gallery activity increased throughout the first six months of 2021/22, the number of staff on furlough decreased and only two members of the Learning & Public Programmes team remained on part-time hours when the scheme closed. All furloughed staff returned to work on their contracted hours.



### Arts Council England

Arts Council England [ACE] is Pallant House Gallery's second largest source of regular public funding, after CDC. The Gallery was an ACE National Portfolio Organisation [NPO] for 2018-2022 although, as part of their response to Covid-19, ACE extended their NPO funding period for a further 12 months to 31 March 2023. Current ACE NPO funding stands at £90,759 per year.

The Gallery submitted an application for the next round of the NPO programme (2023-26) in May 2022, which was reviewed and approved by the Board. Applicants were required to submit an outline programme of activity for the three-year period and identify how this will support the delivery of the ACE's 10 year strategy Let's Create. ACE will inform applicants of the outcome of their applications on 26 October 2022.

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 main component of this project was a major upgrade of the lighting in the New Wing; both to improve lighting for the display of work in the gallery spaces and to reduce our energy consumption by switching from halogen bulbs to LEDs. Local electrical engineers Haddows undertook the work between October 2021 and February 2022 (working on Mondays when the Gallery is closed to the public to minimise disruption), enabling us to draw down the balance of the grant by the deadline of 31 March 2022.

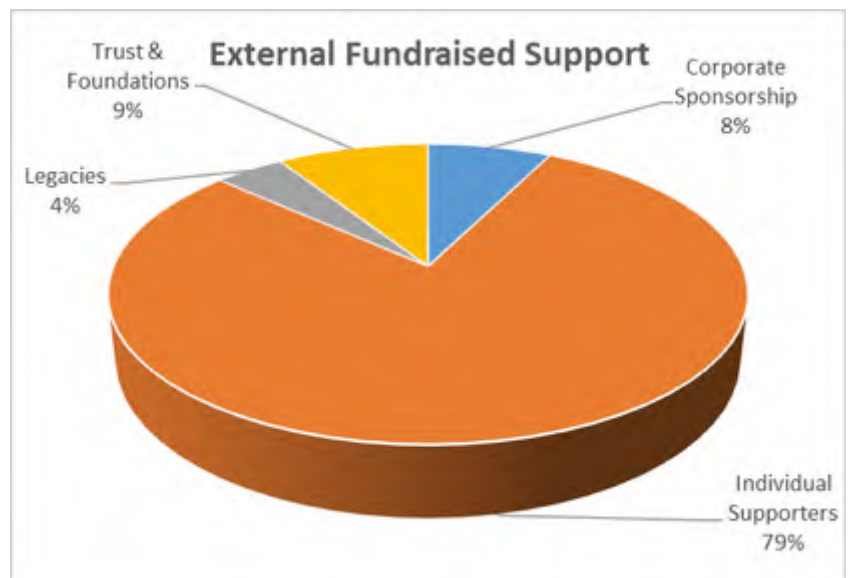
### National Lottery Communities Fund

In May 2019, the Gallery was awarded £92,000 from the National Lottery Reaching Communities Fund to support a two-year project working with new organisations in local areas of low socio-economic and cultural engagement. With the agreement of our partners and the National Lottery, the Pallant Partners project was put on hold for the entirety over 2020/21 as Covid-security measures prevented us from deliver workshops to medically vulnerable groups at this time. However, we submitted a redraft of the bid to NLHF in March 2022 which was accepted and delivery restarted in June 2022. The revised bid includes learning points from the first year of the project and a slight shift due to the different ways of working post pandemic, including elements of staff training for our partner organisations. More information about the project itself is included in Section 5.3 above.

### Fundraised Support

During the year we received fundraised income from several sources; we have a mixed fundraising profile which includes trusts and foundations, corporate sponsorship and individual support.

We launched an appeal for small donations to Friends with the support of a matching donation of £50K from an individual supporter and by the end of the year we were successful in meeting the full £50K.



Gallery Sponsors during the year were Dreweatt’s 1769, who are an auction house, but the Ben Nicholson exhibition also attracted support from commercial galleries Crane Kalman and Piano Nobile. Each exhibition has a Supporter’s Circle of individuals who support the costs of mounting exhibitions and successful appeals were made before both main gallery shows, in addition to an annual gift of £40k (plus Gift Aid) that we receive from an anonymous supporter.

### **6.2. Effective financial stewardship exercised by the organisation**

The Gallery’s Board of Trustees meets quarterly; Finance is a standing item on Board agendas and they receive a Finance report as part of their meeting papers.

In addition to the Board, we have two formal sub-committees who monitor our financial position and exposure to risk. The Finance & Investment Committee and Audit & Risk Committee meet

quarterly and report their findings and recommendations to the Board. CDC Cllr Clare Apel, who is one of the Gallery Trustees, sits on the Audit & Risk Committee.

