

# A review of the Arts Council Collection, British Council Collection and Government Art Collection

Loveday Shewell, 30 November 2011

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# 1 . Background

The Arts Council, the British Council and the Department for Culture Media and Sport (DCMS) decided to undertake a review of the three collections, the Arts Council Collection, British Council Collection and the Government Art Collection, to explore the potential for efficiencies, cost-savings and enhanced public benefit.

Mick Elliott, then Director of Culture at DCMS, was asked to act as the lead researcher, to work with the directors and the staff of the three collections to:

- a.** identify relevant reports and summarise findings
- b.** draw together information and statistics about each of the collections
- c.** identify the nature and range of activities undertaken
- d.** describe staffing and support services
- e.** undertake a premises audit, including storage (where appropriate), offices and ancillary spaces
- f.** undertake an audit of transport and logistics arrangements
- g.** produce a report and recommendations

The DCMS Select Committee report into arts and heritage funding, published in March 2011<sup>1</sup>, made various recommendations about the Arts Council Collection and about how it might work with the other two collections. It was agreed that the review should be extended to include consideration of the Select Committee recommendations.

Mick Elliott completed the first stage of the review in July 2011 with the recommendation that it be taken further by an expert in collections management and policy.

Loveday Shewell, an experienced independent adviser working in the visual arts and museum sector, was commissioned in September 2011 to complete the review.

1 <http://www.publications.parliament.uk/pa/cm201011/cmselect/cmcmums/464/464i.pdf>

## 2. Methodology

In March and April 2011, Mick Elliott collected, reviewed and analysed data on their current operations and activities provided by each of the collections against the template of items specified in the brief under tasks b to f (see [Background](#), above). He visited key premises, stores, locations, events and exhibitions to gain an understanding of the collections, their housing and operations and their engagement with their various stakeholders and publics.

Interviews were conducted with 30 key individuals who represented a variety of different interests in the collections between March and May 2011 (see acknowledgements, [appendix 4](#)). In addition, Mick Elliott took informal soundings of artists, curators and stakeholders during various events and meetings he attended, while fulfilling his duties at DCMS, to the end of April 2011. Desk research was undertaken using publications, reports and reviews of the collections.

Loveday Shewell also visited the key premises, conducted further interviews in September and October 2011 and obtained the comparator data shown in the audit section of the report ([appendix 1](#)). She wrote this report and has concluded with seven recommendations.

The tabulation of the audit has been through several iterations with checking and revision by members of the working group (see [appendix 4](#)), representing each of the three collections, the Arts Council and DCMS. The final document is attached, together with the analysis of the premises costs of the collections and a comparative breakdown of operational costs based on the budgets for the current financial year (appendices [1](#), [2](#) and [3](#)).

## 3. Context

The review is undertaken at a time when economic constraints are driving the need to work more efficiently and effectively. In particular, arts organisations need to review how they work, to think differently about how they might achieve their objectives and consider making step changes. Much thought is being given to new ways of working in the 21st century to deliver arts to more, and a broader range of people. Arts organisations are being encouraged to work co-operatively and to share resources. Acquisitions budgets for all museums and the three collections, which were never very substantial in the context of the current art market, are being squeezed even further.

The contemporary visual arts are flourishing across the world and the creative industries are growing strongly in the UK. The fast-moving development of digital communications is already having a profound impact on how culture is distributed, experienced, understood and consumed. Arts organisations need to take the opportunities which this new way of working offers to increase public access and benefit.

## 4. Analysis

The three collections operate without a dedicated exhibition space and are therefore less visible than building-based organisations. It became apparent in the course of the review that this has led to misconceptions about their use, many arising out of lack of knowledge of what they are and what they do. One of the objectives of this review, therefore, has become to explain how they each work, what they have in common and where there are distinct differences.

The Arts Council Collection, British Council Collection and the Government Art Collection, 'the collections', are perceived by artists, UK and overseas curators, gallery and museum directors, ambassadors, Ministers, and civil servants to be of immense value. As art collections they represent the achievements of successive generations of British artists, both to international and national audiences, including those with whom the British government works. The Arts Council Collection and the British Council Collection are outward-facing collections designed to promote and disseminate the developments of the UK's visual artists to the public at large, in the UK for the Arts Council Collection, and internationally for the British Council Collection. The Government Art Collection is designed specifically to promote the UK by displaying its holdings in buildings and missions owned by the British government, both in the UK and overseas, with audiences drawn from those who visit those buildings. All three collections comprise the work of British artists only (except for a small number of Government Art Collection works of art by non-British artists, which are of particular relevance to Britain). The holdings of the British Council Collection and the Arts Council Collection are British art of the 20th century onwards. The Government Art Collection owns works which represent British art from the 16th century to today.

All three collections contribute to the economic, social, educational, cultural and diplomatic interests of the UK and they assist in differentiating its brand overseas and at home. Many hundreds of thousands of people visit the touring exhibitions of works from the Arts Council Collection across the UK and from the British Council Collection abroad each year. In addition, millions of people each year actively or passively engage with works from the collections as visitors to public, diplomatic, political, historic, educational, and health premises at home and abroad. Diplomats, artists and government personnel point to the tangible benefits the Government Art Collection and British Council, overseas and at home, bring to the promotion of UK interests, and in building social, cultural and business links with other nations.

### **Core purpose of the Arts Council Collection**

The Arts Council Collection was founded in 1946 with the dual purpose of supporting contemporary artists and providing works for touring exhibitions in Britain to encourage appreciation of contemporary art. The Collection, of nearly 8,000 works, includes important, often early, work by many of the most influential British artists. Operating as a 'museum without walls', it is now one of the largest loan collections of modern and contemporary British art in the world. The Arts Council Collection is the primary resource for loans of modern and contemporary art for UK institutions; it is shown across the UK in exhibitions which tour to regional museums and galleries across the UK, in other exhibitions organised in partnership with other museums and galleries. It offers long- and short-term loans of works to exhibitions by others, and to a wide range of public buildings in the UK, such as hospitals, universities and council buildings.

The Arts Council Collection is an increasingly important educational resource, having for example, partnerships with the curating courses at the Courtauld Institute and Goldsmiths College in London, as well as strong links with a broad group of London secondary schools.

The Collection is owned by the Arts Council, which funds its acquisition budget directly as well as ring fencing or paying directly some of its costs. It has been managed since 1986 by the Southbank Centre, which is itself a regularly funded client of the Arts Council. Its offices are in the Southbank Centre and it has the use of the workshop space in the Hayward Gallery. Hayward Touring, which was originally set up as the National Touring Exhibition Service specifically to organise and tour exhibitions of work from the Arts Council Collection, now provides only transport and logistic support for exhibitions originated by the Arts Council Collection staff team.

There is a store for two-dimensional works at Kennington Park, south London, and for sculpture at Longside on the Yorkshire Sculpture Park estate. Longside shares a purpose built exhibition space with the Yorkshire Sculpture Park. This shows displays from the Collection and other Arts Council Collection organised exhibitions.

### **Core purpose of the British Council Collection**

The British Council Collection exists to support the work of the British Council, whose aims are to promote closer ties between Britain and other countries using the best of Britain's key cultural assets: art, education and the English language. The collection of over 8,500 works is managed as an integral part of the visual arts department, which oversees the strategy and delivery of British art globally in support of cultural relations and cultural diplomacy. The

Collection is a global resource, used to help increase appreciation internationally for the achievements of the UK's artists, and to develop new audiences globally.

Among other activities, the visual arts department of the British Council organises high-profile exhibitions in support of the British Council's strategic objectives as well as being responsible for organising the British representation at major international manifestations such as the Venice Biennale, where it owns the British Pavilion, and both selects and curates Britain's entry. These exhibitions of British art overseas are one of the British Council's major instruments of both cultural diplomacy and, increasingly, cultural relations, and include high-profile exhibitions such as: JMW Turner for China; Anish Kapoor for India; Constable selected by Lucian Freud for France; 20th century British sculpture for Iran; Henry Moore for Russia; modern British landscape art for Saudi Arabia; and Lucian Freud for Brazil. The British Council Collection lends major works to these exhibitions where applicable. It benefits from the generosity of artists whose work is shown by the British Council overseas and who wish to donate works to the Collection. It is also able to acquire works at generous discounts in appreciation of the work the British Council does in establishing their international reputations. Many exhibitions organised by the department are designed to promote emerging artists overseas, creating new markets for British creativity overseas, and often establishing the names of these artists internationally, from Henry Moore in 1948 to Grayson Perry in 2003. The visual arts are a major tool in creating better relationships in countries where the political climate is difficult. Works in the Collection are also used for exhibitions in those areas around the world where loans from other sources might be difficult to obtain, because of security, environmental conditions or the length of time the work is required for international touring.

Works from the Collection are available for display in all public areas across the British Council estate in the 110 countries in which it operates. The British Council Collection is also available for loan to exhibitions organised by others, both overseas and in the UK.

The visual arts department also undertakes the training and development of museum and gallery staff overseas, particularly in countries in the developing world, where infrastructure and technical skills are limited. Curators and technicians from the visual arts department are often involved in the transfer of technical, curatorial and logistical skills, running workshops while overseas installing exhibitions. There is an increasing demand for these activities, which have potential for significant growth and cost recovery.

The Collection is housed in a warehouse on a light industrial estate in west London, which also accommodates workshops and other services to support the programme of international exhibitions. Works from other public and private collections are handled in the warehouse when they are part of these international exhibitions.

### **Core purpose of the Government Art Collection**

Dating from 1898, the Government Art Collection is a collection of over 13,500 works of art, owned by the Government, to provide displays in over 400 government buildings in the UK and in 118 countries abroad; it is the largest most dispersed collection of British art in the world. These buildings include 10 and 11 Downing Street, ministers' offices, diplomatic missions and residencies and offices. Special displays are arranged for important international events, and works are commissioned as part of the creation of new government buildings. Almost half of the Collection dates from pre-1900. The Collection contributes to British cultural diplomacy through the display of British art in major Government buildings in the UK and abroad. Its clients – ministers and ambassadors – have long recognised the power of art beyond mere decoration to convey powerful messages, for example, about strength of empire, longevity of relationships between countries, and contemporary Britain as a country of style and innovation. The works have become an important part of the relationships which ministers and ambassadors have with those visiting their offices. (The publication *Art, Power, Diplomacy, Government Art Collection, The Untold Story*<sup>2</sup> discusses how the works are used, for example, as a trigger to conversations, to diffuse tensions.) While its holdings are not usually on public display, the Government Art Collection contributes to public benefit through the promotion of British art in these buildings. They are seen by thousands of people of all ages and nationalities who come across the works by accident. This is quite a different experience from a deliberate visit to a museum or gallery, where works are seen as part of a curated whole; the Government Art Collection takes the works to a whole range of people who might not even consider visiting a museum or gallery.

Many works are acquired for specific locations where direct historical, geographical or cultural connections can be made, although cultural sensitivities to certain types of images restrict some choices. Works are mainly two-dimensional, with only a few sculptures, and they are of a size and medium which can travel easily and be displayed in domestic scale with uncontrolled environments. The Government Art Collection has developed some special techniques (eg 'tropicalisation') to minimise damage to those shown in extreme conditions

<sup>2</sup> *Art, Power, Diplomacy, Government Art Collection, The Untold Story*, P Johnson, J Toffolo, R Dorment, A Renton, A George, Scala Publishers, London (2011)

(for example heat or humidity) and try to ensure that works are placed in ways which minimise damage, for example away from too much light for works on paper. However it is accepted that over time some works will deteriorate. Some regular remedial conservation is needed and occasionally works deteriorate beyond use.

The Government Art Collection runs open evenings for groups, and is, for the first time in its history, showing its works in a public gallery, in a series of five exhibitions selected from the Collection at the Whitechapel Gallery. These shows will tour to Birmingham and Belfast. Works from the Collection are also loaned for use in exhibitions organised by others.

The operation of the Government Art Collection has developed in response to its purposes. It is located within easy reach of Whitehall to accommodate ministers and ambassadors who visit the Government Art Collection to choose work from the Collection. The works not on display are held mainly in open storage on rolling racking easily viewable, as in a showroom. The environment is not controlled, replicating the conditions in which works can be displayed.

### **Nature and use of the collections**

The audit section of the report gives detailed data on the Arts Council Collection, the British Council Collection and the Government Art Collection, together with some data from three other collections, to provide a degree of benchmarking (though comparisons are not always helpful as all collections are very different). The other three collections are the Crafts Council, also a loan collection but smaller and comprising works by crafts makers, Tate, a national museum with galleries in four locations, and Manchester City Galleries, a regional museum with a cluster of galleries and a fine art collection among its holdings.

[Table 1.2](#) in appendix 1 shows the types of works in the collections. Both the British Council and the Government Art collections have many more prints than the Arts Council Collection which has mainly unique art works.

[Table 1.3](#) is a snapshot of current use and location. The Government Art Collection has nearly 70 per cent of its collection on display in government buildings in the UK and overseas. The balance of 30 per cent is the average 'stock' available for their operation at any one time, much of which is driven by the need to change displays in ministers' offices and the Collection's activities in government buildings abroad. At times of political change such as a change of government, this stock of works can be over-stretched and on occasion works have had to be borrowed from other collections (such as Tate). While this might be acceptable in the short-term, the original purpose of the Government Art Collection was to avoid works

being borrowed from the national collections to 'decorate' ministers' offices and diplomatic buildings abroad.

