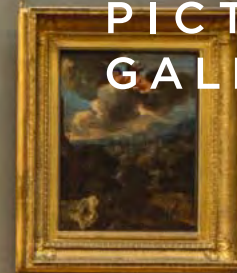


ANNUAL REVIEW 2017-2018



DULWICH
PICTURE
GALLERY





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WELCOME

from the Chair of Trustees and The Sackler Director

As we reflect on our first full year working together as Chair of Trustees and Director of this remarkable Gallery there is much to celebrate. 2017 was the Bicentenary of the first visitors crossing Sir John Soane's threshold with displays and celebrations marking 200 years of art for the public. Throughout the year our highlights included the launch of a new schools initiative (funded by the Heritage Lottery Fund) to work in an enquiry-based way with children and teachers; the first Dulwich Pavilion; the initiation of Gallery Lates; the introduction of 'Unlocking Paintings' – an innovative project opening up new ways of displaying and interpreting the Collection; and outstanding exhibitions showcasing the work of John Singer Sargent, Tove Jansson and David Milne.

This year in particular we took inspiration from our paintings and building, always keeping an eye on audiences for the future and how we can open up personal connections to the past. We don't consider our Collection 'permanent' but instead a space for experimentation, creativity and fresh ideas. Something as simple as a bright and unexpected wall colour can transform the way we understand and interact with art.

One of the most important and invigorating projects we undertook this year was 'Reframing the Muse' in partnership with Brixton's BayTree Centre - a unique project linking young refugee women with socially isolated older women coming together to explore





the gender imbalance in the representation of people in the Gallery's collection. They learnt photographic skills which they immediately employed to create stunning portraits of each other which were displayed among our Old Master paintings.

The energy and talent within the Gallery is palpable, and the team has come together this year to define a vision for the future. Our new strapline – Find Yourself in Art – exemplifies all that is outstanding about this remarkable place: the opportunity for visitors to immerse themselves in art and to have memorable and meaningful experiences. We have made a commitment to being a collaborative, caring and creatively risk-taking organisation; values which we know will underpin the Gallery's success as we look towards the next 200 years.

Special thanks must go to our supporters, in particular this year Almacantar, BMO, the Heritage Lottery Fund, Arts Council England, the Canadian Friends of Dulwich Picture Gallery and, of course, our generous Patrons, dedicated volunteers and our 8000 Friends. We simply could not provide the experiences we do and care for our collection, site and people without this invaluable support.

Evelyn Welch MBE
Chair of Trustees

Jennifer Scott,
The Sackler Director



30%

of income received through fundraising activity including memberships and sponsorship



24%

of income received through ticket sales



2235

children took part in the HLF schools programme



327k

total visitors to the site



40%

new visitors across the Pavilion Summer Lates



5722

visitors to family events



7550

Summer and Gallery Lates attendees



14

weddings and
1 marriage proposal!



300

guests to our special bicentenary party with a private performance by Florence and theMachine

A gallery with red walls, gold-framed paintings, and people viewing art. The scene is a museum gallery with red walls and a wooden floor. Several paintings in ornate gold frames are displayed on the walls. People are seen viewing the art. A large archway is visible in the background. The text 'FIND YOURSELF IN ART' is overlaid in the center.

FIND YOURSELF IN ART

Our Bicentenary year presented an ideal moment to re-focus and refresh our identity, mission, vision and values which will underpin our work for the future.



Who We Are:

Dulwich Picture Gallery, founded in 1811, is the world's first purpose-built public art gallery. We care for and display our outstanding collection of Old Master paintings within Sir John Soane's pioneering architecture. As an independent gallery, we remain true to our founders' purpose of presenting art 'for the inspection of the publick' by engaging as many people as possible, of all ages and backgrounds, through our innovative interpretation and exciting programme.

Our Mission:

To maximise Dulwich Picture Gallery's unique potential - its building, art, grounds, people and location - for future generations.

Our Vision:

To be an inspirational cultural destination, unlocking fresh perspectives through the art of the past and present.

Our Vision in Action:

At Dulwich Picture Gallery:

Find Yourself **surprised** by 'oh-wow' visual encounters.

Find Yourself **at home** in a space where you feel welcome.

Find Yourself **connected** with paintings and people.

Find Yourself **transported** by history and imagination.

Find Yourself **nourished** by creativity and contemplation.

Find Yourself in Art.

Our Values:

We are:

Caring

We care for our collection, our audiences, our communities and each other

Risk Taking

We are ambitious and agile, valuing creativity and considered experimentation

Collaborative

We are open and communicative, creating and sharing opportunities through partnerships and projects.