In March 2022, the Board appointed John Ayton MBE as Chair of the Board of Trustees. He replaced John Booth, whose appointment as Chair of the National Gallery required him to stand down from other public appointments. The Nominations Committee, led by Deputy Chair Jane Weeks, initiated an open recruitment process to appoint John Booth's successor, with support from recruitment consultants Saxton Bampfylde.

John Ayton qualified as a lawyer before becoming an entrepreneur and investor in public and private companies specialising in consumer businesses, retail and hospitality. He has a longstanding interest in the arts and an established relationship with Pallant House Gallery; as a Patron and having launched the first Development Board in 2007. He has extensive experience of fundraising, for business development and in the not-for-profit sector, including the London 2012 Olympics and Royal Court Theatre.

Alongside the recruitment of a new Chair, the Nominations Committee also ran an open recruitment campaign to appoint a Trustee with financial expertise. The successful candidate was Mark Washer, a qualified chartered accountant and CEO of Sovereign Housing Association, which provides almost 60,000 homes across the South and South West of England. Mark is also a Trustee of Leadership 2025 (which aims to increase the number of people from ethnic minorities working in the housing sector) and he has served on the Boards of the South London Gallery, Stonewall and Citizens Advice. Mark has joined the Gallery's Finance & Investment Committee.

In January 2022, Trustees undertook a Skills Audit to identify existing strengths of the Board and any gaps in skills or expertise, which will be prioritised in future recruitment. The next round of recruitment will start in October 2022, with three new Board members in post by end of September 2023.

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

#### Capital Project

The Capital Project remains the primary strategic objective for Pallant House Gallery. The circumstances of the last two years have meant we have not been able to move forward with the next stages of design work and the fundraising campaign as anticipated, although these are now scheduled for 2023 onwards. However, the following elements have been achieved:

Heritage consultants Alan Baxter Ltd completed the Gallery's Conservation Management Plan (incorporating a Statement of Significance for Pallant House) in October 2021 and the Board approved its policy recommendations the same month. As CDC is both Landlord for the Grade I listed Town House and planning authority, the document has been shared with the relevant CDC

departments, with a view to obtaining Council Members' agreement to the policy recommendations. We envisage that a joint commitment by the Gallery and CDC to these recommendations would enable joint funding applications to support the maintenance and conservation of the building, such as the works proposed below.

We continued to work with project managers Focus, architects Wright and Wright and building service engineers, Max Fordham throughout 2021/22 on proposed upgrades to improve the lighting and environmental controls within the Town House through;

- Increased daylighting options and improved artificial lighting
- Improvements to the fabric of the building
- The heating system
- The introduction of built-in humidification and moisture management

The outcome of these works will be improvements to the visitor experience, the conditions for the display of artworks, the conservation of the Grade 1 listed building and improvements in our energy efficiency and environmental footprint.

The timescale of this project will depend on a number of factors including fundraising, planning consent and the timetable for the wider Capital Project.

### Digital Strategy

The Gallery's use of online systems and production of digital content accelerated during the pandemic and small scale initiatives reiterated the need for a review of the Gallery's digital ambitions, a clearer understanding of what was possible and any limitations that our existing systems might be placing on us.

In October 2021 we appointed Katherine Hall of Unit One to develop a Digital Strategy for the organisation. Katherine carried out a rigorous research, including interviewing almost every member of staff to audit the skills that currently exist within the organisation. Her draft recommendations was reviewed by our Commercial & Communications Advisory Group and Trustee Zach Leonard (Chief Executive of The Independent & Independent Digital News & Media Ltd) and the final document was approved by the Board in June 2022.

In order to support Pallant House Gallery's key strategic aims and vision, and deliver digital transformation, the Strategy focusses on five areas; the first two focus on transforming internal culture in order to prepare the Gallery for external facing changes to follow. The areas are:

- Develop Internal Culture and Capacity
- Data Streamlining and Automation
- Access and Interpretation
- Stakeholder and Customer Insight
- Revenue Generation

The implementation of the Strategy will be a priority for the Gallery in 2023-25. We have received a pledge of £40k per year for two years from a private donor to support this work, in addition to £30k from the Paul Mellon Centre towards the digitisation of our Pop Art collection.

## 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. Collection Display

Throughout this period key works from the Hussey Bequest were featured in the collection displays in the Town House, including Ivon Hitchens *Sussex River, near Midhurst*, Barbara Hepworth *Single Form, Nocturne*, Frank Auerbach *Reclining Head of Gerda Boehm*, Duncan Grant *Bathers by the Pond*, Graham Sutherland *Thorn Head* and studio ceramics by Lucie Rie, Hans Coper and James Tower. Works from the Hussey Bequest are featured on the Art UK website and the Bloomberg Connects App.