Nearly half of the British Council Collection is on display, primarily overseas, in touring exhibitions and British Council offices. Since works from the British Council Collection are subjected to a great amount of travel when used in touring exhibitions (as opposed to those in the Government Art Collection which tend to remain in fixed buildings for numbers of years) the British Council Collection believes that 50 per cent out at any one time is an optimum figure for the safety and long-term conservation of its works. (Works on paper in particular should not be displayed for more than 365 days in any 730 without risking serious, potentially irreversible damage to their condition.)

Following some recent policy changes in the overall role of the arts within the British Council, this pattern may change. It is understood that the Collection is highly valued within the British Council and it is projected that its use will grow. Access to the Collection is being widened through professional training and development offered to international curators who select and curate exhibitions for their own local audiences rather than exhibitions being solely curated by British Council staff, as has been the case in the past.

The number of works being shown in British Council offices around the world, as opposed to exhibitions, has reduced in recent years, partly as resources for transporting those works (which are provided from the local offices' own funds rather from central visual arts department budgets) are squeezed, and partly because of concerns about security of the works – as British Council offices maintain open access policies.

Over the last three years, over 30 per cent of works in the Arts Council Collection have been on display in touring exhibitions and on loan to museums and galleries in the UK, though the number of works out at any one time varies. Being a 'museum without walls', the Arts Council Collection relies on other spaces to show its works. Its primary outlets are the regional museums and galleries. The small team at the Arts Council Collection curates UK touring exhibitions from the Collection, but also works with curators in the regional galleries to put together exhibitions which meet their specific aspirations. It also responds to requests for the loan of works to public buildings.

In an effort to extend and deepen its reach it has recently initiated a number of new partnerships: firstly with four regional museums, to lend groups of works for up to a year; secondly with the National Trust, which again will see groups of works on loan to National

Trust properties for a year; and thirdly with the charity Paintings for Hospitals. A representative from one of the four regional galleries sits on the acquisitions panel to help shape the future and ensure the continuing relevance of the Collection.

The condition of the works is generally good in all three collections (see [table 1.4](#)). Each collection is using the process of taking digital photographs of the whole collection to review conditions and arrange conservation where necessary.

All three collections have comprehensive policies on acquisitions and disposals and a selection committee with external advisors (see [table 1.5](#) for detail). The collective investment in acquisitions by the three collections has, until recently, been around £500,000 per annum, although in 2011/12 there is a moratorium for the Government Art Collection, and the British Council Collection budget is reduced to £30,000. The Arts Council Collection's acquisition budget remains at £180,000, and this is enhanced by funds raised from charitable trusts towards the purchase of specific works. Discounts of between 10 and 50 per cent on market prices are obtained by all three collections as well as donations of works offered by artists and their representatives, in recognition of the kudos which representation in one of these important collections brings.

The current valuation of the Arts Council Collection is £101 million and the British Council Collection is £89 million. The Government Art Collection is not valued, though post-2000 acquisitions are included on DCMS' balance sheet at cost (rather than market value, to avoid the costly task of regular valuation of works located around the world). For the Arts Council Collection and the British Council Collection, the works are fixed assets of the charities Arts Council England and the British Council, and are subject to annual audit.

Registrar arrangements ([table 1.7](#)) meet the standard recommended by Museums Libraries and Archives Commission (MLA), which has now become part of Arts Council England (from 1 October 2011). The Government Art Collection is an Accredited museum.

[Table 1.8](#) sets out databases and IT systems and digitisation practice and plans. All three collections use different IT systems related to their parent bodies. They are all well on the way to digitising all the works in their collections with 75 per cent of the Arts Council Collection, 50 per cent of the British Council Collection, and 94 per cent of the Government Art Collection completed. Each collection has a comprehensive website which allows users to search for and see images of works in the collections. The Government Art Collection's website is searchable in a number of ways, including by location. Information is available for use under

the Open Government License. It also has a library of images available for reproduction. The British Council Collection is an integral part of the British Council website. The Arts Council Collection has its own website separate from the Southbank Centre the Arts Council, and has a 'my collection' feature which allows images to be saved as a personal portfolio.

## Activities

Table 2 gives details of the exhibitions organised, the loans to other exhibitions and displays in public buildings. Of the Arts Council Collection works on display, 96 per cent are in the UK, while 93 per cent of the British Council Collection works are overseas, and the Government Art Collection works are more evenly divided with 43 per cent in UK and 57 per cent overseas, reflecting the different purposes of the collections.

Works from all three collections are shown in exhibitions. In recent years, the Arts Council Collection exhibitions have toured to a wide range of museums and galleries across the UK which has attracted audiences of 282,342 (averaged over the three years, 2008-11). The British Council Collection's exhibitions are seen by over 500,000 people a year (for example, in April to October 2011, 200,731 people visited the three exhibitions in six venues.) A series of five exhibitions selected from the Government Art Collection are currently being shown at Whitechapel Gallery (where there were 101,995 visitors during the first exhibition) and will tour to Birmingham and Belfast during 2012-13.

All three collections make loans of works to exhibitions curated by other organisations which also attract a significant number of visitors. The Arts Council Collection currently has works in exhibitions in another 88 venues, the British Council Collection in 38 and the Government Art Collection in 13. As an example, recent loans by the Government Art Collection to the John Lavery exhibition in Dublin attracted 60,000 visitors and the Pre-Raphaelites exhibition in Italy at the Ashmolean Oxford attracted 23,000.

In addition, 800 Arts Council Collection works on long-term loan to universities, hospitals and other public buildings are seen by over 4.5 million visitors to those spaces. The British Council Collection has 2,863 works on display in British Council offices in the UK and around the world, which are seen by many thousands of visitors. The number of people having access to the Government Art Collection works are more difficult to track since they are on display in 423 government buildings in the UK and abroad. However, it is estimated that the Consul General's residence in New York, for example, receives 5,000 visitors a year, and the Ambassador's Residence in Paris receives 13,000 each year.

As well as providing work for exhibitions and displays, all three collections are involved in other activities. All collections mount special events (see [table 2.2](#)) around their exhibitions. The Government Art Collection offers public tours of its premises three times a month, attracting 880 visitors a year, as well as opening for London Open House and other special events. All are working in partnership with other organisations (see [table 2.3](#)) As mentioned above, the Arts Council Collection is working with the National Trust and the charity Paintings for Hospitals, as well as establishing a partnership with four regional galleries to provide a close working relationship to facilitate year-long loans. The British Council Collection works closely with many international museums and galleries to make exhibitions and displays. It is in the process of negotiating a partnership with the Sharjah Art Foundation to provide exhibitions and professional expertise to Gulf and Arab countries from 2012.

All three collections offer training and professional advice to the visual arts sector. Amongst those activities (see [tables 2.4](#) and [2.5](#)) they work together to offer curator training days with access to all three collections. The Arts Council Collection and the Government Art Collection each collaborate with curator training courses, the Arts Council Collection with the Courtauld Institute and the Government Art Collection with the London Metropolitan University masters course devised in partnership with the Whitechapel Gallery.

The digitisation of the collections online has also enabled the British Council Collection to launch ambitious initiatives such as The Fifth Curator, whereby global audiences are invited to curate exhibitions from the Collection's online database, with the shortlisted candidates brought to the UK for mentoring and training, and with the winner going on to produce an exhibition in the UK. The Arts Council Collection's Select.ac scheme is a curatorial competition for post-graduate students, which gives opportunities for hands-on experience of exhibition making. Both the British Council Collection and the Government Art Collection offer training in technical skills for overseas museum and diplomatic staff and the British Council Collection makes training films which are accessible via their website.

### **Management and staffing**

The Government Art Collection is part of the DCMS and is a fairly self contained operation of 14 full-time staff headed by its director. The premises at Queens Yard has all the facilities – storage, workshop, office and viewing spaces – on one site which means movements of works of art are kept to a minimum, reducing cost and risk. It is also convenient for ministers and diplomats who visit to work with the Government Art Collection staff to select works. The viewing areas and meeting rooms are made available for use by others which also helps

to make the Collection more visible. The size of the lift restricts the size of works which can be accommodated, but in general the Collection contains very few large works.

The British Council Collection is managed by the visual arts department of the British Council. The head of the Collection, one of only two staff dedicated to the Collection, reports directly to the director of visual arts. Also within the department are two exhibition organisers who spend approximately 50 per cent of their time on collection activity. (The staff team is equivalent to 5.55 full time posts). The workshop manager is responsible for the team of three technicians and a registrar who are all based at the west London workshop/store. They allocate 50 per cent of their time to the management of the Collection, the rest to handling the works on loan from other collections. The workshop and security stores are equipped to handle all preparatory work and logistical requirements needed to run a major international exhibitions programme, including works on loan from national, regional and private collections. The store/workshop has been occupied by the British Council for some years and considerable investment has been made to make it fit for the purposes undertaken by the visual arts department over the years.

The Southbank Centre is responsible for the management of the Arts Council Collection, under terms of management dated 2006 which state:

‘The Arts Council Collection is managed by the Hayward Gallery and the Southbank Centre on behalf of Arts Council England. The Head of Arts Council Collection reports to the Director of the Hayward Gallery and is responsible to the Director, Visual Arts at Arts Council England. Arts Council Collection staff salaries (London) and maintenance costs are paid by the Southbank Centre from Arts Council England’s grant-in aid to the Southbank Centre and are part of the Hayward Gallery budget.

There is also a ring fenced fund within the Southbank Centre/Arts Council funding agreement, currently set at £600k\* per annum to cover the rental of Longside and Kennington facilities, plus all staff, operational and programme costs at Longside. The Arts Council Collection’s acquisitions budget is managed directly by Arts Council England.’

\* This was reduced to £252,361, as the costs of the premises at Longside and the Kennington Park store are now paid directly by the Arts Council.

The head of the Arts Council Collection has direct responsibility for the 3.5 staff in London and two at Longside. In addition, 2.5 staff are provided from the Southbank Centre technical

team and two Southbank Centre technicians based at Longside. (In total the staff team is equivalent to 11 full time posts.) The technicians have access to the workshop and other facilities at Hayward Gallery although some packing is done at the Kennington store. Transport of touring shows is undertaken by the Hayward Touring's own two vehicles, using the team of driver/technicians.

[Table 3.1](#) gives more detail on staffing. In terms of technical services provided in-house or outsourced, (see [table 3.2](#)) there is a fairly consistent approach, between the three collections and with the comparators (though inevitably the larger museums have more in-house specialists.) All benefit from support service from their parent body (see [Table 3.3](#)).

### **Premises**

The current locations of the London-based operations of the collections have been largely determined by factors of proximity and access. The Government Art Collection's premises of 1,300 square metres on two floors of adapted office premises on the Tottenham Court Road is located near Westminster and Whitehall. Of the 1,175 square metres of useable space at the Government Art Collection premises, 57 per cent is showroom and workshop space, while 28 per cent is offices and library and 14 per cent viewing areas and meeting rooms. The British Council Collection's 1,500 square metre store and workshop facility in west London is in easy reach of Heathrow airport to serve its primarily overseas role.

The Arts Council Collection's 1,156 square metre store and working facility near Oval is easy to reach by the London underground and road from the Southbank Centre. Its 2,787 square metre sculpture centre in Yorkshire provides an important regional presence in a centre of excellence for the exhibition and study of sculpture and provides low-cost accommodation for large volume works.

The 25-year lease for the British Council store expires in September 2013, but it is renegotiable, and the lease for the Government Art Collection premises expires in July 2014. The Arts Council Collection premises at Oval are leased until May 2020 with the next break date in 2015. [Tables 4.1 to 4.3](#) give more details on the premises and [appendix 2](#) details their cost. All security arrangements comply with museums standards and the advice of the national security advisor. All collections are available for viewing by curators, researchers and potential borrowers. Work from the Arts Council Collection and the Government Art Collection can be viewed by the public by arrangement. The Government Art Collection also offers public tours of their showroom as part of their open evenings and weekends.

The transport and insurance arrangements for the three collections and the comparator collections were collated and compared. The Arts Council Collection is able to use Hayward Touring vehicles for most of its transport, but also uses the usual specialist art transport companies which the other collections use. Transport movements are frequent as might be expected from a touring service, but the Arts Council Collection also has to move work between its Oval and Longside stores and the workshop at Hayward Gallery. Insurance arrangements for each collection are similar and make use of the government indemnity scheme.

## 5. Public benefit of the collections

There is inherent public value in the very existence of the three collections. Each maps the recent history of contemporary art from a different perspective (with the Government Art Collection holding works from pre 1900 British art in addition). Each collection has been selected for its specific purpose by a small but changing group of artists and experts in the visual arts. Only Tate has a larger holding of contemporary British art than either the Arts Council Collection or the British Council Collection.

Benefit to the UK public derives most obviously from the collections being displayed in public spaces in the UK. But there is also direct benefit to British artists by their work being purchased and then promoted in the UK by the Arts Council Collection and abroad by the British Council and the Government Art Collection. This leads to greater benefit to the UK from a flourishing community of artists with global recognition and enhances the UK's position as a centre of the global art world, with economic benefits of sales through the commercial galleries and auction houses. There is also public benefit through the promotion of the UK around the world through the use of the Government Art Collection as an integral part of wider diplomacy.

The three collections reach people in different ways. The deliberate act of attending an exhibition of contemporary art can deliver a great depth of engagement, with the works being displayed in a coherent curated group with supporting contextual and educational material. The chance encounter with a work of art in a public building can make an impact in a different way, and this is an important part of reaching people who might never see art in an exhibition context.

Digital media offers a new opportunity for the public value of the collections to be realised. The way that people use digital media to access works of art suggests that there is more interest in the works themselves rather than the context in which they are held or located. The works in the collections are an important resource of British contemporary art and are already being shared with the world through the collections' individual websites.