ACHIEVEMENTS & IMPACT



A COLLECTION FULL OF STORIES: UNLOCKING PAINTINGS

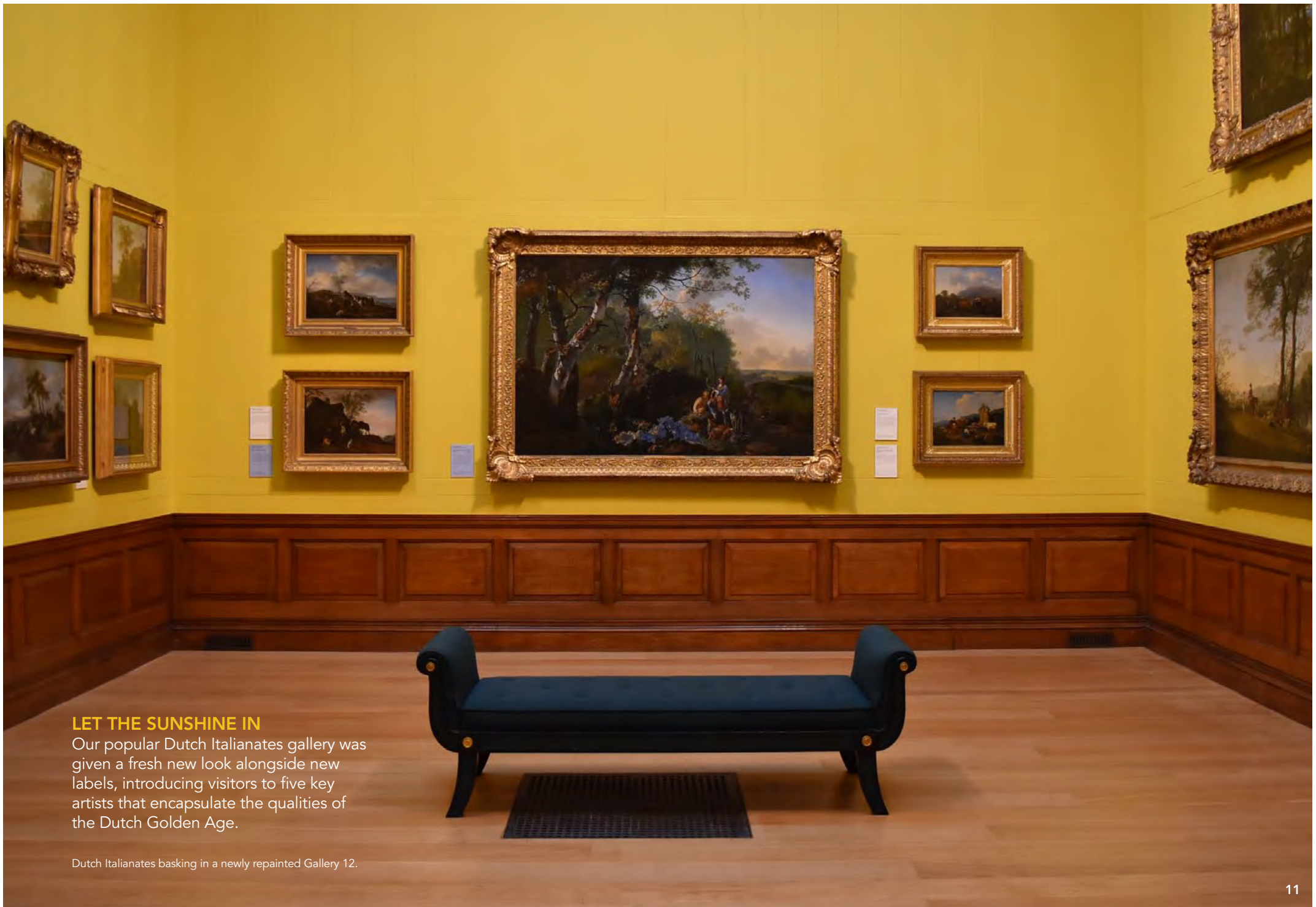
This year we launched an exciting new initiative to help our visitors access the stories behind our paintings: to help them unlock that which is relevant to them. Only then can we succeed in our vision: Find Yourself in Art.

BRINGING THE PAST TO LIFE: TIEPOLO

A new focused display on Giovanni Battista Tiepolo's *Joseph Receiving Pharaoh's Ring* revealed new insight into Tiepolo's working process using X-ray technology.

Supported by
Dennis and Lesley Robins

Caption: Giambattista Tiepolo, *Joseph Receiving Pharaoh's Ring*, DPG158. By Permission of Dulwich Picture Gallery, London



LET THE SUNSHINE IN

Our popular Dutch Italianates gallery was given a fresh new look alongside new labels, introducing visitors to five key artists that encapsulate the qualities of the Dutch Golden Age.

