

Notice of meeting and agenda

Committee on the Jean F Watson Bequest

2.00pm, Thursday, 30 October 2014

City Art Centre, 2 Market Street, Edinburgh

This is a public meeting and members of the public are welcome to attend

Contacts

Email: carol.richardson@edinburgh.gov.uk

Tel: 0131 529 4105

1. Appointment of Convener

- 1.1 To appoint a Convener

2. Order of business

- 2.1 Including any notices of motion and any other items of business submitted as urgent for consideration at the meeting.

3. Declaration of interests

- 3.1 Members should declare any financial and non-financial interests they have in the items of business for consideration, identifying the relevant agenda item and the nature of their interest.

4. Deputations

- 4.1 If any

5. Minutes

- 5.1 Minute of the Jean F Watson Bequest Committee of 30 April 2014 – submitted for approval as a correct record (circulated)

6. Committee on the Jean F Watson Bequest Business

- 6.1 Financial Update (circulated)
- 6.2 Purchase of a Painting by Catharine Davison – report by the Director of Corporate Governance (circulated)
- 6.3 Revaluation of Items in the Watson Bequest– report by the Director of Corporate Governance (circulated)

7. Motions

- 7.1 If any

Carol Campbell

Head of Legal, Risk and Compliance

Committee Members

Councillors Aitken, Burgess, Doran, Fullerton, Keil, Lewis, Paterson, and Redpath

Organisational Representatives and Specialists

To be confirmed

Information about the Committee on the Jean F Watson Bequest Transport and Environment Committee

In 1962 Miss Jean F Watson set up a trust to acquire works of art by Scottish artists. The bequest states that works purchased or commissioned shall be by artists born, practising in, or otherwise associated with Scotland and in particular Edinburgh. These shall include paintings, sculpture, prints and drawings and items of applied art such as tapestries, stained glass, glass, ceramics, silver and jewellery. It shall be a requirement that works by local artists selected for purchase should be of sufficient high quality to achieve national standing. The Watson Bequest allows the City to continue collecting important and significant works strengthening an already important and nationally significant collection.

Further information

If you have any questions about the agenda or meeting arrangements, please contact Carol Richardson, Committee Services, City of Edinburgh Council, City Chambers, High Street, Edinburgh EH1 1YJ, Tel 0131 529 4105, email:

carol.richardson@edinburgh.gov.uk

A copy of the agenda and papers for this meeting will be available for inspection prior to the meeting at the main reception office, City Chambers, High Street, Edinburgh.

The agenda, minutes and public reports for this meeting and all the main Council committees can be viewed online by going to www.edinburgh.gov.uk/cpol.

Minutes

Committee on the Jean F Watson Bequest

2 pm, Wednesday, 30 April 2014

Present

Councillors Lewis (Convener), Doran, Fullerton, Keil, Paterson, and Redpath

1. Minutes

Decision

- 1) To approve the minute of the Committee on the Jean F Watson Bequest of 12 October 2013 as a correct record.
- 2) To note that the previously requested reports, evaluating the Jean F Watson (JFW) collection and the newly introduced collection management system, would be submitted to the next meeting of the Committee on the JFW Bequest.

2. Acquisitions

Frank Little, Museums & Galleries Manager, provided a verbal overview of the funding streams that had been explored during the Council's attempts to secure the purchase of the Rialto Bridge by Arthur Melville. It was reported that all avenues of funding have now been exhausted and sought approval from the Committee to explore alternative art work for the City Art Centre.

Decision

- 1) To note the verbal update.
- 2) To note the Director of Corporate Governance will investigate alternative purchases to the Rialto Bridge by Arthur Melville.

3. Change of Scheme of Delegation

Frank Little, Museums & Galleries Manager, verbally reported that at its meeting of 21 November 2013 the City of Edinburgh approved the Director of Corporate Governance recommendations to extend of the Jean F Watson Bequest Committee's terms of reference to include the Catherine E Cowper Trust and a revised reporting and approval mechanism for purchases funded by the Catherine E Cowper Trust.

Decision

To note the extension to the Committee's remit and Scheme of Delegation.