## 6. Response to the Select Committee

The main concerns raised and recommendations raised from the Select Committee report<sup>3</sup> were:

- duplication within publicly owned collections
- possibility of strategic de-accessioning
- the number of works which had not been on display for over 10 years
- the visibility of the Arts Council Collection
- increasing the proportion of works from the Arts Council Collection on public display to 50 per cent
- a review of the Arts Council Collection, the British Council Collection and the Government Art Collection with a view to amalgamation

### Duplication

Acquiring new work to maintain the currency and purposes of the collections is fundamental to their value, purpose, maintenance and contribution. Almost all users of the collections are interested in what is new and innovative (though the Government Art Collection's users are also interested in historical works of art.) Each acquires, in the main, for its own very specific purposes: eg the Government Art Collection for a particular location or with particular connections, the British Council Collection for particular exhibitions, Arts Council Collection key early works by emerging artists. Some works are collected on a more opportunistic basis to fill gaps to ensure greater representation of key artists in each collection. They already routinely consult each other about acquisitions throughout the year in order to avoid duplication or overlap which would be unhelpful both to the other collections and to the artists concerned. All three collections ensure that all new works are shown or are planned to be shown within a year of acquisition.

As so many of the the Government Art Collection and the British Council Collection works are displayed in distant locations, some duplication with say the Arts Council Collection, or indeed within their own collections is entirely appropriate for works which are in regular use.

### De-accessioning/work not on display for more than 10 years

The question of de-accessioning from the collections is a perennial one. The Select Committee recommended that the Arts Council consider strategic de-accessioning to make the Collection more dynamic and financially sustainable. While this sounds sensible in theory, in practice

<sup>3</sup> <http://www.publications.parliament.uk/pa/cm201011/cmselect/cmcomeds/464/464i.pdf>

there are many sound reasons for not doing so, including financial ones, which paradoxically could lead to reduced public benefit by producing less advantageous purchase prices. De-accessioning has been a prime means of funding future acquisitions in some private companies and individuals that have significant collections. However, such private collections are acquiring for a variety of different purposes, including, in some cases, investment returns, and do not have the constraints of managing public assets for posterity and the benefit of future generations.

Some works in the Arts Council Collection do become unfashionable for a period, and remain in storage for some years, but there are plenty of examples of fashions changing and works which have languished for a time becoming very popular again. For example, Grayson Perry selected many works which had not been on display for many years for the show *Unpopular Culture*. This toured to eight venues and was seen by over 90,000 people. In general, the Arts Council Collection is thought to have been acquired wisely with very little work of poor quality. The British Council Collection has successively de-accessioned on a number of occasions with agreement from its visual arts advisory committee. De-accessioned works have largely consisted of craft and design items, purchased for specific exhibitions and which are no longer needed by the British Council. These have been donated to national and regional publicly funded bodies.

There are Museum Association guidelines and criteria, as part of its code of ethics, on de-accessioning responsibly that are mandatory for Accredited museums (like the Government Art Collection) and considered good practice for publicly funded collections, to protect the nation's investment and heritage represented in these collections. Having just taken over responsibility for museums with the demise of the Museums, Libraries and Archives Council, the Arts Council will be particularly sensitive to demonstrating good practice in the care of its collection.

The guidelines make it clear that it is unacceptable to dispose of an item primarily for financial reasons (whether to raise money for any purpose or to reduce expenditure). Charity Commission approval would be required for the disposal of charitable assets and, if the money raised from sales were to be used for the future benefit of the Collection rather than being returned to the Exchequer, agreement would be required from HM Treasury. Also, to sell a work at a time when it is out of fashion would be unlikely to yield much income.

There is a wider issue that selling from an important collection would affect the value of the works of living artists, and the agreement of artists, foundations and artists' estates who have

made bequests, provided funds, or have gifted works under particular terms would be required.

Currently the collections benefit considerably from donations of works from artists and special discounts on the market price of works. A policy of de-accessioning would undermine this critical relationship with artists and their representatives and works would be less forthcoming. This would lead to a reduction in public value of the collections as a whole.

### **Visibility of the Arts Council Collection**

All three collections would benefit from a clearer articulation of their different purposes and distinct identities, as this is not properly understood, even by people in the professional sphere. This could be addressed by improved marketing and communication of their existence and activities. However, as currently there is a moratorium on government spending on PR and marketing this would need to be taken into consideration in planning a campaign.

The Arts Council Collection brand is valued by artists and a wide regional network of museums, galleries and other organisations as a mark of excellence and innovation. However the lack of wider visibility in the case of the Arts Council collection is compounded by its position within the Southbank Centre. Its branding is mainly as 'Arts Council Collection at the Southbank Centre', but touring shows are branded 'Hayward Touring Southbank Centre'. Any exhibition catalogues are branded 'Hayward Publishing'. This inconsistency does not help the Arts Council Collection's visibility to the public and should be reviewed.

### **Increasing the proportion of works from the Arts Council Collection on public display**

The Arts Council Collection is a loan collection but lending works of art for public display is not a simple process like lending books from a library. The main activity of the Arts Council Collection is to work with regional galleries to make exhibitions which can tour, but which also respond to the needs of the particular venues. This requires extensive knowledge of the partner organisations as well as gaining the trust of their staff. Ideas for exhibitions have to be researched before work is selected and made ready for display. Staff produce supporting interpretative material and education activities to go with the show, as well marketing material. They also plan and arrange for transport and installation of the exhibition. This is complicated business which takes time and resources, but, for the gallery visitor, can lead to a depth of engagement and understanding which a chance encounter is unlikely to do. Even long loans to public buildings take time to organise, requiring visits to the location to check out security and public access, as well as to arrange transport and installation. Although loan

and touring fees are charged, which cover most of the direct costs, the staff of the Arts Council Collection is only a small team and there is a limit to how many exhibition and loans they can manage. This is a major factor behind the numbers of works on display.

It was suggested in the course of the review that more of the Arts Council Collection could be located across regional museums and galleries whilst maintaining the benefits of managing it as a national collection for the purposes of touring exhibitions and loans. These receiving galleries would need to have curatorial and collection strengths, in particular periods of art, or artists that could be matched to significant parts of the Collection. Appropriate works from the Collection could then be housed with a regional museum rather than in the central store, but continue to be drawn upon as required for national purposes. If these regional galleries could absorb the costs of taking such works and maintaining them on public display, rather than in regional storage, the regional collection would be enhanced in areas of current strengths.

While initially being an interesting idea, in practice the regional museums and galleries currently have very little capacity to display or to store more work without increased investment. Moreover the experience of the dispersal of the Scottish Arts Council Collection has shown that regional museums and galleries are not resourced to promote the circulation of works. Wherever the works are located, there would continue to be a critical central role to ensure the Arts Council Collection is fully accessible to the whole country, though the more complicated logistics would add considerably to this cost.

The staff at the Arts Council Collection have been creative in their thinking about how to increase their output – both their new partnerships with the four regional galleries, the National Trust and with the Paintings for Hospitals. This will be a more efficient way to increase output, with less of the administrative burden falling to the Arts Council Collection team. Their attractive annual catalogues of new acquisitions provide an excellent marketing tool and the proposed new website, if the required funding can be found to invest in it, will transform access to the Collection for everyone.

Unlike the other collections, the Arts Council Collection has a dual purpose. As well as encouraging knowledge and appreciation of contemporary art, its purpose is to support and encourage emerging artists through its acquisitions. It takes staff time to visit artists, present shortlists to the selection panel and to negotiate sales. But, unless this purpose changes, it also means that the Collection should keep on growing and thus supporting artists, even if

resources limit its capacity to display more work. (At present all new work is displayed, or included in plans for display, within a year of purchase.)

A straight comparison of percentage on display is a fairly meaningless measure of output. But looking at the number of works which the Arts Council Collection, without a dedicated space, has out on display at 1,433 compares well with Tate at 2,227 and Manchester City Galleries at 675 (see [table 1.3](#)). Comparison with the British Council Collection at 3,320 and the Government Art Collection at 9,170 looks less favourable but a proportion of these are works on display in public buildings and residences abroad, some of which change infrequently (ministerial buildings in London are subject to more frequent changes) and require much less curatorial input, for example into contextual material, than for exhibitions. However, the Government Art Collection also provides interpretative material to accompany its displays.

The most effective way to increase the proportion of Arts Council Collection works on display, under the current arrangements, would be to increase investment in staff resources. There are plenty of ideas and potential for expansion activities, for example the partnership scheme with regional galleries could be developed further. Closer working with other parts of the Southbank Centre could significantly increase the number of works on display, without increasing staff. For example, Hayward Touring could organise exhibitions to tour using mainly Arts Council Collection works, as originally set up by the Arts Council when it was directly managing the Hayward Gallery (as well as the Arts Council Collection). Clearly having a dedicated space to show work would allow more work to be seen. The capital investment and ongoing revenue support might be difficult to find in the current economic climate but such a facility could greatly increase public access and should be considered further.

### **Amalgamation**

As outlined above, the three collections have very distinct purposes which they continue to fulfil, as well as separate legal ownership. The Government Art Collection is owned by the Government and is currently the direct responsibility of the DCMS. The British Council Collection is the asset of the British Council, a charitable trust, which is also a non-departmental public body sponsored by the Foreign and Commonwealth Office, (though only about 16 per cent of its core funding comes from this source). The Arts Council Collection is owned by Arts Council England, also a charity, which is funded by DCMS on behalf of the Government. Two of the collections, the Arts Council Collection and the British Council Collection, are charity assets which must be used within the objectives of the charity.

Unless the distinct purposes of the collections were to change fundamentally, there would be little benefit in legal amalgamation of the collections, even if this were possible within the terms of the ownership of each. Indeed Andy Mackay, Head of Corporate Affairs at the British Council, has recently confirmed its lack of enthusiasm for the suggestion of combining the Arts Council Collection and the British Council Collection in a separate trust:

'The British Council is a registered charity and the Trustees have responsibility for our governance and assets. The Trustees are therefore generally concerned to avoid complexity of governance and retain the line of sight of the main Charity to key assets and operations – including the Arts Collection.

They would always be open to approaches that enhance our assets and/or grow our cultural relations impact, so they would be open to new thinking on the Collection, but further governance and management cost without very strong additional impact in exchange would not be acceptable<sup>4</sup>.'

While not being merged into one legal entity, there are many ways in which the collections could work more closely together, which could extend to their being managed as one entity. This would require the three parent bodies agreeing the services they would require that combined entity to deliver on their behalf. If this is not what the parent bodies want, there are still opportunities for greater collaboration, which are discussed below.

<sup>4</sup> From an email to Andrea Rose in October 2011

## 7. Recommendations

There are a range of changes which could be made in the way the collections relate to each other operationally which would yield efficiencies and increase public benefit, which is set out below. There is scope for working more closely together. There are also options to make step changes which would enhance public benefit and increase the overall public value of the collections. Any significant change would require an initial investment of money and/or time to develop detailed plans. At this time of austerity there may be neither the appetite nor the necessary resources to undertake such fundamental change, but the parent bodies should at least consider these possible options to create a shared vision for the future where any opportunities arising are seized.

### **Operational co-operation**

The directors of all three collections and their staff already work closely together. This could be enhanced by:

- sharing plans for visits abroad, especially for more distant or remote locations, where there are opportunities to cover necessary tasks for each other. This would yield savings both in cost and environmental impact
- periodically reviewing together the delivery of their technical services, both in-house and contracted out, to benchmark costs and share experiences. This might result in efficiencies from joint commissioning or contracting for services between the collections
- negotiating a framework agreement for transport
- sharing the task of obtaining rights to all digital images, given that many of the same artists, estates and organisations holding copyrights are being contacted

They should all continue to prioritise the training and professional development events for curators from regional galleries (and overseas, for the British Council) and work together on this where appropriate.

### **Joint digital platform**

There are nearly 30,000 works in the three collections. Enhancement of the digital offer would transform public knowledge of the collections and engagement with the works, especially if there were a site where all three collections could be searched seamlessly and used interactively. New audiences and creators are exploring art and its place in their lives and their creativity through engagement in the virtual world. They are eclectic in their tastes and use the images and the stories behind or linking the images in many different ways. The Public Catalogue Foundation/BBC's Your Paintings project to catalogue and photograph all

200,000 oil paintings in public collections demonstrates the power of coming together to provide access to works of art in a comprehensive virtual collection which is easily accessible by the public.

All three collections have had websites for some years, but both the Arts Council Collection and the British Council Collection are investigating enhancing or creating new websites, and the the Government Art Collection launched a new website in December 2010. They should – and indeed already do – share information. The Arts Council Collection’s pilot study for its new website with Illumina Digital is innovatory. If it can demonstrate its effectiveness, this could be extended to offer a joint platform for the three collections. While curators, students and others involved professionally in the visual arts may be content to search the sites of the three collections separately, the more general visitor to the site is likely to be primarily interested in the images themselves, rather than their provenance. Bringing the works in the collections together in a shared digital platform would not conflict with the aim of making the nature and purpose of the collections more transparent, as there would still be opportunities within the shared site to make a clear distinction between the collections for those who are interested, as there are in the Your Paintings site.

Urgent decisive action will be needed on the part of the parent bodies to seize the opportunity to work together on a joint digital platform, as each collection is currently investing resources in their own separate sites. There would be many practical issues to be addressed if a joint site were to be pursued but the significant benefits of increasing access to the works would well outweigh the challenges of working together. The critical mass of the three collections could attract other collections of contemporary art which could possibly build into a ‘your contemporary art’ site.