Dutch Italianates basking in a newly repainted Gallery 12.



WORLD CLASS EXHIBITIONS

From Sargent's European travels to David Milne's Canadian wilderness via Tove Jansson's Finland and the joy of Moominvalley, this has been a year with a truly international flavour.

TOVE JANSSON: 1914 – 2001
25 OCTOBER 2017 – 28 JANUARY 2018

Tove Jansson, best known as creator of the Moomins, enchanted audiences over the festive season introducing her work as a painter as well as some of her earliest Moomin sketches and storyboards. After huge success at Millesgarden and Gotenburg Museum of Art in Sweden, the exhibition continued its tour to GL Strand in Denmark before ending its European tour at Dulwich Picture Gallery, attracting a total of over 160,000 visitors. The Dulwich show attracted 39,524 visitors.

Part of Finland 100. Paint partner: Mylands.

SARGENT: THE WATERCOLOURS

14 JUNE – 15 OCTOBER

The first major exhibition devoted to Sargent's watercolours took visitors on an eclectic tour across Europe from running streams in the Swiss Alps to Venetian architectural beauty and onwards to flavours of the Middle East. The show attracted 57,809 visitors.

Supported by: The Friends of Dulwich Picture Gallery and the Terra Art Foundation for American Art
Official Paint Partner: Mylands
Media Partner: Artists and Illustrators



SARGENT THE WATERCOLOURS



DAVID MILNE: MODERN PAINTING

8 FEBRUARY – 4 JUNE 2017

David Milne is one of Canada's most revered painters and yet little known in the UK. This expansive exhibition followed Milne's work from colourful city scenes, through his time as a war artist and his gradual move into the wilderness where he produced some of his most original work. The show attracted 14,963 visitors.

Supported by: BMO, AIMIA, Power Corporation, McLean Foundation, Elizabeth Cayzer Charitable Trust.
Paint partner: Mylands





REMEMBERING SOANE: THE DULWICH PAVILION

2 JUNE – 15 OCTOBER

The Dulwich Pavilion 2017, designed by local young architectural firm IF_DO, marked the Gallery's 200th anniversary celebrations. Young and emerging architects were challenged through a public competition to design a Pavilion space to sit alongside and take inspiration from Soane's building. There were over 85 entries. On Tuesday 13 June 2017, Florence Welch performed from the Pavilion with a special concert as part of the Gallery's first Summer Party. The Pavilion won critical acclaim for its design and has been the seed for IF_DO's huge success as a practice since. The space offered a new and exciting possibilities to grow the Gallery's programmes across health and wellbeing, work with older people and a programme of free Summer Lates.

Generously supported by Almacantar and Arts Council England.



NEW PROGRAMMES, NEW AUDIENCES

This year saw important developments in our public and learning programmes encouraging creativity and contemplation and attracting new visitors to our site.

SUMMER PAVILION LATES

This year saw our first ever weekly summer Lates offering access to the Collection free of charge to all along with a range of free activities from life-drawing to Baroque inspired Viola da gamba live in the mausoleum. The Lates proved hugely popular with 500 attendees across 8 summer evenings attracting 40% new audiences to the site and 20% non-white British visitors.

Generously Supported by Ingrid Beazley

COLLECTION TALKS

A new series of Collection focused talks kicked off with Hunting for Paintings with the Gallery's new Curator, Peter Kerber, delving into our history from one of the finest private art collections in Europe to the first public art gallery.

ANNUAL GILES WATERFIELD MEMORIAL LECTURE

In celebration of the legacy left by the Gallery's first Director, Giles Waterfield, we hosted the first of three annual lectures taking a closer look at subjects Giles would have enjoyed. The first talk was given by the Thomas Marks, Editor of Apollo Magazine, exploring 'The Witty Museum'.

REFRAMING THE MUSE

Newly arrived migrant, refugee, and asylum-seeking young women from the Baytree Centre in Brixton worked hand in hand with socially isolated, older women in the Southwark area to produce a creative response to the issue of female representation in the Gallery.

The project was a unique opportunity for older women within the local community and young women new to the UK to socialise and learn new creative skills together.

Their portraits and photographs were displayed alongside the paintings that inspired them at a celebration event and then exhibited at the Gallery for a month.

Supported by Women of the Year Foundation





PAST STORIES, FUTURE VOICES

The Heritage Lottery Funded schools project, Past Stories, Future Voices, celebrated the Gallery's 200 year anniversary with a year of programming with 4 primary and 2 secondary schools from the local area.

A catalyst for change the project has taught us new approaches for working with schools and also informed the Gallery's plans for interpretation. We worked with six different creative practitioners and five different heritage venues forging new partnerships that will continue into the future.