(References – Minute of the Committee on the Jean F Watson Bequest 12 October 2013 (item 5); Minute of the City of Edinburgh Council 21 November 2013 (item 10))

4. Financial Update

The balance of funds available on the Jean F Watson Bequest for 2014/15 was estimated at £75,412.61.

Decision

To note the Financial Statement.

(Reference - Financial Statement by the Director of Corporate Governance, submitted.)

5. Tour of New Developments in the City Art Centre: Lower Ground Floor Gallery and Collection

At the conclusion of the meeting the Committee were given a tour of the City Art Centre and were shown some of the art work that the Jean F Watson Bequest had helped to secure.

JEAN F. WATSON BEQUEST
FUNDS AVAILABLE FOR 2014/2015

	£	£	Notes
Accumulated Surplus as at 1st April 2013		54,784.84	(1)
Revenue surplus for 2013/14		20,627.77	(2)
		<u>75,412.61</u>	(3)
Transactions			
Deduct: Purchases	0.00		
Commitments	<u>0.00</u>		
	<u>0.00</u>		
Less: Grants receivable	<u>0.00</u>		
Transactions Sub-total		<u>0.00</u>	(4)
Less: Central Support Charges for 2013-14	<u>545.73</u>		
		<u>545.73</u>	(5)
Funds Available as at 1st April 2014		<u>74,866.88</u>	(6)

Notes :

- (1) £54,784.84 is the accumulated interest on investments less acquisition costs net of grant income from previous years.**
- (2) £20,627.77 is the annual interest on investments less acquisition costs net of grant income and support costs for the financial year 2013/14.**
- (3) The total of the accumulated & 2013/14 surplus is £75,412.61.**
- (4) During financial year 2013/14 the focus was on putting in place a funding package for the purchase of the work Rialto Bridge by Arthur Melville. The necessary funding was not secured and the 30th April Committee decided not to pursue the purchase further. Consequently there was no payments or grant income to report.**
- (5) The central support charge of £545.73 relates to an allocation of officer support to the Bequest Fund and Committee.**
- (6) The funds available figure of £74,866.88 for 2014/15 will be enhanced by interest accruing less support charges during the financial year.**

Committee on the Jean F Watson Bequest

2pm, Thursday, 30 October 2014

Purchase of a painting by Catharine Davison

Item number	6.2
Report number	
Executive	
Wards	All

Executive summary

Committee is asked to approve the purchase of the 2013 oil painting *The Craggs at Dawn (from Calton Hill)* by Catharine Davison.

Links

Coalition pledges	P31
Council outcomes	CO20
Single Outcome Agreement	

Purchase of a painting by Catharine Davison

Recommendations

- 1.1 It is recommended that the Committee approves the purchase of the painting *The Crags at Dawn (from Calton Hill)* by Catharine Davison.

Background

- 2.1 Topographical views of Edinburgh and the surrounding area are a particular strength of the City Art Centre's fine art collection. This part of the collection documents the changing face of the city, and new acquisitions are an important means of ensuring that this visual record provides a comprehensive overview of Edinburgh's topography from 18th century to the present day.

Main report

- 3.1 The following painting by Catharine Davison is presented to the Committee for consideration:

The Crags at Dawn (from Calton Hill)