### **Joint acquisitions**

Joint acquisitions could provide a new model of sharing some works between collections, and between collections and regional galleries. Recently, the Arts Council Collection acquired a work by Jane and Louise Wilson jointly with the Herbert Art Gallery, Coventry and Wolverhampton Art Gallery. This arrangement provides the dual advantage of the work having a regional base as well as being available for sharing with the rest of the country. The Arts Council Collection’s stake in this work implies a responsibility to ensure it is seen in other locations. This is rather different from the Contemporary Art Society model where works are donated to regional galleries. The British Council Collection and Tate have jointly acquired *Giardini* by Steve McQueen. In the USA the joint acquisition of major works is not uncommon.

Works in joint ownership may have to work harder and are potentially exposed to more risk. The logistical arrangements become more complicated. It might be more expensive to arrange exhibitions if the works are located in places other than the central stores, and could be prohibitive for works required mainly for locations overseas. There is the risk of disruption to joint plans if works require conservation or other treatment. Works in exhibitions which tour for long periods under the auspices of one owner would be unavailable for other uses. Joint ownership would not be appropriate for all acquisitions, but it could be a way to stretch acquisitions budgets, especially for more expensive works which would otherwise not be available to any of the collections.

### **Co-location of premises**

The three directors of the collections stress the value of their current locations to their operations and argue that there are valid reasons for maintaining the status quo, not least the considerable capital investment which has been made in recent years. However, there is an opportunity to reconsider the location of the collections' stores as there is the possibility of breaking leases in the next two years which will not come again for some time. (The British Council Collection lease expires in 2013, the Government Art Collection lease expires in July 14 and there is a potential break in the Arts Council Collection's lease at Kennington Park in 2015.)

The tangible economies of co-location would be in the sharing of workshop/packing facilities, the registrar function and viewing areas (although the cost of actual storage is dependent, in the main, on volume required). There could be efficiencies in transport movements where these could be co-ordinated. At present the Arts Council Collection is, in effect, sharing these with the Hayward Gallery, so works are transported between sites for packing, framing and other treatment. There would be efficiencies if these were shared with the British Council Collection and/or the Government Art Collection on the same site. Other aspects of working together would certainly be facilitated by proximity of operations.

There is stronger rationale for the Arts Council Collection and the British Council Collection sharing premises as they are in the main providing exhibitions rather than displays of individual works. Their stores need environmentally controlled environments (for the British Council Collection for works on loan from other lenders as well as their own) and they need the facilities to prepare and pack major touring exhibitions. Their collections need to be accessible to curators and other professionals but it is acceptable for the sculpture and high value works to be stored in crates. The Government Art Collection has different requirements, for a showroom without special environmental conditions where all works are easily viewed

and which is easily accessible from Whitehall. The cost of this could not be justified for the other two collections.

There is a shared view among the staff of the collections that the concentration of artists, critics, users and the national and international art market in London requires all three to be located in London. Clearly there is a balance to be struck between this and the cost of storage space. The Arts Council Collection has the benefit of cheaper cost for its sculpture store in Yorkshire, as Tate now has in its Dean Hill store in Wiltshire, where more of its larger sculptures are now stored there in crates, rather than in its store in south east London.

The advantages of co-location should be reviewed now as decisions would have to be made by mid 2012 to take advantage of the breaks in the leases. If two, or all three, of the parent bodies of the collections agree that this should be explored further, a brief should be prepared by the property leads for the three collections for a property specialist to investigate and advise on the options.

### **Closer integration of the collections**

Alongside consideration of co-location, the parent bodies of the collections should consider whether, in the longer term, there would be added value in all or parts of the collections being managed in one operational entity. This would not mean a change in ownership of the assets, nor the underlying purposes, but would allow for a more efficient delivery of those purposes.

As a first step in this process, which would not require a major change or an investment in resources, the three collections could be regarded as one resource available for a range of purposes. The Arts Council Collection and the British Council Collection are already working in closer partnership. Plans to use the joint holdings of both collections for touring in the UK and overseas have already been put in motion: *No such thing as society*, an exhibition of photography from 1960-80, toured to Sweden and Poland as well as six UK venues. Future joint ventures include *Homelands*, selected by a young Indian curator for tour to four regional galleries in the sub-continent with a final showing in Delhi, and under discussion are joint projects in Brazil, Turkey and the Emirates.

Another step could be that acquisitions are made by one selection panel, taking account of all the various needs of the collections. Duplication could be avoided, except where works are needed in distant places and for different purposes. There could be joint administration of loan requests from other organisations, and sharing of all intelligence on artists and galleries both in the UK and abroad.

Further integration of the staff teams and support services would need significant organisational reorganisation, and would need wholehearted commitment of all the parent bodies. A more detailed investigation of the cost and benefit of closer integration, which was beyond the scope of this review, should be undertaken if the parent bodies agree to this in principle. Savings would arise from the synergies and new, more effective, ways of working would emerge, but there would be associated costs with this change.

There would be many issues to consider by the parent bodies, not least whether shared use of charity assets held under different objectives would be acceptable to the Charity Commission. The deterioration of works used for the Government Art Collection purposes, and their possible damage/destruction during international unrest, eg in Tripoli and very recently in Tehran, may be less acceptable for those Arts Council Collection and British Council Collection charity assets. Also, the integration of acquisitions could cloud the separate identities of the collection which has encapsulated the different views of the development of contemporary art. The degree of integration of the British Council Collection within the work of the visual arts department and the British Council as a whole and the position of the Arts Council Collection as part of the Southbank Centre would be critical factors. However, there could, in the long term, be significant cost savings and the critical mass of an integrated management of the three collections with influence across the UK and internationally would complement that of Tate, enhancing the plurality of significant voices within the contemporary visual arts.

Even if it were not appropriate for the whole of the three collections to come together, the Government Art Collection and the British Council might consider joint administration of their separate purposes overseas, especially where they are working in the same countries. The Government Art Collection could deliver and install works to British Council offices or vice versa. The Arts Council Collection and the Government Art Collection could work together to deliver their displays to public and government buildings.

### **A review of principles of demarcation between the collections before any major change**

The British Council currently makes a clear distinction between its supply of works for display in its own offices, which are used for public events, and those of the Government Art Collection in diplomatic missions. The British Council Collection sees its purpose as outward facing towards the world. Works purchased for the British Council Collection are for the benefit of overseas public audiences and not for use within restricted diplomatic or government buildings. The Arts Council Collection makes a similar distinction between its works on long loan to publicly accessible building, eg universities and hospitals, and those of

the Government Art Collection which are in government buildings, eg ministers' offices, which, although seen by many people, are not publically accessible.

There is an assumption that these principles are inalienable. While not suggesting a compelling need for change, these principles should be reviewed by the parent bodies and confirmed before any serious consideration of fundamental change in the three collections. There may also be other possible uses for the collections which are compatible with their primary purpose. Any modification to the accepted lines of demarcation and/or the development of other uses for the collections could affect how the collections could best work together to achieve efficiencies as well as increase public benefit.

### **Review of the Arts Council Collection as part of the Southbank Centre**

The present rather complicated arrangement for the financing and management of the Arts Council Collection within the Southbank Centre is not ideal and does not contribute to the Collection's visibility, nor maximum efficiency. There are a number of alternative models which could be explored by Arts Council England and the Southbank Centre. This should be done soon as it could affect discussions between the three collections and how they might work more closely together.

Whether the Arts Council Collection becomes more integrated within the Southbank Centre, or works more closely with the other collections, it is critical that its branding is simplified.

The size of the Arts Council Collection staff team is restricting how many works it can get out on public display. An increase in staff resources would make a significant difference to their output. Alternatively, a change in policy for Hayward Touring to focus more on touring works from the Arts Council Collection could increase the number of works in the Collection on display without additional resources.

### **Dedicated space for showing works from the collections**

Having a space to display works from the collections would make a step change in public access to the works, especially those in the Arts Council Collection. This space would not need to be a new stand alone gallery but could be a dedicated space within or alongside another organisation, in the way that Longside shares its display space with the Yorkshire Sculpture Park. This could, for example, be at the Southbank Centre, or as part of the centre for the study of collections being planned by the Contemporary Art Society, or the proposed new Museum of Contemporary Art in Birmingham. Such a space could also be used for exhibitions of works from the British Council Collection and the Government Art Collection

every few years, following on from the exhibitions at the Whitechapel which have proved so important in exposing those collections to the public in the UK. Although likely to require significant additional resources, if developed in partnership with another organisation, the cost could be justified by the considerable increase in public benefit.

## 8. Conclusion

All three collections are valuable assets and the small teams managing them are doing an excellent job delivering great benefit to the public both in the UK and aboard. Their operations have developed in an organic way over time to fulfil their distinct core purposes.

They could continue to operate as they are, but working closer together would increase the public benefit of the collections and strengthen their resilience at a time of reducing resources. In any event, there should be increased **operational co-operation**, through sharing plans for visits aboard, reviewing technical and other services, negotiating transport, obtaining rights to digital images and training and professional development events.

Of the other recommendations set out above, some are more time critical than others but all should be considered by the parent bodies in developing a short, medium and longer term plan for the collections.

1. The potential for a **joint digital platform** for the three collections should be planned now and information shared to avoid wasting the resources being invested in separate sites.
2. The possibility of **joint acquisitions** between the collections or, for the Arts Council Collection, with regional galleries should be investigated.
3. With the coincidence in the near future of breaks in property leases, it is urgent that the collections and their parent bodies review the possibility **of co-locating the premises**, and whether it would make practical and economic sense to do so.
4. Achieving **closer integration** of all or parts of the three collections by being used as a joint resource should be considered, as well as the potential for added value from all or parts of the collections being managed as one entity.
5. There should be a review of the **principles of demarcation between the collections** before any major change in their operation is contemplated
6. The position of the **Arts Council Collection as part of the Southbank Centre** should be reviewed, not only to achieve greater visibility and cost effectiveness, but also because this might affect the way in which the Arts Council Collection relates to the other collections in any changes implemented.
7. The possibility of a **dedicated space** for displaying works from the collections should continue to be explored.

# Appendix 1: the audit

This looks primarily at the three collections. Although it is extremely difficult to draw comparisons across organisations managing collections of art – they are all very different to each other – some information has been gathered from Crafts Council on their collection of contemporary craft, Manchester City Galleries on their collection of fine art, Manchester and Tate. This is shown in some of the tables and provides some broad benchmarking for the three collections.

# 1. The collections

## 1.1 Governance

	Arts Council Collection	British Council Collection	Government Art Collection
Ownership	Arts Council England	British Council	UK Government/DCMS
Management	Managed as part of Southbank Centre through a funding agreement with funds for Arts Council Collection ring-fenced	Visual Art Department of British Council	Government Art Collection
Overall purpose	Created as the national loan collection of contemporary art to broaden appreciation by the UK public of modern and contemporary British art	To support the British Council's aims of promoting closer ties between Britain and other countries using the best of Britain's cultural assets: art education and English	To display works of art in major British government buildings in the UK and overseas promoting British art, history, culture, and contributing to cultural diplomacy and the cultural economy

## 1.2 Number, medium and type of the works

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries
Prints	1,673	3,934	8,452		14,046 (12,980 excluding photographs)	5,460
Paintings	1,712	1,058	2,522		4,818 (45,514 excluding photographs)	2,183
Drawings, ink works, pastels, gouaches and watercolours	1,189	474	1,733		45,765	3,815
Photographs	2,292	1,732	393		1,317	539
Sculptures and reliefs	657	539	280		2,025	310

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries
Decorative art pieces, collages, ceramics	136	346	64	1,216		314
Textile pieces	72	30	59	176		
Films and videos/ installations	123	45	31	2	427	
Miscellaneous		(826 historic posters)	56		582	
Total	7,718	8,158 (8,984)	13,590	1,394	67,633	12,621
Current valuation	£101,943,504	£89,209,779	Not valued commercially (due to cost of valuation). Post-2000 acquisition included on DCMS balance sheet at cost			
Period of work	British art collected since 1946	British art post-1900	British art 45% pre-1900 55% post-1900			
Nature of work	Work suitable for display in public gallery spaces Museum standard environmental conditions desirable but not always achieved in non-museum venues Includes many large-scale paintings and sculpture	Work suitable for display in public gallery spaces Museum standard conditions desirable but not always achieved Works of size suitable for international transport	Work suitable for display in domestic and non gallery spaces Local environmental conditions (often very challenging) Works of size suitable for international transport Commissioned, architecturally integrated works			

**1.3 Current location/use of works (this is a snapshot view to give an indication only, as the picture changes daily)**

Number of works on display/in storage	Arts Council Collection (as at 28/10/11)		British Council Collection (as at 11/10/11)		Government Art Collection (as at 03/10/11)		Crafts Council		Tate		Manchester City Galleries	
	UK	Overseas	UK	Overseas	UK	Overseas	UK		UK	Overseas	UK	
On public display in exhibitions/displays – under own brand	323	0		301	78		11		1,517	31	435	
On public display in exhibitions by others	212	54	15	117	4	1	69		303	247		
On public display through short/long term loan to others	39	0	14		121	3	45		120	4	18	1
On display in Government or other public buildings not primarily dedicated to showing art (offices/residence/historic interiors in UK Government Estate)	800		203	2,660	3,641	5,176	3		3	2	222	
Permanent location (ie site-specific commissions)	5			10	25	24	51					
Total on public display (percentage of total number of works)	1,433 (18%)		3,320 (40%)		9170 (67%)		179 (13%)		2,227 (3%)		675 (6%)	
UK/overseas split of this total	96%	4%	7%	93%	43%	57%	100%		87%	13%	100%	
Undergoing conservation or other treatment (framing)	205		5		33		2		517		90	
In temporary storage awaiting movement for display	239		692		333		392		479		31	
Total under treatment/in transit (percentage of total number of works)	444 (6%)		697 (9%)		366 (3%)		394 (28%)		996 (1%)		121 (1%)	
In showroom or storage or *in Tate Prints and Drawings Rooms – accessible by appointment only (percentage of total number of works)	6,046 (76%)		4,141 (51%)		4,170 (30%)		842 (59%)		*54,616 (80%) 10,315 (15%)		11,141 (93%)	

NB: the inconsistencies between the totals of tables 1.2 and 1.3 arise as the information comes from different sources of data.