As part of our programme to mark Pallant House Gallery's 40<sup>th</sup> anniversary, the inaugural print room exhibition of 2022 presented an exhibition of works on paper from Walter Hussey's founding collection called *Old Masters, Modern Masters: Drawings from The Hussey Bequest* (January – April 2022). Items on display included Old Master drawings, ink and watercolour studies and set and costume designs for ballet and theatre with works by Jean Antoine Watteau, Henry Moore, John Minton, and Graham Sutherland, spanning the 16<sup>th</sup> to 20<sup>th</sup> centuries.

*"This bijou exhibition offers a rare chance to see some of the extraordinary 'hidden secrets' housed at Pallant House. Never has there been a better time to hop on a train south."*

<https://thewickculture.com>

In addition to the exhibition, the Gallery produced a series of additional resources focusing on Hussey's legacy and the research undertaken by Assistant Curator Dr Lydia Miller for this exhibition:

- Online Talk: *"500 Years of Drawings: The Hussey Bequest"*
- 29 Blog posts on the Gallery website, including *"Marking the Journey of a Drawing"*:  
<https://pallant.org.uk/perspectives-marking-the-journey-of-a-drawing/>
- An article in the Autumn/Winter Gallery magazine (Issue 54, pp. 40-43)
- A series of short films
  - *Rediscovering a Lost Story: Giulio Bonasone's 'Bellerophon fighting a Chimera'*  
[https://www.youtube.com/watch?v=ijV1\\_RzNQSk](https://www.youtube.com/watch?v=ijV1_RzNQSk)
  - *Behind the Scenes at the West Sussex Record Office | Walter Hussey | Art History Research*  
<https://www.youtube.com/watch?v=YWtmzNN8k6Y>
  - *The Legacy of Walter Hussey - A View from the Deanery*  
[https://www.youtube.com/watch?v=uf5X\\_SwO\\_fw](https://www.youtube.com/watch?v=uf5X_SwO_fw)
  - *Graham Sutherland's 'Noli Me Tangere' - The Legacy of Walter Hussey*  
<https://www.youtube.com/watch?v=VYXDQsTmZCw>
  - *Marc Chagall's Stained Glass Window - The Legacy of Walter Hussey*

<https://www.youtube.com/watch?v=i1yQ1gWr2Vo>

- *Graham Sutherland's The Crucifixion*

<https://www.youtube.com/watch?v=7PzZiBdgHbc>

## 7.2. External Loans

In this period we lent a total of 35 works to 12 venues including two international venues. Works from the Hussey Bequest were lent to the following external institutions/exhibitions:



Auerbach, Frank (1931)

*To the Studios* 1977

Hussey Bequest, Chichester District Council 1985

The Whitechapel Gallery: *A Century of the Artist's Studio 1920 -2020*, 16 February – 29 May 2022

Total visitor figures: 16,421

Tracing a hundred year history of the modern artist studio, the exhibition drew upon significant research by art historians Giles Waterfield (1949 – 2016) and Dawn Ades developed by Iwona Blazwick, Director, Whitechapel Gallery. Exploring global manifestations of the studio it featured over eighty artists including Brancusi, Bruce Nauman, Cindy Sherman, Andy Warhol, Francesca Woodman, Ai Weiwei, and Francis Bacon in addition to worldwide collectives to reveal differing attitudes to the artist's role in society, and concepts of creativity.

The exhibition was accompanied by a fully-illustrated catalogue: Blazwick, Iwona, Costa, Ines & Stobbs, Candy *The Artist's Studio: A Century of the Artist's Studio 1920-2020*. (Whitechapel Gallery, London 2022) Frank Auerbach, *To the Studios*, illus. p. 116



Sutherland, Graham (1903 - 1980)

*Christ Appearing to Mary Magdalen (Noli me Tangere)* 1961

Hussey Bequest, Chichester District Council  
1985



San Domenico Museums, Forlì, Italy: *Magdalene. Mystery and Image*, 25 March – 10 July 2022

Total visitor figures: 50,000

The exhibition retraced the figure of Magdalene from the iconographic pre-Christian classical era, through the Middle Ages, the Renaissance and Baroque period to nineteenth and twentieth century representations.

Accompanied by fully illustrated exhibition catalogue:

Grilli, Natalia & Maggioni, Laura. *Maddalena: Il Mistero e l'immagine (Magdalene: Mystery and Image)* (text in Italian). (Silvana Editoriale, Milan. 2022) Graham Sutherland, *Noli me Tangere*, Colour plate 10.29, p. 414. Detailed picture reference p. 514.

### 7.3. Care of the Collection during lockdown

The Gallery closed to the public on 24 December 2020 and entered a third period of lockdown.