GALLERY LATES

Following the success of the summer themed Lates continued once a month inspired by Collection and Exhibition themes. Highlights included The Female of the Species taking Judith and Holfernes as a starting point and a special Valentine's Late featuring portrait speed dating.

DULWICH LITERARY FESTIVAL: ALI SMITH

ManBooker shortlisted author Ali Smith joined us for a special evening in partnership with Dulwich Literary Festival to discuss how she has drawn inspiration from the writings of Tove Jansson.

MINI MASTERPIECES

A bumper year for little ones we welcomed 6 to 24 months and their parents and carers to sold out multi-sensory sessions throughout the year. By popular demand we are now creating a programme for 2 to 4 year olds which will use movement and storytelling to continue their learning journey at the Gallery.

FAMILY PROGRAMME

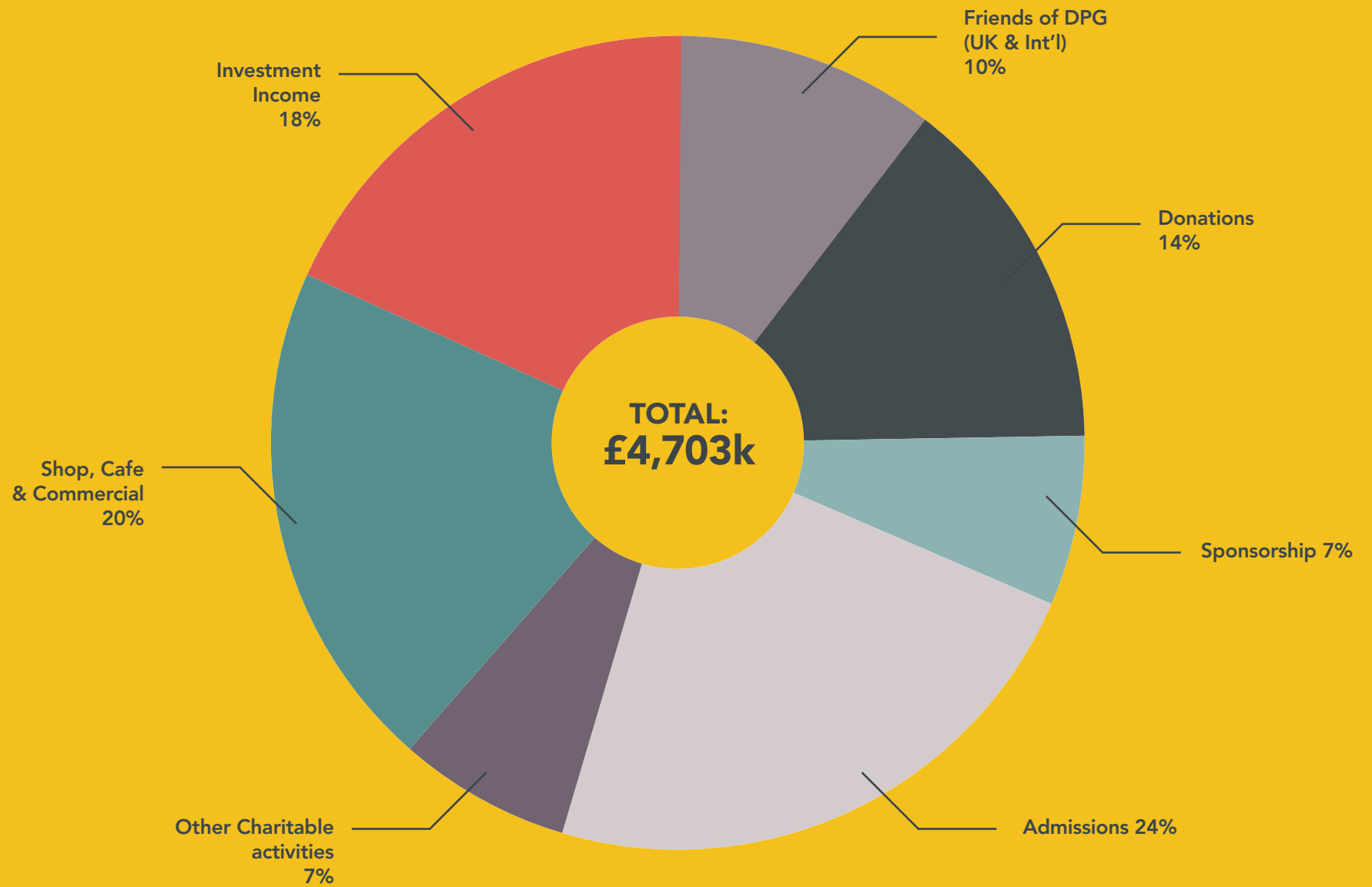
This year saw huge success in growing family audiences with special event weekends packed full of programming for the young and young at heart. The Moomin Winter Weekend welcomed 1814 participants over two days with young people taking part in creative activities and immersive storytelling.