## 1.4 Commissions

Arts Council Collection	British Council Collection	Government Art Collection
The Arts Council Collection does not commission work	<p>No commissions were undertaken in 2010/11. Works previously commissioned:</p> <p><b>Hong Kong</b> David Batchelor light</p> <p><b>India</b> Howard Hodgkin mural Stephen Cox sculpture</p> <p><b>British Council Manchester</b> Patrick Caulfield carpet Bill Woodrow clock</p> <p><b>Nairobi</b> David Tremlett wall drawings (exterior and interior)</p> <p><b>Sao Paulo</b> Katharine Dowson</p> <p><b>Brussels</b> Simon Periton Madeleine Boulesteix</p>	<p>Commissions works of art for new and refurbished Government buildings across Government, so far predominantly outside the UK, and working with the Foreign and Commonwealth Office (beginning in 1949 with five paintings by John Piper for Rio de Janeiro). Such commissions are funded by the relevant Government department or a PFI contractor (eg the British Home Office public art projects)</p> <p>Occasionally, the Government Art Collection commissions work for the Collection, eg Donald Urquhart in May 2010</p>

## 1.5 Condition of works

	Arts Council Collection	British Council Collection	Government Art Collection
Number of works requiring conservation attention	<p>A comprehensive review, part of the progressive digitisation process being undertaken</p> <p>All paintings and prints have been assessed and necessary work carried out</p> <p>All drawings and photographs are currently being assessed and necessary work carried out</p> <p>50 paintings and 50 drawings require more extensive conservation which is underway in the current financial year</p> <p>An in-depth review of sculpture planned for 2012/13. Approximately 200 works will require some conservation</p>	<p>Constantly under review</p> <p>All unique works are in good condition</p> <p>Some 122 works on paper being assessed</p>	<p>Constantly under review</p> <p>Works prioritised for treatment based on display requirements. 33 works are currently being conserved</p> <p>1,211 works (oil paintings, prints, textiles, etc) currently held at Government Art Collection premises identified as requiring conservation treatment in long-term before re-display</p> <p>Conservation treatment is a broad term encompassing a very wide range of requirements, from major to very minor treatments</p> <p>All works returning from display are condition reported, and any necessary conservation treatment prioritised according to need</p> <p>Majority of the works on paper (drawings, prints, photographs) involve removal of objects from unsuitable acidic supports</p>

## 1.6 Acquisition and disposals policies

	Arts Council Collection	British Council Collection	Government Art Collection
Policy documentation (appendices to report)	Comprehensive acquisition and disposals policy	Policy statement	Comprehensive acquisition and disposals policy
Annual budget allocation in 2010/11	£180,000 £165, 248 raised from trusts and foundations in addition towards purchase of specific works The value of works acquired is often enhanced by generous discounts from artists or dealers	£117,500 in 2010/11 reducing to £30,000 in 2011/12 Purchases made through artists' dealers, usually with a significant discount Some acquisitions are made as gifts from artists or artists' estates	£194,000 (moratorium for two years, 2011-13) Purchases made through artists' dealers, usually with a significant discount Some acquisitions are made as gifts from artists or artists' estates
Summary of acquisition policy	Work by artists living or working in UK In a spirit of risk taking, Arts Council Collection aims to acquire work by most accomplished and innovative artists at an early stage of their career Artists may apply to have works considered for acquisitions Offers of gifts are reviewed by Acquisitions Committee	British art by living artists only Purchases are made of artists usually near the beginning of their careers, rather than in mid or late career (partly dictated by budgets) Specific purchases are made to meet the needs of international exhibitions Purchases also made to ensure representation of key British artists	Works of art from 16th century to present day by artists with a strong connection with the UK. Works of art may often have a historical/political/cultural connection with a government building or foreign country
Summary of disposals policy	Works are very occasionally de-accessioned on the grounds of irreparable deterioration in condition. In recent years two artists have gifted comparable works to the Collection to replace those no longer in condition suitable for exhibition	Occasional disposals to rationalise collection (eg history work to focus on post-1900 work; ceramics to focus on fine art.) Disposals usually through gift to other public collections	As an accredited museum disposals subject to Museums, Libraries and Archives Council guidelines. Disposals are extremely rare and would comprise works of poor artistic quality, poor condition and/or specialist interest. They would be transferred to a non-profit organisation, not sold
Acquisitions Committee	Acquisitions and Advisory Committee Loans Committee	Three external advisers – currently one artist, one writer and one broadcaster  (has not met recently as British Council's Arts Advisory Committee under review)	Advisory Committee considers and approves

	Arts Council Collection	British Council Collection	Government Art Collection
Frequency of meetings	Acquisitions and Advisory Committee meet six times per year Loans Committee meets monthly	N/a	Three meetings per year
Membership	Acquisitions and Advisory Committee is chaired by Head of Collection and permanent members include Arts Council England Director (Visual Arts) and Arts Council Collection Senior Curator; three external members sit for a maximum of two years tenure and always include writer, artist and curator. In 2011 a fourth external member has been added. One representative of the four new museum partners joins the committee each year to represent the regional 'client base' of the Arts Council Collection	N/a	Advisory Committee has an independent Chair Five ex-officio members (including directors of Tate and National and National Portrait Gallery, Director, Government Art Collection, Director, DCMS and five independents

## 1.7 Registration arrangements

	Arts Council Collection	British Council Collection	Government Art Collection
Registration arrangements	The Arts Council Collection documentation standards meet those recommended by the Collections Trust The collection is a fixed asset of the Arts Council and thus subject to an annual audit at the end of each financial year	The British Council documentation standards meet those recommended by the Collections Trust The collection is a 'fixed asset' of the British Council and thus subject to an annual return exercise for all works on display, on loan and in store. This is subject to inspection by the National Audit Office at the end of each financial year	The Government Art Collection's documentation standards meet those endorsed by the Collections Trust and have been recognised by the Museums, Libraries and Archives Council through its award of Accreditation The Government Art Collection has had a collections management plan since 1995 and operates other documentation plans

## 1.8 Databases and IT systems

	Arts Council Collection	British Council Collection	Government Art Collection
Collection management system	Collection (maintained by Vernon Systems of New Zealand)	Bespoke system designed and maintained by Keepthinking	Argus (maintained by a subsidiary of the Canadian company, Sydneyplus)
Reporting software			Sybase PowerBuilder
Other systems	Southbank Centre systems	British Council finance and office systems	DCMS wider databases and office systems
Connectivity/support	Southbank Centre systems integration and support	British Council systems integration and support	DCMS systems integration and support

## 1.9 Digitisation practices and plans

	Arts Council Collection	British Council Collection	Government Art Collection
Background	<p>Current website is supported by a web browser directly from Venon database with input from Collection staff via a content management system. Front end is designed and supported by Contagious Ltd, based in Edinburgh</p> <p>The Collection has no staff dedicated to digital or website maintenance or development</p> <p>Following an award by the Arts Council in 2010, the Collection is going through a programme of cataloguing, photography and rights clearance for all flat works. It is also currently working with a company to carry out a digital media content pilot study to inform the seeking of extra funding to develop an ambitious new website in 2012</p>	<p>The Visual Arts Department is in the progress of commissioning a new database and content management system from Keepthinking to meet our digital aspirations and to better fulfil accounting functions as required by the National Audit Office</p> <p>All works are digitally recorded on acquisition and the images stored within the database. Where copyright has been agreed these works appear on the Collection website</p> <p>There is neither a dedicated visual arts budget nor staff to oversee this activity</p> <p>All new acquisitions are digitally recorded and the images stored within the database, and stored on the British Council system and on CD/ DVD. Where copyright has been agreed these works appear on the Collection website</p>	<p>The Government Art Collection began digitisation of the Collection in 1998. In 2006, the decision was made to bring the process of photography and digitisation in-house</p> <p>There is now a complete workflow from digital origination through to storage and backup, editing and usage for various purposes. All acquisitions are digitally photographed and quality of images is checked before works go out on display or following conservation treatment and re-photographed if necessary</p> <p>The Government Art Collection website was completely re-designed with improved navigation and functionality in 2010. Works currently on the website include all unique works (paintings, drawings, sculpture, etc), one copy of all modern prints and photographs, and a proportion of historical prints</p> <p>Data and images for the same set of works has also been shared with Culture Grid and will shortly be available on Europeana; data and images of all the paintings in the Collection are shared via the BBC/Public Catalogue Foundation's 'your paintings' website</p>
Percentage of works digitised	75%	50%	94%
Percentage of works on website			78%
Types of works digitised	<p>All paintings (completed 2009)</p> <p>All prints (completed 2011)</p> <p>All drawings and photographs (to be completed March 2012)</p>	<p>Roughly 2/3 of all unique works, the remainder prints, photographs and craft items</p>	<p>All works in all media routinely have images made, prioritised according to such criteria as acquisitions, displays and conservation work</p>

## 2. Activities

### 2.1 a Exhibitions organised in-house

	Arts Council Collection	British Council Collection, October 2010 to October 2011	Government Art Collection
Number of exhibitions in a typical year	<p>Arts Council Collection runs a substantial touring exhibition programme, eg:</p> <p><i>Flashback series</i></p> <p><i>Bridget Riley</i></p> <p><i>Anish Kapoor</i></p> <p><i>Thematic exhibitions</i></p> <p><i>Structure and Material</i></p> <p><i>Transmitter/Receiver</i></p> <p><i>Now Showing II</i></p> <p><i>Longside Gallery (project space)</i></p> <p><i>Rod Dickinson and Tom McCarthy</i></p> <p><i>Anne Hardy</i></p> <p><i>Henry Moore</i></p> <p><i>Select exhibitions</i></p> <p><i>The White Show</i></p> <p><i>Extraordinary</i></p> <p><i>Objects of Delight</i></p> <p><i>Another Face</i></p> <p><i>The World we Live in</i></p> <p>Arts Council Collection also lends extensively to exhibitions in the UK and overseas organised by other institutions</p>	<p><b>Under own brand</b></p> <p><i>Seeing in Colour</i></p> <p>Five overseas venues: Ukraine, Kiev, Lviv; Georgia, Tblisi; Azerbaijan, Baku; Oman, Muscat (visitors in Oman: 5,500)</p> <p><i>Made in Britain</i></p> <p>Five venues in China: Sichuan, Xian, Chengdu, Hong Kong, Sizhou (176,818 visitors in three venues)</p> <p><i>My Choice</i></p> <p>Three venues in Portugal: Cascais, Porto, Coimbra (visitors 18,413 in two venues to September 2011)</p> <p><i>My Yard and The Third Dimension</i> (one venue in Germany)</p> <p><i>Fall Out</i> (one venue in the UK)</p> <p><i>David Hockney: Words and Pictures</i> (one venue in Korea)</p> <p><i>Paula Rego, Nursery Rhymes</i> (one venue in Portugal (Azores); one venue in Ireland)</p> <p><i>Martin Parr, Albania</i> (several venues)</p>	<p>Not part of prime purpose but five exhibitions of works from the collection are being shown at Whitechapel Gallery, London, 2011-12, approximately 200 works</p> <p>Five displays with prefix title Government Art Collection:</p> <p><i>Art at Work</i></p> <p><i>Selected by Cornelia Parker: Richard Of York Gave Battle In Vain</i></p> <p><i>Selected by Simon Schama: Travelling Light</i></p> <p><i>Twelve from No. 10 selected by Downing Street staff</i></p> <p><i>Commissions: Now and Then</i></p> <p>This exhibition will tour as a single unit in 2012-2013 to Birmingham City Museum &amp; Art Gallery &amp; Ulster Museum, Belfast</p>

	Arts Council Collection	British Council Collection, October 2010 to October 2011	Government Art Collection
Number of venues (approx)	103	24+	3
Number of visitors per year	282,342 (average based on actually 2008-11)	500,000+ projected; to date (6 October 2011) 200,731 for three exhibitions in six venues	Display 1 (At Work): 101,995 visitors to Whitechapel Art Gallery
Number of items on long term display	1,227	2,863 in 110 countries overseas, 12 on long term loan in UK	5,176 in 150 cities in 118 countries and four dependent territories 3,641 in UK Displayed in Government buildings in the UK and abroad
Number of locations	78	84	423
Estimate of number of visitors to those locations	Over 4.5 million	British Council annual report figures: 14.2 million people engage with British Council art activities 294,000 learners 15.5 million web visitors Work with 3,650 arts policy makers and ministers 84,000 artists and cultural leaders	SAMPLE Consul-General's Residence, New York: 5,000 visitors Ambassador's Residence, Paris: 13,000 visitors