#### Environment

As previously, vulnerable works were moved from spaces already noted as problematic. During closure environmental conditions were monitored remotely and a weekly report generated to identify any potential problems. In the main, environmental conditions have remained stable and within acceptable parameters.

The Arts Council Annual State of the Environment Report was approved in May 2022 and has been updated to include expanded questions in response to the Covid-19 pandemic. Protocols introduced in respect of Covid-19 restrictions have been added to the Emergency Plan for future use.

#### Security of works

Key works from the main collection were moved either into our secure on site storage or to the most secure locations in the gallery. Alarm systems and CCTV continued as normal.

A rota was put in place for two members of staff to attend the gallery on a regular basis (including weekends) to check the building, gallery spaces and make a visual inspection of works on display. Staff were fully briefed on the emergency plan and the emergency salvage list which was updated to reflect changes of location.

#### Reopening the Gallery, May 2021

Works were returned to display and the emergency salvage list updated to reflect changes of location. Environmental conditions continued to be monitored and data analysed.

Room 11 which had been utilised as a temporary secure storage and work space during lockdown and as we prepared for reopening was cleared, re-hung and re-opened to the public.

## Appendix B: Audience Spectrum category descriptions

Audience Finder

Audience Segmentation descriptions

For more information, see <https://www.theaudienceagency.org/audience-spectrum>

Audience Spectrum category	Profile	COVID-19 Profile
Metroculturals		
<p>Engagement rank: 1 Population: 5% English households Rating: Higher</p>	<p>Prosperous, liberal, urbanites interested in a very wide cultural spectrum</p> <ul style="list-style-type: none"> <li>• Prosperous, liberal urbanite group</li> <li>• Often choose a city lifestyle for the broad cultural opportunity it affords</li> <li>• Interested in a very wide spectrum of activity, but many tend towards their own preferred artform or style</li> <li>• Apt to be active museum attenders, but tend to be more engaged with the arts and many on a weekly basis. Represent good prospects for new, innovative work.</li> <li>• Likely to be working in demanding but rewarding professions, including arts professionals, they are highly educated and have a wide variety of other interests</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> High involvement in sports – more likely to have been out running/exercising in city parks.</li> <li>• <b>Income and Employment:</b> Urban and high-skilled jobs. Probably able to work from home during lockdown, avoiding usual commutes.</li> <li>• <b>Family and Relationships:</b> Some with children, but many single – risk of feeling unusually isolated during lockdown, given usual busy lifestyle. Likely to volunteer – may well be part of local mutual support groups.</li> <li>• <b>Location and Environment:</b> City-based, esp. London (with higher reliance on TFL). Peak was earlier than elsewhere in the country. Less active re ‘home and garden’. Most likely to be missing foreign work/leisure travel.</li> <li>• <b>Arts and Culture:</b> Mostly likely to have missed arts during lockdown (high importance and frequency to general engagement) and likely to be relatively easier to encourage to return, though still preferring local and outdoor activities at first (avoiding the need to use public transport).</li> <li>• <b>Digital and Streaming:</b> Respond to e-comms, likely to have taken up digital offers during lockdown and to make recommendations to friends.</li> <li>• <b>Importance of Arts:</b> Highest engagement for both arts and museums; arts are very important to them and their identity; likely to be keen to return. Highest donors for arts.</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
		<ul style="list-style-type: none"> <li>• <b>Risk:</b> Open to new approaches / innovation; below-average sense of personal risk. Value the things that lockdown takes away: busy, varied city life.</li> <li>• <b>Other:</b> Charitable support to arts, disaster relief and homelessness. May take advantage of opportunities to travel to Spain etc. for summer holidays.</li> </ul>
<b>Commuterland Culturebuffs</b>		
<p>Engagement rank: 2 Population: 11% English households Rating: Higher</p>	<p>Affluent and professional consumers of culture</p> <ul style="list-style-type: none"> <li>• Affluent and settled group with many working in higher managerial and professional occupations</li> <li>• Keen consumers of culture, with broad tastes but a leaning towards heritage and more classical or traditional offerings</li> <li>• Often mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort</li> <li>• A group willing to travel and pay for premium experiences, their habits perhaps influenced by commuting</li> <li>• Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children</li> <li>• Tend to be frequent attenders and potential donors</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> Usually highly engaged in sports and activities. Donate to medical research, suggesting they particularly value health. Older but generally not old (more likely than average to be 50-70) – but men in this age range have been higher risk from Covid-19. A quarter have a disability or long-term illness, which could have been added risk factors, or made lockdown more difficult.</li> <li>• <b>Income and Employment:</b> Relatively financially secure: if work, likely to be able to do so remotely (and if so, saving time and money on substantial commutes). Volunteer a lot, which may have been interrupted.</li> <li>• <b>Family and Relationships:</b> Mature families / retirees: likely to be missing seeing family members. Some older children may have returned home during lockdown.</li> <li>• <b>Location and Environment:</b> Live in leafy provincial/greenbelt areas: space to go out for walks. Used to travelling for cultural (and other) experiences, so may be feeling a bit hemmed in, especially as they are often reliant on cars.</li> <li>• <b>Arts and Culture:</b> Leaning towards heritage and classical/traditional offers: the former taste will be met sooner than the latter as organisations reopen. Usually frequent attenders, so likely to feel they are missing out (but perhaps have missed the social / quality of</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