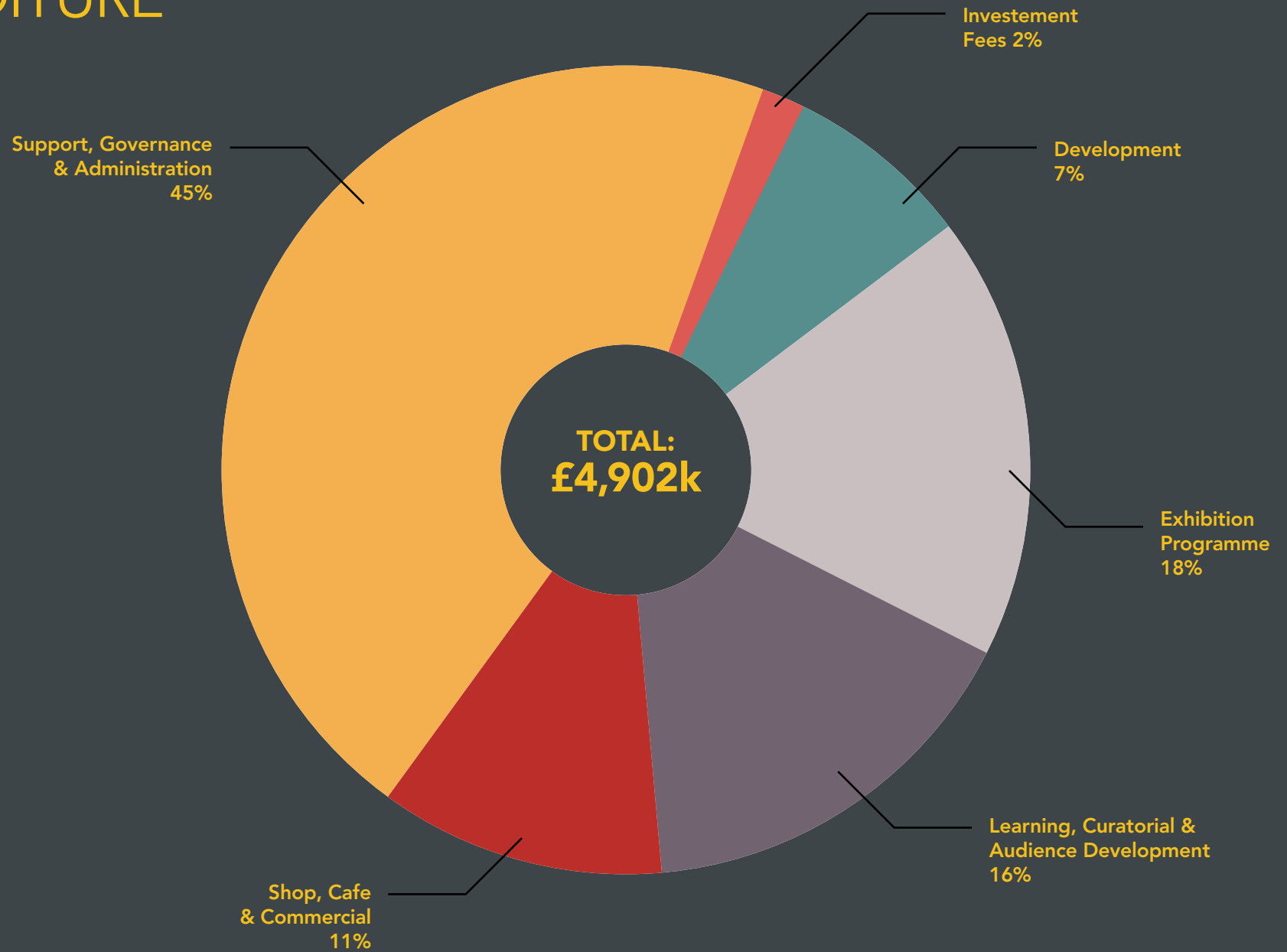
A photograph of an art gallery with vibrant red walls and a series of large, arched doorways. Several framed paintings are displayed on the walls. In the foreground, a group of people is gathered, some standing and talking, others sitting on a blue bench. The scene is well-lit, and the overall atmosphere is one of a busy museum or gallery. The text 'FINANCIAL REVIEW' is overlaid in the center of the image.