Oil on Board, 2013

75cm x 120cm

£3,500



- 3.2 Catharine Davison was born in 1970. She is originally from Kilkeel in Northern Ireland, and studied at Manchester Polytechnic and Liverpool John Moores University, before gaining a Masters degree in Illustration with Printmaking at Buckingham and Chilterns University (now Buckinghamshire New University). Davison has been based in Edinburgh since 2007. As well as working as a practicing landscape artist, she is employed as a tutor by Edinburgh College of Art and Loretto School.
- 3.3 Since the mid 1990s Davison has exhibited her work regularly in group shows around the UK. Following her relocation to Edinburgh, she has also become a frequent contributor to exhibitions at the Royal Scottish Academy (RSA). In 2009 she won the Cuthbert Award at the Royal Glasgow Institute of Fine Arts, with her painting recognised as the most distinguished by a New Young Artist. In 2013 Davison held a successful solo exhibition at the Open Eye Gallery in Edinburgh, and won the Scottish Arts Club Prize at the 2013 RSA Open exhibition. In the same year, the Society of Scottish Artists awarded her a solo exhibition to be held in the British Embassy in Bratislava, and she was short-listed for the Jolomo Foundation Award for Scottish Landscape Painting.
- 3.4 Davison's work is inspired by her strong connection with the land, something that she says stems from growing up in Kilkeel, a market town and fishing port set against the backdrop of the Mourne Mountains. She has a deep-rooted appreciation of how people live and work with the land, and is interested in the integration of wild and urban areas. Her recent Edinburgh-based work is as much concerned with the city's green spaces as it is with its architecture and built-up environment.
- 3.5 Davison describes herself as a committed outdoor painter. Although she works in a variety of media, including watercolour, drawing and printmaking, she feels that her practice is best represented by her oil paintings created *en plein air*. For the last three years she has devoted much of her time to working outdoors on a series of panoramic paintings in various locations around Edinburgh, particularly Calton Hill, Blackford Hill and Salisbury Crags. Revisiting these places, and drawing or painting from direct observation, has enabled her to create distinctive responses to the cityscape.
- 3.6 *The Crags at Dawn (from Calton Hill)* was painted almost entirely *en plein air*, aside from an initial layer of under-painting, over the course of about eight visits to Calton Hill. It shows the view to the south, with the looming Salisbury Crags overlooking the sweep of the city. This atmospheric painting has a fragile yet lively quality.

- 3.7 Davison's technique involves building up the image with a series of paint layers, depicting some aspects of Edinburgh in great detail, while evoking other aspects very sparingly. The skeletal, almost ephemeral, appearance of some of the buildings contrasts with the depth and solidity of others, creating the sense of a city in flux, as if it is shifting before the viewer's eyes. Davison's view, captured over a number of early mornings spent on Calton Hill, is one of a living, breathing city.
- 3.8 *The Crags at Dawn (from Calton Hill)* was first exhibited in September 2013 in Davison's solo exhibition 'This Land Ate My Heart' (Open Eye Gallery, Edinburgh). The painting was the largest and most complex artwork to be included in the show; Davison described it as the culmination of that particular body of work. In March 2014 the painting won first prize (£15,000) at the Lynn Painter-Stainers exhibition in the Mall Galleries in London. This competition, which was established in 2005 "to encourage the very best creative representational painting and to promote the skill of draughtsmanship", is one of the biggest of its kind in the UK, and the announcement that Davison had won the award attracted BBC news coverage.
- 3.9 As noted above, topographical views of Edinburgh are a particular strength of the City Art Centre's collection. The enduring popularity of this genre was proven recently with the positive public and critical response to the exhibition 'A Capital View: The Art of Edinburgh'. Key artworks within this topographical group are *The Entry of George IV into Edinburgh from the Calton Hill, 1822* by John Wilson Ewbank and *North Bridge and Salisbury Crags, Edinburgh, from the North West* by Adam Bruce Thomson. (Images of these works are appended.)
- 3.10 This part of the collection records the changing face of Edinburgh across the centuries; an ongoing process of gradual transformation which continues into present day and is visible in *The Crags at Dawn (from Calton Hill)*. Davison's painting depicts the city from a familiar vantage point, while documenting its contemporary 21st century appearance.
- 3.11 *The Crags at Dawn (from Calton Hill)* is being offered for sale to the City Art Centre directly by the artist. Davison has said that she is keen for the painting to remain in Edinburgh, and would prefer to see it acquired by a public collection.

Measures of success

- 4.1 Completed purchase of *The Crags at Dawn (from Calton Hill)* by Catharine Davison.

Financial impact

- 5.1 Funds for the purchase of the painting will come from the Jean F Watson Bequest, and it is intended that an application for grant aid will be submitted to the National Fund for Acquisitions.

Risk, policy, compliance and governance impact

- 6.1 Not applicable.

Equalities impact

- 7.1 Not applicable.

Sustainability impact

- 8.1 Not applicable.

Consultation and engagement

- 9.1 Not applicable.