## 2.1b Loans to other exhibitions

	Arts Council Collection	British Council Collection, October 2010 to October 2011	Government Art Collection
Loans to other exhibitions (number of works loaned in brackets)	<p>A Life in Art, Monika Kinley: Plymouth Arts Centre (3)</p> <p>Anish Kapoor, Guggenheim Museum Bilbao (1)</p> <p>Barock: Madre, Naples (1)</p> <p>Behind the Mask, Walsall Art Gallery (1)</p> <p>Breda Breban, Oriel Mostyn, Llandudno (1)</p> <p>British Sculpture, Royal Academy (1)</p> <p>Childish Things. Fruitmarket Gallery, Edinburgh (1)</p> <p>Coming of Age, Great North Museum (1)</p> <p>Construction and Shadow; Leeds Art Gallery (11)</p> <p>Cream: KIASMA, Helsinki (4)</p> <p>Culture, Alienation &amp; Despair: Visual Arts Centre, Scunthorpe (1)</p> <p>David Medalla: Tory Party Conference with Ikon Gallery, Birmingham (1)</p> <p>David Nash: YSP (1)</p> <p>Erasure: The Potteries, Stoke on Trent (2)</p> <p>Henry Moore: Musee Rodin, Paris (4)</p> <p>The Family: Aberystwyth Arts Centre (9)</p> <p>Film 2 (2) Film 3 (4) Glynn Vivian Art Gallery, Swansea</p> <p>Fine Form: Cheltenham Art Gallery (52)</p> <p>For Charles Harrison, Karsten Schubert London (1)</p> <p>George Shaw: Baltic, Newcastle (1)</p> <p>Gifts from the CAS: Rugby (1)</p> <p>Golden Times: Haus der Kunst (1)</p>	<p><b>1. Overseas</b></p> <p>Let us face the future: Joan Miro, Barcelona (52)</p> <p>Stephen Willats Counter Consciousness, Badischer Kunstverein (2)</p> <p>Henry Moore, Canada (4)</p> <p>Grand National, Vestfossen, Kunstlaboratorium, Norway (3)</p> <p>Mixtapes – Popular Music in Contemporary Art, Gluskman Gallery Cork (2)</p> <p>Bicentennial Exhibition, Santiago, Chile (36)</p> <p>The Vorticisits</p> <p>Nasher Museum of Art at Duke University, USA</p> <p>Peggy Guggenheim Collection, Venice</p> <p>Tate Britain (1)</p> <p>Hareng Saur – Ensor and Contemporary Art, Belgium (1)</p> <p>Lucie Rie: A Retrospective, Six venues in Japan (6)</p> <p>The Art of Eating from Still life to Ferran Adria, La Pedrera, Barcelona (1)</p> <p>Yes, we don't, Centre d'art contemporain, Villeneuve (1 work, 359 items)</p> <p>In other words, Glucksman Gallery, Cork (1)</p> <p>The Last Grand Tour, Cycladic Museum, Athens (1)</p> <p>Irish Painters, Letterkenny and US tour (1)</p> <p>Richard Hamilton and Rita Donagh, Hugh Lane, Dublin (1)</p>	<p>Pioneering Painters: The Glasgow Boys, 1880-1900, Royal Academy of Arts (1)</p> <p>Stella Steyn: Irish Modern Painter, Perth Museum &amp; Art Gallery (2)</p> <p>John Lavery: Passion and Politics, Dublin City Gallery The Hugh Lane, Dublin (1)</p> <p>Kings Cross Culture, Central St. Martin's College of Art(6)</p> <p>Let Us Face The Future: British Art 1945-1968, Miró Museum, Barcelona (1)</p> <p>Pure Gold: 50 Years of The Federation of British Artists, The Mall Galleries (7)</p> <p>Shakespeare Memorial Theatre, Stratford-upon-Avon &amp; The Royal College of Art, London (2)</p> <p>Radical Bloomsbury: Vanessa Bell and Duncan Grant, 1905-1925, Brighton Museum &amp; Art Gallery (1)</p> <p>Court on Canvas: Tennis in Art, Barber Institute of Fine Arts, Birmingham (1)</p> <p>Forest Treasures, Nature in Art, Gloucester (4)</p> <p>A CAÇADORA FURTIVA: Paula Rego, EDP Foundation, Porto (1)</p> <p>Edward Burra, Pallant House Gallery, Chichester, &amp; Djanogly Art Gallery, Nottingham (1)</p>

	Arts Council Collection	British Council Collection, October 2010 to October 2011	Government Art Collection
Loans to other exhibitions (number of works loaned in brackets) (CONTINUED)	<p>Goodbye London: NGBK, Berlin (1)</p> <p>Gustav Metzger: Serpentine Gallery (1)</p> <p>Fondazione Galleria Civica, Trento (1)</p> <p>Here, There and Everywhere, Towner Art Gallery, Eastbourne (1)</p> <p>Hide/Seek: Smithsonian Institute, Washington (1)</p> <p>Ian Breakwell: Quad, Derby (1)</p> <p>James Hugonin, Ingleby Gallery, Edinburgh (1)</p> <p>John Stezaker : Whitechapel Art Gallery (2)</p> <p>Kyffin Williams: Oriel Ynys Mons, Anglesey (1)</p> <p>Leonard McComb, Manchester Art Gallery (1)</p> <p>Let us Face the Future Fundacio Joan Miro, Barcelona (17)</p> <p>The Life of Mind: The New art gallery, Walsall (12)</p> <p>Love Actually?: Castle Museum Nottingham (1)</p> <p>Lucy Skaer: Laing Art Gallery, Newcastle (3)</p> <p>Mary Kelly: Moderna, Museet Moderna (1)</p> <p>EA – Generali Foundation (1)</p> <p>Neo Pangaea: University of Essex (1)</p> <p>Nerys Johnson: DLI, Durham (2)</p> <p>New Sculpture: HMI Leeds (4)</p> <p>On the Move: Estorick Collection, London (1)</p> <p>Party!: The New Art Gallery, Walsall (5)</p> <p>Paul Nash: Dulwich Picture Gallery (2)</p> <p>Peter Lanyon: Tate St Ives (2)</p> <p>Playground: Leicester Art Gallery (2)</p>	<p>The Object observed, Gulbenkian Foundation, Lisbon (1)</p> <p>Canada, Prefix Institute of Contemporary Art, Toronto (26)</p> <p><b>2. UK</b></p> <p>Restless Times Art in Britain, Sheffield and Norwich (2)</p> <p>Film Pop, Wolverhampton Art Gallery (1)</p> <p>Modern British Sculpture, Royal Academy (1)</p> <p>Susan Hiller, Tate Britain (26)</p> <p>Anish Kapoor Flashback, Arts Council Collection, two venues</p> <p>Film 3, Glyn Vivian Gallery, Swansea (7)</p> <p>Tracey Emin – Love if what you want, Hayward Gallery (1)</p> <p>Opening exhibition, Hepworth, Wakefield (4)</p> <p>Barry Flanagan, Tate Britain (2)</p> <p>Ed Hall Banners, People’s History Museum, Manchester (1)</p> <p>Eduardo Paolozzi, Jonathan Clark London (1)</p> <p>Nothing in the world but youth, Turner Contemporary Margate (4)</p> <p>The Unquiet Head, Hepworth Wakefield (3)</p> <p>Jesus College, Cambridge (26)</p> <p>Outside this time frame we also lent to the following exhibitions listed by Arts Council Collection:</p>	

	Arts Council Collection	British Council Collection, October 2010 to October 2011	Government Art Collection
Loans to other exhibitions (number of works loaned in brackets) (CONTINUED)	POP: Jan Haworth Wolverhampton Art Gallery (2) POWEER UP: Kunsthalle, Vienna (1) Restless Times: Sheffield Arts Gallery (8) Castle Museum Norwich (8) Richard Deacon: Musee Strasbourg (2) Sprengel Museum, Hannover (2) Romantic Proposal: The Potteries Museum, Stoke on Trent (4) Rugby Collection: Rugby Art Gallery (1) Stephen Willats: Badisher Kunstverein (1) Susan Hiller: Tate Britain (1) Tamed: Torre Abbey, Torbay (4) Tania Kovats: Salisbury Art Gallery (41) This could happen to you: Ikon Gallery, Birmingham (10) Three Stones in the City of Ladies: Castle Museum, Nottingham (1) Victor Willing: Casa das Historias, Lisbon (1) The Vorticists: Nasher Museum of Art (2) Peggy Guggenheim Museum, Venice (2) Without from Within, Djanogly Gallery, Nottingham (2) Tullie House (Carlisle) Wyndham Lewis: Fundacion Juan March, Madrid (2) Zineb Sedira: Musee d'Art Contemporain, Marseille (1)	<i>Ian Breakwell: Elusive State of Happiness</i> , Quad, Derby (February-April 2010) (1) David Nash, Yorkshire Sculpture Park (May 2011-February 2011) (2) Party! New Art Gallery, Walsall (February-April 2010) (1)	
Number of venues (approx)	88	38	13

	Arts Council Collection	British Council Collection, October 2010 to October 2011	Government Art Collection
Number of visitors per year	The Arts Council Collection do not currently collate this data		Recent exhibition loans – visitor figures: John Lavery, Hugh Lane, Dublin: 60,000 The Pre-Raphaelites in Italy, Ashmolean, Oxford: 39,000 Court on Canvas, Barber Institute, Birmingham: 23,000

## 2.1c Displays

	Arts Council Collection	British Council Collection October 2010 to October 2011	Government Art Collection
Number of works		2,863	8,943
Number of locations	78	84	423
Number of visitors per year		British Council annual report figures: 14.2 million people engage with British Council art activities 294,000 learners 15.5 million web visitors Work with 3,650 arts policy makers and ministers 84,000 artists and cultural leaders	SAMPLE Consul-General's Residence, New York: 5,000 visitors Ambassador's Residence, Paris: 13,000 visitors

## 2.2 Events

Arts Council Collection	British Council Collection	Government Art Collection
<p>Exhibition openings for touring and select exhibitions as well as one-off exhibitions at Longside and Yorkshire Sculpture Park</p> <p>Annual acquisitions dinner (70 people)</p> <p>Annual lunch for museum partnerships (10 people)</p> <p>Annual lunch for National Trust (10 people)</p>	<p>Occasional curators' days in conjunction with the Arts Council, plus tours</p> <p>Public lectures on Collection (Canterbury University; Queens University, Belfast)</p> <p>Whitechapel openings (five in UK) plus two archive displays (500,000+ visitors)</p> <p>Overseas – exhibition openings in Oman; China; India; Georgia; Ukraine; Azerbaijan; Portugal (c2000)</p> <p>Artists and specialists' visits in support of travelling exhibitions</p> <p>Exhibition tours for media and public</p>	<p>Public tours of its premises, usually three evenings a month, which attract over 800 visitors a year</p> <p>Opens the Collection for London Open House weekend in September and Museums at Night in May</p> <p>Tours for those groups using the Government Art Collection's meeting rooms and co-organises <i>vernissages</i> for high profile guests, for example in the Ambassador's Residence in Paris to promote the contemporary art displays in the Glazed Gallery, and in New York for key art world figures at the Consul General's Residence during the annual Armory Show</p> <p>Whitechapel Gallery exhibition events, to date approximately 125</p>

## 2.3 Partnerships

Arts Council Collection	British Council Collection	Government Art Collection
<p>Trust New Art – scheme jointly launched by Arts Council England and <b>The National Trust</b> in 2010, to mount displays of Collection artwork in eight National Trust properties. Curated by National Trust staff, Trust New Art is a programme of contemporary art interventions in historical buildings, designed to draw new and younger audiences to Trust properties</p> <p><b>Paintings for Hospitals</b> – Arts Council Collection has for many years provided artworks for long loan to hospitals in the UK. The Collection has entered into a partnership with the charity Paintings for Hospital to make a group of 100 paintings available to the charity who will in turn manage all aspects of the administration, installation and maintenance of the loans</p> <p>Arts Council Collection has entered a four-year partnership with <b>Leeds Art Gallery, Manchester Art Gallery, Birmingham Museum and Art Gallery and The Walker Art Gallery Liverpool</b>. The partnership, to be launched in 2012, provides for a privileged relationship to the Collection, which will see groups of important modern and contemporary works on loan to each of the four regional institutions for a period of a year at a time</p> <p>This scheme will enable the regional collections to curate more exciting displays and exhibitions of their own permanent collections. In addition, each year, one representative from a regional partner will take a place on the Arts Council Collection Acquisitions Committee, and have a direct role in shaping the future of the Collection</p> <p><b>Haywired</b> – a scheme run by the Hayward Gallery and Southbank Centre learning and participation department, involving a number of secondary schools in London. Beginning in autumn 2011 Arts Council Collection is lending groups of artworks to <b>eight schools in London</b>, for a period of one year. Each school has been chosen for its strong arts bias and proven ability to maximize impact of works of art across the curriculum. Pupils and schools will be given space on the Arts Council Collection website to record their responses to and work around the artworks displayed in their building</p>	<p>Partnership with <b>Tate</b> which holds all British Council visual arts exhibition files (with certain exceptions) dating from 1934 onwards, and makes these accessible to the public by appointment</p> <p>Partnership with <b>Public Record Office</b> which holds all British Council visual arts files on the Venice Biennale and Sao Paulo Bienal</p> <p>Partnerships with <b>international museums and galleries</b> for display and installation of exhibitions</p> <p>Partnerships with international museums and galleries for long-term loans</p> <p>Partnerships with <b>UK galleries</b> which display and install British Council exhibitions</p> <p>Partnership with <b>Sharjah Art Foundation</b> in negotiation to provide exhibitions and professional expertise to Gulf and Arab countries from 2012</p> <p>Partnership with the <b>BBC</b> through loans</p>	<p>Partnership with <b>regional galleries</b> for annual display at 10 Downing Street</p> <p>Numerous everyday working partnerships with <b>other government departments</b> for specific projects</p> <p>Piloting a <b>schools project</b> with Robert Blair Primary School, Islington</p> <p>With <b>Arts Council Collection and British Council Collection</b> to deliver specialist curators' training</p> <p>With <b>Public Catalogue Foundation/BBC Your Paintings</b> website project to disseminate information about nationally owned collections of paintings</p> <p>With <b>Culture Grid/Europeana</b> to open up and release data about the Collection</p>