FINANCIAL REVIEW

INCOME



EXPENDITURE



RESULTS

Dulwich Picture Gallery 'DPG' began trading on 1st April 2017 as a company limited by guarantee. The assets (along with its staff and activities) of the unincorporated charity, Dulwich Picture Gallery Trusts 'DPGT' (Charity No. 1040942), were transferred to the new incorporated company.

In the year, total group funds carried forward is £28,314k (DPGT 2017: £28,178k). Excluding the transfer of funds, the Group recorded Net Income of £136k.

Total income recorded was £4,703k (DPGT 2017: £4,484k), representing a 5% increase compared to DPGT results in the prior year. Fall in fundraised income raised in 2018 was mitigate by strong overall admissions figures and trading income driven by increased visitor number for the year, in particular from our Vanessa Bell, Sargent and Tove Jansson exhibitions. Compared to the previous year, 154k visitors came to our exhibitions and collection in 2018 representing a 52% increase (2017: 101k). This increase drove sales in admissions, retail and café, all highly dependent on footfall. We do not expect to be able to replicate this in 2019 and have planned for more modest visitor numbers.

In 2017, we had benefited from an addition of £280k endowment income as we drew our Catalyst Endowment campaign to a close.

Total expenditure for the year was £4,902k (DPGT 2017: £4,643k), a 6% increase compared to DPGT 2017 results. This is largely attributable to costs in relation to our inaugural summer Pavilion project in the year. The project was particularly successful in drawing new visitors to our gallery and our long term plans to develop audiences. Plans are underway for our next Pavilion in 2019.

	DPG Period Ended March 2018	DPGT Year Ended March 2017
Total Income	£32,861k	£4,484k
LESS: Transfer from DPGT	(£28,158k)	-
	<hr/>	<hr/>
	£4,703k	£4,484k
Total Expenditure	(£4,902k)	(£4,643k)
	<hr/>	<hr/>
Net Expenditure before net gains on investments	(£199k)	(£159k)
Net unrealised gains on investments	£355k	£3,508k
	<hr/>	<hr/>
Net income	£136k	£3,349k

INVESTMENTS

In the year, our investment portfolio grew by a £335k. This is a modest rise compared to the unusually high previous year gain of £3,508k.

The Trustees' policy is to balance the need for consistent and sustainable income with protecting the real long-term value of the endowment. Rathbone investment Management Limited were appointed as fund managers on 8 February 2013. Trustees decided to move to a total return approach in March 2014, under which the target is to achieve total return (net of fees) of 3.5% above RPI inflation, allowing the Gallery to withdraw 3.5% of the value of the portfolio as either income or capital to contribute to its running costs each year

RESERVES POLICY

DPG's reserves policy reflects the organisation's commitment to strike a balance between two main objectives. Firstly, the need for financial stability, and secondly, to secure the gallery's future by building an endowment fund to generate an income towards achieving the charitable aims of the organisation.

The Trustees reviewed the policy in July 2018 in line with the operational guidance CC19 (Charities & Reserves) issued by the Charity Commission, and confirmed the following objectives:

1. To establish an Operating Fund reserve to maintain financial stability on an on-going basis in the event of a shortfall in income or unexpected operating expenditure;
2. To establish an Endowment Fund to secure the future of the Gallery; and
3. To establish a designated Building and Equipment Fund to ensure that sufficient money is set aside so that DPG is able to meet any major maintenance costs not likely to be able to be met out of income if and when they arise.

Free reserves comprise the total unrestricted funds that are freely available. The trustees aim to build up and maintain a minimum level of free reserves, with the aim of holding a balance of three month's gallery operational expenditure plus DPGE salaries. As at 31 March 2018, unrestricted funds were £3,413k, including £2,514k of fixed assets and a pension reserve of £330k. Free reserves (excluding fixed assets and pension reserve) held was £899k compared to a target of £1,123k, representing c. 2.4 months of expenditure.

The pension reserve represents the remaining payments due to the LPFA to cover the deficit on the defined benefit scheme which was closed in September 2014.

GOING CONCERN

The trustees have reviewed cash flows and budgets for the next 12 months and consider that the group is able to realise its assets and discharged its liabilities in the normal course of business.

In addition, the group has built up an endowment fund of £24,554k, of which £627k is expendable. Income received from the endowment fund was £832k in the year, which goes towards funding DPG's charitable activities and operations.

The trustees believe that DPG has adequate resources to continue operational existence for the foreseeable future. Furthermore, based on the future financial forecasts to March 2023, we are in a position to continue to meet its liabilities as they fall due for at least 12 months from signing these financial statements.

RISK MANAGEMENT

The Trustees have responsibility for ensuring effective risk management processes are in place across the charity.