		<p>experience of their usual engagement when accessing content online). Lots of National Trust and English Heritage members – so opening of their sites likely to be good news for them.</p> <ul style="list-style-type: none"> <li>• <b>Digital and Streaming:</b> Already used arts organisations’ websites, but a bit functionally: their high engagement in combination with lockdown may have encouraged them to use streaming much more than usual (especially for big name performers / organisations e.g. National Theatre), which may have taken a little getting used to.</li> <li>• <b>Importance of Arts:</b> High importance and broad knowledge (so likely to know which online content matches their tastes), have a range of motivation types (social, self-improvement, learning for older children). More likely to have spent lockdown reading (high propensity) than gaming (low).</li> <li>• <b>Risk:</b> Some can be culturally a little risk averse. Perhaps also more risk averse re. health, given their age (and having been able to isolate effectively during lockdown – ‘why spoil it now?’).</li> <li>• <b>Other:</b> Potential donors, inc for larger amounts, or in converting tickets to donations. Highest group for volunteering (esp. for heritage), which will have been interrupted by lockdown.</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
Experience Seekers		
<p>Engagement rank: 3 Population: 8% English households Rating: Higher</p>	<p>Highly active, diverse, social and ambitious, engaging with arts on a regular basis</p> <ul style="list-style-type: none"> <li>• Make up an important and significant part of urban arts audiences</li> <li>• This group are highly active, diverse, social and ambitious singles and couples and younger people engaging with the arts on a regular basis</li> <li>• Often students, recent graduates and in the early to mid-stages of their careers</li> <li>• Tend to live close to city centres, so have easy access to and attend a wide variety of arts, museums, galleries and heritage</li> <li>• Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives</li> <li>• They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships, visits to cafes, bars and restaurants</li> <li>• Typically digitally savvy, they will share experiences through social media on their smartphones</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> Generally active, missing gyms, so more likely to have been exercising in city parks. High concentrations in London and urban NW, where there have been hotspots for COVID-19.</li> <li>• <b>Income and Employment:</b> Usually have disposable income but employment and income may be affected by recession/furlough. Unlikely to have substantial savings as a 'rainy day fund' but may have been doing online learning if furloughed.</li> <li>• <b>Family and Relationships:</b> Mix of singles and couples – could have been isolated from partners / social life by lockdown. Few have children, so won't have been home schooling.</li> <li>• <b>Location and Environment:</b> Live close to city centres – less access to green space, except exercise in busy city parks. Little focus on home and garden, e.g. DIY: may have felt particularly crowded by lockdown. Usually big users of public transport; given activity levels/youth, may start cycling more.</li> <li>• <b>Arts and Culture:</b> Varied tastes and open to new things. Less likely to be resistant to changes in format (e.g. streaming). Motivations re. arts engagement often social, so likely to have missed this element of arts. Like reading but often too busy out at bars or restaurants, so may have been reading more than usual.</li> <li>• <b>Digital and Streaming:</b> Already highly digitally engaged and look for variety in cultural consumption (and not big watchers of TV, though may have been watching Netflix). Likely to have spent a lot of time on social media during lockdown, inc. WhatsApp groups, and using 'second screens' during digital consumption of culture.</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
		<ul style="list-style-type: none"> <li>• <b>Importance of Arts:</b> Nearly half consider themselves ‘arty’, so likely to have stayed engaged in arts in different ways during lockdown (inc. creatively, with 86% typically participated in arts activity in the last 12 months).</li> <li>• <b>Risk:</b> Open to new approaches / innovation; like taking cultural risks. May also be more confident coming out of lockdown, given age and preference for city life.</li> <li>• <b>Other:</b> Likely to have been particularly supportive of Black Lives Matter.</li> </ul>
<b>Dormitory Dependables</b>		