## 2.4 Training

Arts Council Collection	British Council Collection	Government Art Collection
<p>Series of six curator days per year hosted by galleries, at the Arts Council Collection facilities in London and Yorkshire, and the Government Art Collection and British Council Collection premises (163 attended in 2011)</p> <p>Since 2009, Arts Council Collection has collaborated annually with the Courtauld Institute, London and its students by contributing to the curating course (14 students/year)</p> <p>In 2008 Arts Council Collection launched a curatorial competition for post-graduate students. Designed to be an opportunity for hands-on experience of exhibition making, as well as a substantial introduction to working with a collection, the scheme, called <b>Select.ac</b> also fosters closer links with art colleges (14 students/year)</p> <p>Young curators (secondary school or equivalent) projects working with regional galleries</p> <p>Talks about Arts Council Collection and specific touring exhibitions, and in association with Christies, the Courtauld Institute and the Contemporary Art Society</p>	<p>Programme of technical skill training – framing, packing, handling, lighting, etc for overseas museum staff</p> <p>Induction days for British Council arts managers in the global network</p> <p>Programme for curatorial development: The 5th Curator <a href="http://collection.britishcouncil.org/about/page/30689">http://collection.britishcouncil.org/about/page/30689</a></p> <p>Run a developmental programme for young international curators</p> <p>Talks for visiting overseas curators</p>	<p>The Government Art Collection registrar provides training in the care of works to FCO facilities management officers (80-100 people per year) before they take up their posts</p> <p>Themed training days are provided at the Government Art Collection premises as part of the Arts Council's curators programme</p> <p>The Government Art Collection is currently hosting students from the MA 'curating the contemporary' course based at London Metropolitan University. Devised in partnership with the Whitechapel Gallery and the Government Art Collection</p> <p>Five students in 2010/11</p> <p>Eight students in 2011/12</p> <p>Talks on the Government Art Collection are also provided to outside bodies</p>

## 2.5 Professional advice

Arts Council Collection	British Council Collection	Government Art Collection
<p>Curatorial and technical advice is routinely part of the select exhibition scheme, as well as the long loan programme</p> <p>The collection partnerships depend on expert advice from Arts Council Collection about suitability of loans</p>	<p>Published <i>Art Abroad</i> – a technical manual for all internal users of the British Council Collection on handling and display of works of art</p> <p>Professional advice from collections manager on appropriate displays for all British Council offices both in the UK and overseas, on commissions for specific offices, and on loans for exhibitions</p> <p>British Council workshop technicians provide technical advice on installation and AV for borrowing institutions</p>	<p>Advice on selection and display is provided to Ministers, Ambassadors, Consul – General and Senior Civil Servants.</p> <p>Assistance, support and guidance are given to 10 and 11 Downing Street, other government departments and diplomatic posts on the installation, care and display of works of art</p> <p>Advice is also provided to OGDs on conservation, commissioning and acquisitions</p>

## 2.6 Research

Arts Council Collection	British Council Collection	Government Art Collection
<p>Members of the curatorial staff, and sometimes interns, carry out specific, short-term research tasks to support:</p> <ul style="list-style-type: none"> <li>• acquisitions</li> <li>• exhibitions</li> <li>• loans, long and short term</li> <li>• website</li> <li>• publications</li> <li>• collection management</li> <li>• talks and presentations</li> <li>• conservation projects</li> </ul>	<p>All British Council exhibitions are accompanied by catalogues with full catalogue entries and illustrations of the work</p> <p>The British Council invites young and emerging writers to produce texts on works in the British Council Collection for publication both in print and online</p> <p>British Council staff contribute to research on the collection for print and online resources and for potential acquisitions</p> <p>Interviews with artists are increasingly filmed or recorded for use online</p>	<p>Primary and secondary research of Government Art Collection works of art for production of interpretative material such as information packs, labels, text panels, web texts, features and artists' biographies</p> <p>Ministerial briefings are also provided on works of art displayed at UK and overseas locations</p> <p>Research is undertaken for new acquisitions, including provenance research on works of art prior to acquisition</p> <p>Research findings are developed for external articles in specialist journals, conference talks and presentations</p> <p>Research for publications, eg <i>Art Power and Diplomacy: The Untold Story of the Government Art Collection</i> (June 2011) and occasional leaflets on displays in embassies</p> <p>Film interviews with artists for online usage (podcasts)</p>

## 2.7 Public information and enquiries

	Arts Council Collection	British Council Collection	Government Art Collection
Website	<p>The website carries a record of every work in the Arts Council Collection, information about all current activity, and increasingly detailed archival information about past exhibitions and publications. These records are being improved progressively through the ongoing digitization programme</p>	<p>Details all works in the collection plus their exhibition histories, British Council exhibitions including works from the collection from 1939 to the present day, selected artists' biographies, selected catalogue entries on works, short films on artists and exhibitions</p>	<p>Information on over 10,500 works is now available on the site, browsable by artist, portrait-sitter, subject, place-name, date and current display location</p> <p>Artist biographies and zoomable images are being progressively added</p> <p>Narrative-based sections on the Collection's history, role, displays, commissions and interviews with artists, including video podcasts</p> <p>Location histories of works included in the Whitechapel Gallery exhibition</p>

	Arts Council Collection	British Council Collection	Government Art Collection
Social media	Social media engagement will be a key feature of the new website in development. Head of Arts Council Collection currently on Twitter; existing Arts Council Collection website has Facebook, YouTube and Twitter links	Facebook, Twitter, VAN (visual arts e-newsletter)	Facebook, YouTube, Twitter and the Government Art Collection e-newsletter operate alongside the website as the main public face of the Collection
General enquiries	Arts Council Collection is rarely approached for general public enquiries. Such enquiries as are received are usually specifically in relation to works in the Collection	The British Council arts group answer telephone and email enquiries	General enquiries from members of the public about works in the Collection and from students/ academics wishing to research individual works
Freedom of information	Acquisitions process is subject to freedom of information requests as this falls within the remit of Arts Council England as a government funded non-departmental public body	Freedom of information dealt with centrally by dedicated British Council freedom of information staff	The Government Art Collection deals with a flow of freedom of information requests, Parliamentary questions and enquiries received both through DCMS, and direct to the Government Art Collection via the telephone, letters and the Government Art Collection public email folder
Library	Use of Hayward Library service. Arts Council Collection has a small collection of artists' monographs and exhibition catalogues for internal use only	<p>The Visual Arts Library, founded in 1940, had become an important source for information on British art by the 1970s, and has continued to expand until today. It now totals over 25,000 volumes documenting British art of all periods, but its strength is British art from 1945 to the present. It also holds over 7,000 artists' files of newspaper cuttings, private view cards, flyers and other ephemera</p> <p>The library is maintained by a part-time member of staff. Although a library of resort there is public access by appointment; last year about 48 researchers physically visited the library</p>	Government Art Collection's small internal library has monographs, reference publications, catalogues and periodicals
Other	Archive records held by V&A	Archive records relating to meetings of the Advisory Committee and departmental files are held by the Tate library and the Public Record Office; online catalogue available at: <a href="http://www.tate.org.uk">www.tate.org.uk</a> ; <a href="http://www.pro.gov.uk">www.pro.gov.uk</a>	The Government Art Collection will soon be releasing core data about works of art to data.gov.uk and Collections Link (for Europeana); this will enable the public and independent developers to re-use Government Art Collection information in line with Government commitments to opening up public data

## 2.8 Fundraising

Arts Council Collection	British Council Collection	Government Art Collection
<p>All fundraising is managed centrally by Southbank Centre development office which has resulted in some sponsorship agreements by which works from the Arts Council Collection are lent to commercial companies</p> <p>The Arts Council Collection seeks additional funding from trusts and foundations to support acquisitions. The Art Fund and the Henry Moore Foundation have contributed up to 50% of the cost of some acquisitions</p>	<p>Overseas British Council offices seek commercial and agency sponsorship of exhibitions drawn from the Collection towards local costs. Recipients of the British Council Collection exhibition meet direct costs of the exhibition – transport, insurance, installation and local marketing.</p>	<p>The Government Art Collection is wholly funded by central government</p>

## 2.9 Use of premises by others

Arts Council Collection	British Council Collection	Government Art Collection
	<p>The premises at Telford Way houses the workshop which prepares, frames and cases all works on loan to the British Council for overseas exhibition, in addition to the work undertaken by the Collection</p> <p>Senior British Council management use the workshop office space for meetings</p>	<p>The Government Art Collection's facilities are used by a range of DCMS sector organisation for meetings and programme launches</p> <p>DCMS also makes frequent use of the Government Art Collection's meeting room facilities for ministerial events, awaydays, planning days, senior management team meetings and public appointment interviews. Occasionally the Government Art Collection hosts other arts related events on its premises</p>

# 3. Operations

## 3.1 Staffing (dedicated to management of collections)

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries
Number of staff	In London – four full time and one part time posts plus 2.5 technical staff as part of the wider Southbank Centre team  In Yorkshire – two full time posts plus two technical staff as part of the Southbank Centre team (total of 11 full time equivalents)	Two dedicated permanent posts plus proportion of visual arts department department ( plus a share of other posts – see below. Equivalent of 5.55 full time posts)	14 permanent full time	1.5		5
Posts	Head of Collections Acquisitions Co-ordinator Curator of Projects (part time) Senior Curator Loans Co-ordinator Sculpture Curator Sculpture Co-ordinator	Head of Collections Collections Assistant Director Visual Arts (10%) Two exhibition organisers (50 %) Workshop Manager (50%) Workshop Registrar (50%) Librarian (one day per week) Deputy Workshop Manager (50%) Three workshop technicians (25% of each)	Director of Collection Senior Registrar/Deputy Director Registrar Senior Administrator Curator (Collections Services) Curator (Documentation) Three curators (two job share) Information and research Historical and contemporary: Curator (Collections Projects) Collection Officer Two Collection technicians Two new media officers	Collection Management Officer Exhibitions Manager Collections Manager		Head of Asset Management and Development Senior Registrar Assistant Registrar Collection Information Officer Collection Care Officer

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries
Location	Office space at Southbank Centre Arts Council Collection store Longside Gallery, Yorkshire Sculpture Park	Office space at British Council West London store Office space at British Council HQ at 10 Spring Gardens Library held at Spring Gardens	All at Queens Yard London			
Total cost of staffing per annum	£198,000 per annum, excluding Southbank Centre technical and transport support in London and Yorkshire	£201,300 per annum (based on salary averages) including costs of visual arts department staff based on percentage of time allocated to Collection. This figure includes overhead costs	£602,000 per annum			

### 3.2 Technical services provided in-house or outsourced

	Services provided in house						Services outsourced					
	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries
Preparation of works for display	x	x	x	x	x	x						
Installation of most works on display	x	x			x	x			x	x		
Making plinths/ installation material	x	x			x	x			x	x		x
Case making	x	x								x	x	x
Packing for transportation	x	x	x		x	x				x		x
Refitting paintings, prints and drawings	x	x	x		x	x						

	Services provided in house						Services outsourced					
Frame cleaning, repair (and 'tropicalisation' of Government Art Collection)	x	x	x		x	x						
Framing	x	x			x	x			x		x	x
Specialist framing					x	x	x	x	x			
Frame restoration (pre-20th century)			x									
Conservation					x	x	x	x	x	x		x
Environmental monitoring	x	x	x	x	x	x						
Integrated pest control						x	x	x	x			
Supervision of installation/condition checks	x	x	x	x	x	x						
Photography of works			x		x	x	x	x		x		
AV installations	x	x	x		x	x				x		x

### 3.3 Administration support services and how they are provided

	Arts Council Collection	British Council Collection	Government Art Collection
Provided by	Southbank Centre	British Council	DCMS
Finance	x	x	x
HR and training	x	x	x
IT support	x	x	x
Building services	x	x	x
security	x	x	x
Press and communications	x	x	x
Marketing	x	x	x (limited)
Post and courier	x	x	x
Central office accommodation	x	x	
Legal services	x		x
Rent and rates negotiations	x (by Arts Council England)	x	x
Other	Design Hayward publishing Hayward transport Hayward registrars (for touring contracts)		

# 4. The premises

## 4.1 Premises used for housing the collections

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester Art Galleries
Location	<p>Southbank Centre for works in transit and store in London</p> <p>Longside Gallery at Yorkshire Sculpture Park, near Wakefield</p>	<p>Shared space with visual arts workshop in West London</p>	<p>Two floors of Queen's Yard, London and shared reception</p>	<p>1. Onsite: transit room also used as workshop to audit collection and to photograph works</p> <p>2. Offsite: Oxford Exhibition Services specialist storage</p>	<p>Two premises: Tate Store, Southwark and Tate Store, Wiltshire</p>	<p>5 venues:</p> <p>Manchester Art Gallery</p> <p>Queens Park Conservation Studios</p> <p>Heaton Hall</p> <p>Platt Hall (temp)</p>
Type of storage	<p>Two-dimensional works mostly wrapped on rack shelving</p> <p>Works on paper in plan chests</p> <p>Sculpture stored in own cases where they exist</p>	<p>Sculpture and high value works stored in their own crates; paintings stored mainly on rolling panel racks; works on paper and photographs in plan chests; and craft items in dedicated care or cased</p>	<p>Most work on rolling panel racks for instant viewing. No works are stored packed or wrapped. Some works on paper in plan chests</p>	<p>All works in crates/packing stored on shelves</p>	<p>Conditioned art storage with regulated temperature and relative humidity controls as appropriate</p>	<p>Paintings hung on mobile picture racks or static wall racks</p> <p>Works on paper in plan chests, solander boxes on shelves, or in mobile storage systems</p> <p>Decorative arts in various cabinets – high spec glass-fronted powder-coated steel, to older wooden type</p> <p>Furniture stored on light industrial racking or palletised on floor</p> <p>Sculpture – small items stored in metal cabinets, larger items usually stored in crates</p>