The major risks to the charity's business, finances and reputation, as identified by the Trustees, have been reviewed and systems have been put in place to mitigate those risks. The principal risks affecting the Group and charity are the dependence on fundraising for donations and sponsorship, and on the popularity of the exhibition programme for visitors which generate admissions and retail income. The main strategy for managing these risks is by regular review of forward financial projections for future years and formal Trustee approval for each special exhibition. A full risk register has been compiled and is held at the Gallery's offices. This is reviewed by the Trustees on an annual basis.

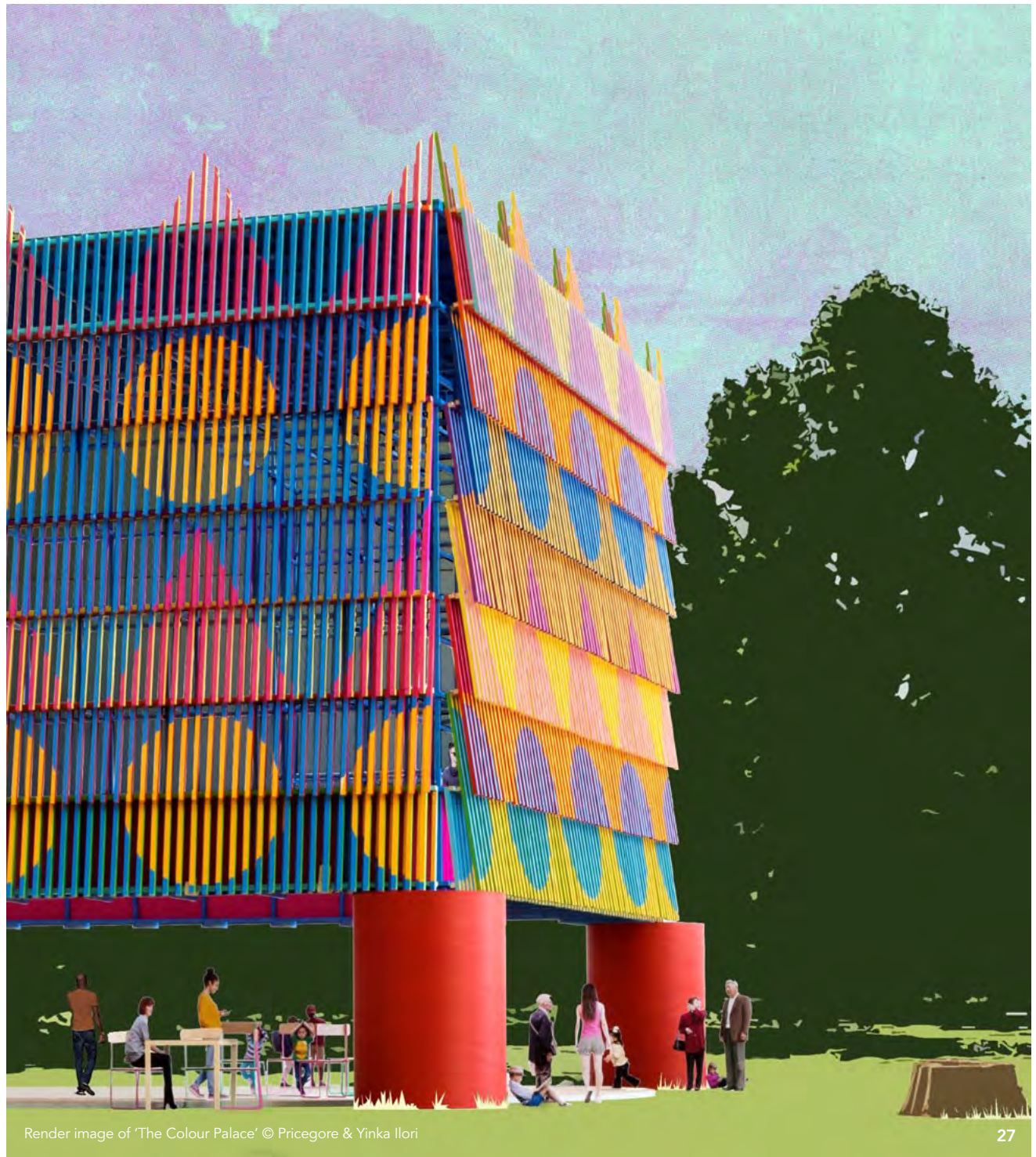


THE FUTURE

LOOKING AHEAD

Entering Dulwich Picture Gallery visitors discover a surprising and contemplative experience that encourages the discovery of personal connections with historic works of art – a place to Find Yourself in Art. Within the quintessentially English setting of Dulwich Village and with easy reach of bustling Brixton, Peckham and East Dulwich, our Collection, building and grounds make us uniquely placed to combine the calm and contemplative with the exciting and fresh. 2018/19 will see us continue our series of bold exhibitions from the delightful Modern British artist Edward Bawden to the powerful works of the Spanish 17th-century master Jusepe de Ribera and onwards to Norway's enchanting Neo-Romantic artist Harald Sohlberg. Our Unlocking Paintings project will continue to deliver dynamic ways in to our Collection with new interpretation and displays throughout the Gallery. The six shortlisted architects for the Dulwich Pavilion 2019 will demonstrate their emerging talent in a public display of their designs. We will continue to expand our Learning and community engagement programme with the arrival of the Creative Arts Café as part of our work with older people at risk of social isolation.