<p>Engagement rank: 4 Population: 15% English households Rating: Medium</p>	<p>Suburban and small towns interest in heritage activities and mainstream arts</p> <ul style="list-style-type: none"> <li>• A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group</li> <li>• Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts</li> <li>• Many are thriving, well off mature couples or busy older families</li> <li>• Lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Health and Wellbeing:</b> Based away from major urban centres, but could mean that, where relevant, news of any local outbreaks feels more of an immediate threat.</li> <li>• <b>Income and Employment:</b> Tend to be fairly affluent. Concerns from unemployment may be particularly linked to missing what would have been the peak earning years of their career.</li> <li>• <b>Family and Relationships:</b> Mostly mature couples and older families. Less likely to have been alone during lockdown, May be thinking about effect of Covid re older children (e.g. A Levels / university) and feeling the pressure of home schooling.</li> <li>• <b>Location and Environment:</b> Often suburban and rural. Keen on gardening and DIY, which may have formed part of their lockdown activity.</li> <li>• <b>Arts and Culture:</b> Usually regular if not frequent. Skew towards heritage, so some sites of interest are open sooner than arts venues will be. Would miss panto if cancelled.</li> <li>• <b>Digital and Streaming:</b> Not typically big users of digital content channels, though have high take up of paid satellite/TV services and may have been doing more during lockdown. Unlikely to take out ongoing arts streaming subscriptions, due to more middling engagement levels, but may pay for one-offs.</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
		<ul style="list-style-type: none"> <li>• Importance of Arts: Not ‘arty’, but enjoy arts for entertainment, socialising and relaxing.</li> <li>• Risk: Given motivations, likely to be put off if arts attending is distanced, feels risky or is hard to relax.</li> <li>• Other: May have been missing watching sports. More likely to donate to heritage organisations but may be more hesitant in future due to the risks to their own income.</li> </ul>
<b>Trips and Treats</b>		
<p>Engagement rank: 5 Population: 16% English households Rating: Medium</p>	<p>Mainstream arts and popular culture influenced by children, family and friends</p> <ul style="list-style-type: none"> <li>• While this group may not view arts and culture as a passion, they are reasonably culturally active, despite being particularly busy with a wide range of leisure interests</li> <li>• Tend to be comfortably off and living in the heart of suburbia</li> <li>• Children range in ages, and include young people still living at home</li> <li>• With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites</li> <li>• This group are led by their children’s interests and strongly influenced by friends and family</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: May have been doing the Joe Wicks PE sessions on Youtube. Generally sporty and do team sports and dance, as well as attending matches.</li> <li>• Income and Employment: Comfortably off, but not wealthy – and costs of children will mean have less buffer than some other segments if there’s an impact on income. Home working, where possible, likely to be a new experience. Some key workers in this group who will have been working throughout (and with children going into school).</li> <li>• Family and Relationships: Friends and family always were important to this group. May be missing seeing grandparents, especially as younger children grow and change over the months. Schools and nurseries/childminders being closed will have had a big impact: lots of home schooling (e.g. using BBC bitesize resources).</li> <li>• Location and Environment: Heart of suburbia: access to local parks, but playgrounds shut. Many have cars, so able to avoid public transport (and easier with children than cycling, esp. from suburbs).</li> <li>• Arts and Culture: Usually like days out as a family. Popular arts – likely to have accessed more mainstream offers (rather than tracking down content re particular companies, for example). Disney+ launch may have been</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
		<p>significant. Cancellation of outdoor arts events and festivals have affected them, as would cancellation of panto</p> <ul style="list-style-type: none"> <li>• Digital and Streaming: Use wide range of devices/platforms, but hadn't previously used digital content by cultural organisations much. Likely users of local WhatsApp groups.</li> <li>• Importance of Arts: Not a priority, though moderately active: also keen on sports and shopping, which they may have been missing more. Arts may particularly have been a useful activity for children during lockdown.</li> <li>• Risk: Not particularly at risk, compared to older groups, though perhaps some concerns about children returning to school.</li> <li>• Other: Likely to have rainbows in the window, made by children (although also true of several other segments with young children).</li> </ul>
<b>Home and Heritage</b>		
<p>Engagement rank: 6 Population: 10% English households Rating: Medium</p>	<p>Rural areas and small town, day-time activities and historical events</p> <ul style="list-style-type: none"> <li>• A more mature group that is generally conservative in their tastes</li> <li>• Large proportion are National Trust members</li> <li>• Classical music and amateur dramatics are comparatively popular</li> <li>• While this is not a highly engaged group – partly because they are largely to be found in rural areas and small towns – they do engage with local cultural activity</li> <li>• Likely to look for activities to match their needs and interests, such as accessible</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: Relatively older (nearly all over 60 and 69% are 70+), so have been more at risk (some perhaps shielding) and likely to have been taking lockdown particularly seriously. May be conscious of less capacity in local medical facilities.</li> <li>• Income and Employment: Most are retired, so risk is to retirement income, rather than jobs.</li> <li>• Family and Relationships: Quite community minded. Don't have children at home, though may be missing grandchildren. Given that almost half are widowed, new rules re bubbles for single person households could make a big difference to this group.</li> <li>• Location and Environment: Often in rural areas and small towns. Neighbourhood support groups may have been helpful. Generally 'home-lovers'.</li> <li>• Arts and Culture: National Trust garden reopening may be a positive for this group, though may initially be being cautious about going out. English</li> </ul>