Background reading/external references

Artist's website: www.catharinedavison.co.uk

Alastair D Maclean

Director of Corporate Governance

Contact: Helen Scott, Curator (Fine Art)

E-mail: helen.scott@edinburgh.gov.uk | Tel: 0131 529 3575

Links

Coalition pledges	P31 Maintain our city's reputation as the cultural capital of the world by continuing to support and invest in our cultural infrastructure
Council outcomes	CO20 Culture, sport and major events – Edinburgh continues to be a leading cultural city where culture and sport play a central part in the lives and futures of citizens
Single Outcome Agreement	
Appendices	1. Images of key topographical artworks by John Wilson



The Entry of George IV into Edinburgh from the Calton Hill, 1822 by John Wilson Ewbank



North Bridge and Salisbury Crags, Edinburgh, from the North West by Adam Bruce Thomson

Committee on the Jean F Watson Bequest

2pm, Thursday, 30 October 2014

Revaluation of items in the Watson Bequest

Item number	6.3
Report number	
Executive	
Wards	All

Executive summary

The revaluation of items in the Watson Bequest valued at over £5,000 is now complete. No item has dropped in value, and a considerable number of items have increased in value. The Committee is asked to accept the revaluation.

Links

[Coalition pledges](#)
[Council outcomes](#)
[Single Outcome Agreement](#)

Revaluation of items in the Watson Bequest

Recommendations

- 1.1 It is recommended that the Committee accept the revaluation of items in the Jean F Watson Bequest.

Background

- 2.1 The Council has a particularly good art collection – for instance, its Scottish art collection is recognised as being of national significance – and continues to add to it through the Watson Bequest. This report details mechanisms that have been put in place to ensure that items acquired through the Watson Bequest are accurately valued.

Main report

- 3.1 As reported to the Committee on Friday 25 October 2013, an internal audit of heritable assets held by the Council was completed in October 2012. One of the recommendations from this audit was that exhibits, artworks and artefacts in the Watson Bequest valued at over £5,000 should be revalued every five years.
- 3.2 In the past, the revaluation of items in the fine art collection of the Museums and Galleries has been undertaken by curatorial staff and the Committee decided that this practice should continue. To ensure that no work worth over £5,000 was missed, the threshold for including works in the revaluation was set at £4,000, because their value could have gone over the £5,000 mark since their original purchase.
- 3.3 The revaluation of the collection took somewhat longer than anticipated and this was reported to the Committee at its meeting on 30 April 2014. The curatorial staff have now completed this project: 177 works valued at over £4,000 have been revalued. The curatorial staff concluded that none of the works had dropped in value and a considerable number of items had increased in value.
- 3.4 Curatorial staff have liaised with Insurance colleagues on this project. The Insurance section is in touch with the Council's insurer to confirm that the company is satisfied with the revaluation, and to seek the insurer's advice about best practice for future revaluations. (For instance, one option would be to

engage a professional valuer or auctioneer to provide an independent valuation of a number of the most valuable items.)

Measures of success

- 4.1 The Jean F Watson items previously valued at over £4000 have all been revalued.

Financial impact

- 5.1 The revaluation was done by the in-house curatorial staff and costs were contained in the Culture and Sport revenue budget.

Risk, policy, compliance and governance impact

- 6.1 This work was done in compliance with an Internal Audit recommendation.

Equalities impact

- 7.1 Not applicable.

Sustainability impact

- 8.1 Not applicable.

Consultation and engagement

- 9.1 Curatorial staff have discussed the project with National Galleries of Scotland colleagues, and have consulted Insurance colleagues.

Background reading/external references

Report entitled Remit amendment and valuation of the Committee, [25 October 2013](#)
Minutes of the Committee, [30 April 2014](#)

Alastair D Maclean

Director of Corporate Governance

Contact: Ian O’Riordan, Senior Curator (Art)

E-mail: ian.oriordan@edinburgh.gov.uk | Tel: 0131 529 3955

Links

Coalition pledges	P31 Maintain our city's reputation as the cultural capital of the world by continuing to support and invest in our cultural infrastructure.
Council outcomes	CO20 Culture, sport and major events – Edinburgh continues to be a leading cultural city where culture and sport play a central part in the lives and futures of citizens. C025 The Council has efficient and effective services that deliver on objectives.
Single Outcome Agreement Appendices	