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester Art Galleries
Environmental condition of store	Museum standard	Museum standard Inergen gas (rather than sprinkler) protected store for high value works  The picture stores also house works on loan from museums and galleries to the British Council for exhibition purposes. It is a prerequisite of the loan contract that all works are kept in environmentally controlled conditions	Stores are not environmentally controlled to museum standard, consistent with display conditions	Stable. Establishing new programme to monitor relative humidity and temperature	Range of controlled environmental conditions as follows: 18°C /50% relative humidity ('normal' controlled conditions) 18°C /30-40% relative humidity ('dry' controlled conditions) -10°C ('cool' controlled conditions) +10°C ('cold' controlled conditions)	Manchester Art Gallery good – 45-60% relative humidity  Others highly variable – 25-75% relative humidity seasonal variation, mean between 40-50%, daily fluctuations often in excess of 10%
Size	London: 1,156 square metres Yorkshire: 2,787 square metres	1,500 square metres of which 849.2 is solely occupied by the Collection	1300 square metres (includes all offices and operations as well as display of works held centrally on premises)	100 cubic metres	7,260 square metres (Southwark) 4,078 square metres (Wiltshire)	Data not available
Landlord	London: Workspace Group Ltd Yorkshire: Yorkshire Sculpture Park	Brixton (Westway States) Ltd	Lazardi (private landlord)	Oxford Exhibition Services have long lease	Tate Store Southwark – Tate  Tate Store, Witshire – Tenancy lease from external landlord	Manchester City Council

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester Art Galleries
Duration of tenancy	<p>London: 15 year lease – until May 2020 – break 2015 and 2020</p> <p>Yorkshire: 20 year lease – until March 2023 – break 2013 and 2018</p>	<p>London: 25 year lease which expires 2013</p> <p>Yorkshire: open to re-negotiation for a further 25 years</p>	<p>15 year lease until 2014. Open to renegotiation</p>	<p>Onsite 15 years</p> <p>Crafts Council has one year rolling agreement with Oxford Exhibition Services with six months notice</p>	<p>Tate Store Wiltshire: 50 years</p>	<p>N/a</p>
Rationale for location	<p>London: The proximity of Winchester House to Southbank Centre which provides support for the Arts Council Collection and a relatively central location</p> <p>Yorkshire: Easy access for visitors, borrowers, conservators and fine art movers. Oval underground station is only five minutes walk away and there are frequent bus services in and out of central London and ample parking if required</p> <p>It is vital for Arts Council Collection staff to be near the largest contemporary art market for British art in the UK</p> <p>As well as providing an important regional presence in an area renowned for sculpture, Longside provides a low cost storage for large volume of sculpture</p> <p>Arts Council Collection is able to draw on the expertise of Yorkshire Sculpture Park (YSP). YSP, for a charge, provides cleaning, exhibition invigilation, building maintenance, site security and a mini bus to transport visitors to Longside</p>	<p>Excellent location near major international airport London Heathrow</p> <p>Easy access by public transport between HQ and workshop/store has good access for trucks</p> <p>Store not in congestion zone area</p> <p>Good transport links with access to motorway and ring road</p> <p>Relative anonymity (located on a light industrial estate)</p>	<p>Central London location and proximity to Whitehall to respond to urgent needs and for ease of visiting to select art by Ministers, Ambassadors, Consuls General and senior civil servants that make up the bulk of the Government Art Collection's clientele</p> <p>Easy access and sufficient space allowing effective and safe physical management of the Collection</p> <p>Central location provides easy access for public visiting</p> <p>It is vital for Government Art Collection staff to be near the largest art market for British Art in the UK</p>			

## 4.2 Energy consumption and costs, and environmental considerations

Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries
<p>Longside has fuel efficiency rating of C</p> <p>Oval site has fuel efficiency rating of D</p>	Workshop and Collection store has a fuel efficiency rating of F	Floors 3 and 4 at Queen's Yard have an annual pro rata usage of 207,550 Kwhs (energy efficiency ranked at D)	<p>Onsite: Carbon trust advised</p> <p>Oxford Exhibition Services: not known</p>	<p>kwh/m2/year</p> <p>Tate Store:</p> <p>Gas:45.23</p> <p>Electricity: 89.73</p> <p>Dean Hill:</p> <p>Electricity: 80.95</p>	<p>Manchester Art Gallery G rated (213)</p> <p>Heaton Hall rated F</p> <p>Other sites not large enough for display energy certificates to be required</p>

## 4.3 Public accessibility to the collections in store

	Arts Council Collection	British Council Collection	Government Art Collection	Crafts Council	Tate	Manchester City Galleries
Access to store	<p>At both London and Yorkshire regular viewings are held for potential borrowers</p> <p>Works can be viewed by members of the public on appointment</p> <p>Arts Council Collection regularly hold meetings at both facilities for groups of up to 30 people at a time to introduce them to the work of the Arts Council Collection</p>	<p>The store is not open to the general public. However visitors are able to visit the collection (eg curators, researchers et al) by special arrangement. All visitors to the workshop must be booked in advance with registrar</p>	<p>Works of art currently housed at the Government Art Collection are seen during public tours organised throughout the year, including the annual Museums at Night and open house events</p> <p>Researchers/curators visit the Collection as and when by appointment</p>	None	<p>Public access to 54, 616 works in print and drawing rooms easily available by appointment. Public access to 2D works at Tate Store, Southwark by request, with four weeks notice. Public access to 3D works at Tate Store, Southwark in special circumstances only. Public access to works at Tate Store, Wiltshire not possible on site, but in exceptional circumstances works may be returned to Tate Store, Southwark for viewing</p>	Yes – facilitated by arrangement

# Appendix 2: premises costs

Cost items	Arts Council Collection Oval Store	Arts Council Collection Sculpture Centre- Longside	Arts Council Collection (total)	British Council Collection Acton store/workshop	Government Art Collection Showroom/workshop/offices
Rent	£118,209	£135,000	£253,209	£140,623	£516,505
Service	£19,669	£10,000	£29,669	(included in the rent)	£22,598
Rates	£9,000	£5,359	£14,359	£3,081	£158,859
Energy	Included in service charge	£22,000	£22,000	£16,000	£21,120
Water	£-	£-	£-	£400	£351
Other premises costs	£25,000	£25,000	£50,000	£36,000	£27,072
<b>Total</b>	<b>£171,878</b>	<b>£197,359</b>	<b>£369,237</b>	<b>£196,104</b>	<b>£746,505</b>
Area (m2)	1,156	2,787		849	1,300
Rent per square metre	£8.52	£4.04		£7.81	£33.11
Lease expires	May 2020	March 2023		September 2013	July 2014
Break dates	May 2015	Every 5 years 2013		None	
Notice required	6 months	6 months		None	
Office/library space (m2)		144		103	298
Workshop/conservation (m2)		88		165	136
Viewing/meeting rooms (m2)		53			164
Storage (balance) (m2)		2502		581	702
Original captial investment	£190,000	£1,300,000	£1,490,000		
Improvements (2008-11)				£166,000	
Cost of irremovable fittings					£20,000

# Appendix 3: budget comparison for 2011/12

	Arts Council Collection	British Council Collection	Government Art Collection	Combined
<b>Income</b>				
Image reproduction fees	£3,000	£-	£3,000	
Touring and loan fee income	£98,300	£5,000	£-	
<b>Total income</b>	<b>£101,300</b>	<b>£5,000</b>	<b>£3,000</b>	<b>£109,300.00</b>
<b>Expenditure</b>				
<b>Staffing and administration</b>				
Staff salaries	£379,675	£201,300	£628,000	
Expenses	£53,000	£30,000	£28,825	
Administration and research	£16,000	£-	£-	
IT	£2,500	£-		
Insurance	£500	£-		
<b>Staffing and administration total</b>	<b>£451,675</b>	<b>£231,300</b>	<b>£656,825</b>	<b>£1,339,800</b>
<b>Property costs (see appendix 2)</b>	<b>£369,237</b>	<b>£196,104</b>	<b>£746,505</b>	<b>£1,311,846</b>
<b>Conservation</b>				
Sculpture and textiles	£10,000	£3,500	£4,608	
Easel paintings	£-	£5,000	£52,967	
Works on paper	£25,000	£-	£24,735	
Frame conservation and framing	£25,000	£3,000	£101,996	
Workshop	£-	£48,170	£14,550	
<b>Conservation total</b>	<b>£60,000</b>	<b>£59,670</b>	<b>£198,856</b>	<b>£318,526</b>

	Arts Council Collection	British Council Collection	Government Art Collection	Combined
<b>Transport</b>				
UK	£21,400	£41,000	£52,030	
Overseas	£-	£30,000	£60,000	
Storage	£-	£32,000	£970	
Case making	£7,000	£-	£-	
Longside transport	£21,600	£-	£-	
<b>Transport total</b>	<b>£50,000</b>	<b>£103,000</b>	<b>£113,000</b>	<b>£266,000</b>
<b>Communications</b>				
Photography	£20,000	£12,500	£8,924	
Publications	£9,000	£-	£5,820	
Website and copyright	£25,000	£26,800	£18,900	
Purchase of catalogues	£500	£5,000	£-	
Displays	£3,000	£-	£-	
Publicity at Longside	£1,000	£-	£-	
<b>Communications total</b>	<b>£58,500</b>	<b>£44,300</b>	<b>£33,644</b>	<b>£136,444</b>
<b>Total direct expenditure</b>	<b>£989,412</b>	<b>£634,374</b>	<b>£1,748,830</b>	<b>£3,372,616</b>
Net direct cost	£888,112	£629,374	£1,745,830	
Additional parent body costs	£173,629	£50,350	£174,583	£398,562
<b>Estimate of total operational cost</b>	<b>£1,061,741</b>	<b>£679,724</b>	<b>£1,920,413</b>	<b>£3,661,878</b>
Acquisitions	£180,000	£30,000	£1,500	£211,500
<b>Total cost</b>	<b>£1,241,741</b>	<b>£709,724</b>	<b>£1,921,913</b>	<b>£3,873,378</b>

# Appendix 4: acknowledgements

## **Members of the steering group:**

Penny Johnson	Director, Government Art Collection
Julia Toffolo	Deputy Director, Government Art Collection
Andrea Rose	Director of Visual Arts, British Council
Diana Eccles	Head of the British Council Collection
Caroline Douglas	Director, Arts Council Collection
Jill Constantine	Senior Curator, Arts Council Collection
Vivienne Bennett	Director, Visual Arts, Arts Council England
Paul Kirkham	Department for Culture Media and Sport

## **People consulted by Mick Elliott and Loveday Shewell\***

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Jane Bhoyroo*	Sculpture Curator, Longside Gallery
Alan Bishop	Executive Director, Southbank Centre
Paul Boateng	The Rt. Hon. The Lord Boateng PC DL
Lucy Byatt*	Head of Programmes, Contemporary Art Society
Michael Craig Martin	Contemporary conceptual artist and Emeritus Professor of Fine Art at Goldsmiths
Alan Davey *	Chief Executive, Arts Council England
Paul Gerhardt*	Media Consultant
Paul Glinkowski*	Senior Officer Visual Arts, Arts Council England
Rosy Greenlees	Director, Crafts Council
Paul Hobson*	Director, Contemporary Art Society

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Jude Kelly	Artistic Director, Southbank Centre
Emma King*	Director, Property, Procurement and Legal Services, Arts Council England
Andy MacKay*	Head of Corporate Affairs, British Council
Judith MacGregor	HM Ambassador, Mexico
Roger Malbert*	Senior Curator, Hayward Touring
Sir Christopher Mallaby	GCMG GCVO Former Ambassador and Managing Director of UBS Investment Bank
Paul Maley	Head of Property Services, Department for Culture, Media and Sport
Stephen McCowbrey	Curator, UBS Art Collection
Andrew Nairne	Executive Director, Arts Strategy, Arts Council England
Sandy Nairne	Director, National Portrait Gallery
Kate Parsons*	Head of Collections Management, Tate
Ruth Pelopida	Operations Manager, Hayward Gallery
Neil Rami	Chief Executive, Marketing Birmingham
Andrew Ramsay	Director General, Department for Culture, Media and Sport
Ralph Rogoff*	Director, Hayward Gallery
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Lizzie Simpson*	Sculpture Co-ordinator, Longside Gallery
Kate Sloss*	Head of Collection Care, Tate
Virginia Tandy	Director of Cultural Services, Manchester City Council
Sir John Tusa	Former Chair of the GAC Advisory Committee and Chair of the University of the Arts and the Clore Leadership Programme
Nicola Walker*	Head of Collection Care and Access, Whitworth Art Gallery
Amanda Wallace*	Head of Asset Management and Development, Manchester City Galleries
Jonathan Watkins	Director, Ikon Gallery
Godfrey Worsdale	Director, BALTIC

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