Audience Spectrum category	Profile	COVID-19 Profile
	<p>day-time activities or content exploring historical events</p>	<p>Heritage sites also important. Not very connected with much arts activity and less likely to engage online.</p> <ul style="list-style-type: none"> <li>• Digital and Streaming: Generally a bit technophobic and less likely to use social networking sites. Will have been using email, phone and text mainly to keep in contact with people.</li> <li>• Importance of Arts: Prefer activities like reading, gardening and DIY, which are more likely to have been a big part of their lockdown experience. Email lists from organisations can be a good way to keep them engaged.</li> <li>• Risk: More likely to attend outdoor sites, re heritage and gardens, than indoor cultural events, given they are in a higher risk group. Some may take a more risk-tolerant view that 'it's important to enjoy the time we've got', especially if mitigated by staying relatively local. Others to be more risk averse re. returning to theatres, museums and other venues.</li> <li>• Other: May have reinforced their preference for staying locally, rather than travelling too far.</li> </ul>
<b>Up Our Street</b>		
<p>Engagement rank: 7 Population: 9% English households Rating: Lower</p>	<p>Modest in habits and means, popular arts, entertainment and museums</p> <ul style="list-style-type: none"> <li>• Often living reasonably comfortable and stable lives</li> <li>• A group that engage with popular arts and entertainment and museums, and are also visitors of heritage sites</li> <li>• Many are older and have some health issues</li> <li>• Living on average or below average household incomes, so access in all its forms can be an issue</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: Many are older (51-65) and with some health and mobility issues (44% with a long-term health condition).</li> <li>• Income and Employment: Average or below average incomes (95% under £25k), in trades and admin/customer services roles, so vulnerable to loss of incomes. Could include carer-home staff.</li> <li>• Family and Relationships: Socialising important, which they will have been missing. Significant number of single households, which will benefit from the 'bubbling' rules. Few children in the household.</li> <li>• Location and Environment: Just outside towns and smaller cities in the North and Midlands.</li> <li>• Arts and Culture: Moderate engagement. Like outdoor festivals and carnivals, which could still be a good option, though may not be motivated</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
	<ul style="list-style-type: none"> <li>Characterised as modest in their habits and in their means, value for money and low-risk can be important factors in leisure decision making</li> </ul>	<ul style="list-style-type: none"> <li>back to indoor events as much. Do some home-based craft activities, which could have been a lockdown occupation.</li> <li>Digital and Streaming: Don't tend to use the internet to access cultural organisations' sites.</li> <li>Importance of Arts: Relatively low – more likely to spend spare time at home (e.g. TV, DIY, gardening). Fishing is quite popular and could be a suitable socially-distanced outdoor activity.</li> <li>Risk: Those in trades may have had to work when others didn't, but since vulnerable and not very engaged in arts and culture, are unlikely to engage much until it feels safe.</li> <li>Other: Tend to be late adopters, so unlikely to be at the forefront of new approaches to engagement.</li> </ul>
<b>Facebook Families</b>		
<p>Engagement rank: 8 Population: 12% English households Rating: Lower</p>	<p>Younger suburban and semi-urban, live music, eating out and pantomime</p> <ul style="list-style-type: none"> <li>A younger, cash-strapped group living in suburban and semi-urban areas of high unemployment</li> <li>Least likely to think themselves as arty, arts and culture generally play a very small role in the lives</li> <li>Less than a third believe that the arts is important</li> <li>Often go out as a family: cinema, live music, eating out and pantomime being most popular</li> </ul>	<ul style="list-style-type: none"> <li>Health and Wellbeing: Do some sports (e.g. dance or Zumba), perhaps switching to free online classes (or Joe Wicks).</li> <li>Income and Employment: Cash-strapped in normal times, this group are vulnerable to the effects of the recession, with children to support. Already live in areas with high unemployment. May include some lower-paid key workers.</li> <li>Family and Relationships: Family trips out are important and will have been missed. Lots have pets. Some large or extended families in this group, looking after children could have been a pressure during lockdown. Older members have often lived in the same place for a long time, so have community ties and support.</li> <li>Location and Environment: Live in suburbs and on the edges of town, esp. in the Midlands and North. Some dependence on public transport, with related infection risks, and heavy reliance on local services.</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
		<ul style="list-style-type: none"> <li>• Arts and Culture: Not a priority for many in this group. Some interest in free family offers and activities, especially those that are outdoors, in parks etc.</li> <li>• Digital and Streaming: Highest take-up of games consoles, which may have been a popular way of keeping occupied during lockdown. TV also important, esp. kids programmes. Have high uses of internet, esp. Facebook, accessing mainly through their phones.</li> <li>• Importance of Arts: Low, although some do participatory activity, dance or digital creativity, e.g. animation/films on smartphones.</li> <li>• Risk: Generally younger and therefore less at risk, but those who live with older relatives may be more cautious as a result.</li> <li>• Other: Any introduction of booked slots for attendance is likely to make it harder for this group to attend. Shifts towards more commercial offers are also likely to inhibit this group attending.</li> </ul>
<b>Kaleidoscope Creativity</b>		
<p>Engagement rank: 9 Population: 9% English households Rating: Lower</p>	<p>Mixed age, low level engagement, free local events, outdoor arts and festivals</p> <ul style="list-style-type: none"> <li>• A group characterised by low levels of cultural engagement</li> <li>• Often living in and around city areas where plenty of opportunities are within easy reach</li> <li>• Mix of ages, living circumstances, resources and cultural backgrounds</li> <li>• For many low incomes and unemployment can present barriers to accessing some cultural provision</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: Those in smaller council homes may have felt crowded during lockdown. Highest proportion of BAME people, who have had higher impact from Covid.</li> <li>• Income and Employment: Many already have low incomes or are unemployed and are vulnerable to the impact of the recession.</li> <li>• Family and Relationships: Often live in long-term, settled communities, which provide support. A third have children in the household.</li> <li>• Location and Environment: City areas (nearly 50% in London), with many council tenants. Low car ownership and dependence on public transport.</li> <li>• Arts and Culture: Already more interested in (free) outdoor and local events, festivals and carnivals etc. Lower engagement with ticketed events, esp. b/c of cost, but like a range of music. Prefer engagement away from</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
	<ul style="list-style-type: none"> <li>• Two thirds annually engage with more popular and accessible culture, some of this in the local community and outside the mainstream</li> <li>• Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events</li> </ul>	<p>traditional institutions, which could be an opportunity when innovating re place and local engagement.</p> <ul style="list-style-type: none"> <li>• Digital and Streaming: Use online video etc a lot, but unlikely to feel that arts and cultural organisations' offers are 'for them', even if free (and with their high overall internet usage).</li> <li>• Importance of Arts: Despite many being creative, there's often a rejection of traditional provision as 'not for the likes of them'.</li> <li>• Risk: Being concentrated in cities may influence this group to feel that it's hard to avoid the virus and lower risk in any case. Those who are older and/or in BAME groups will have been at higher risk, as well as being more directly affected by Black Lives Matter.</li> <li>• Other: Most culturally diverse group (only 59% White British).</li> </ul>

Audience Spectrum category	Profile	COVID-19 Profile
Heydays		
<p>Engagement rank: 10  Population: 6% English households  Rating: Lower</p>	<p>Older, less engaged, crafts, knitting, painting, sheltered housing, church group or community library</p> <ul style="list-style-type: none"> <li>• Group least likely to attend arts or cultural events</li> <li>• Tend to believe that the arts are no longer as important or relevant to them as perhaps they once were</li> <li>• Many live in sheltered or specially adapted accommodation for older people</li> <li>• Often excluded from many activities due to a raft of health, access and resource barriers</li> <li>• If they do engage this is likely to be participatory such as crafts, knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library</li> </ul>	<ul style="list-style-type: none"> <li>• Health and Wellbeing: Many in this group are elderly (51% over 70, for example), and/or have long-term health conditions (60% with conditions that have lasted or are expected to last over 12 months), which often requires regular care/support and many will have been shielding. The group most vulnerable to the virus, and to have been in care homes.</li> <li>• Income and Employment: Most don't work or are retired, with relatively low retirement incomes. Small numbers of this group are students, who may have gone home.</li> <li>• Family and Relationships: 69% are retired older singles. Risk of isolation and resulting depression and deterioration of health conditions. Changes to 'bubble' rules may help this group particularly, although many will still be shielding.</li> <li>• Location and Environment: Many live in specially adapted or sheltered accommodation, or are housing association tenants, on the edges of cities or suburbs.</li> <li>• Arts and Culture: Least likely to engage in arts and culture. Outdoor leisure also likely to be difficult.</li> <li>• Digital and Streaming: Most are not 'silver surfers' – and are unlikely to access online arts and cultural content, beyond TV.</li> <li>• Importance of Arts: Lowest engagement and often think the arts are less important for them than they were (this may be a result of low accessibility, however).</li> <li>• Risk: This group is most vulnerable to the virus, but also to loneliness and isolation.</li> <li>• Other: Awareness of accessibility needs (e.g. provision of captioning, signing, audio-description, hearing loops) are particularly important for this group.</li> </ul>