Our aim is to maintain our existing audiences while diversifying our audience base to better reflect the profiles of our three priority boroughs of Southwark, Lambeth and Lewisham. These boroughs are all younger and more diverse in makeup. By working towards a closer alignment



Render image of 'The Colour Palace' © Pricegore & Yinka Ilori

with their demographic breakdown we can increase the diversity of our audience while better supporting our local communities A broader audience base will mean that more people can benefit from the Gallery now and in the future.

We will diversify our reach by:

- Increasing the percentage of people attending the Gallery under 50 years old by 7%
- Increasing the percentage of people attending the Gallery from Black, Asian and Minority Ethnic groups by 7%
- Increasing the number of people attending the Gallery living in our priority boroughs (Lambeth, Lewisham and Southwark) by 10%

In addition we will start to unlock the potential of our assets by:

- Using the Pavilion 2019 project to test opportunities for improving the visitor welcome experience, site navigation, ticketing, shop and food offerings
- Increasing our patrons base by 7%
- Implementing staff training and development frameworks, building on the shared values and the newly introduced banding structure.

Fundraising remains always at the forefront of our minds as we continue to work with existing supporters and seek to develop new relationships so that as many people as possible can be part of the success of Dulwich Picture Gallery. In achieving all of this, we will be guided by the principles of 'Find Yourself in Art'. Visitors and supporters of all ages and from every walk of life can feel surprised, at home, transported, nourished and connected as we all work together to unlock the potential of this exceptional place.

Edward Bawden, Brighton Pier, 1958, Linocut on paper, Trustees of the Cecil Higgins Art Gallery (The Higgins Bedford), © Estate of Edward Bawden





STRUCTURE & GOVERNANCE

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENT

Dulwich Picture Gallery (“DPG” or “The Gallery”) was incorporated as a company limited by guarantee on 25 October 2016, company registration number 10445344, and registered as a charity on 25 January 2017, charity registration number 1171287. The incorporated Dulwich Picture Gallery commenced trading on 1 April 2017.

On 22 March 2017 the existing charity’s Trustees passed a resolution to rename the unincorporated charity as Dulwich Picture Gallery Trust, to amend the Scheme to retain the underlying permanent endowment assets and to appoint the new charitable company as sole trustee of the existing charity. As a result, all other assets, undertakings, liabilities and benefits, including the shares in the Framework Agreement with Dulwich Picture Gallery Enterprises Ltd, were transferred to the new charitable company, all with effect from 1 April 2017.

The new charitable company also held a meeting on 22 March and passed resolutions to accept the transfers from the existing charity. The Charity

Commission gave its consent to the process, approved the new scheme, and has approved a uniting direction providing that the accounts of the two charities can be reported as one.

The Articles of Association (the governing document of the new charitable company) replicate the provisions of the previous schemes established under the original structure.

CHARITABLE OBJECTS

The Gallery’s charitable objects, as stated in its governing document, are “to further the education of the public in the appreciation of the fine arts by preserving and maintaining the Gallery and the Collection as an independent gallery for the exhibition of works of fine art to the public and for charitable educational purposes connected therewith”.

PUBLIC BENEFIT

The Trustees regularly review the aims, objectives and activities of the charity, with a new vision, mission and values implemented in the current year to ensure the charity’s aims, objectives and activities remain focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission’s general guidance on public benefit when reviewing the charity’s aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

GOVERNANCE

The Gallery aims to maintain good governance practices in line with the Charity Governance Code and has created a checklist (updated annually) to ensure best practice as proportionate to the Gallery’s circumstances.

THE BOARD

The Board of Trustees is to consist of at least six persons appointed by the nominations committee at a special meeting or as a separate agenda item at an ordinary Board meeting.

In seeking new Trustees, the Board analyses the skills and experience of existing members and aims to cover identified gaps and to achieve an appropriate balance. Potential Trustees meet the Nominations Committee and Director before being proposed to the full Board.

The Trustees have established two standing sub-committees: the Finance and Audit Committee, and the Nominations Committee. The Trustees have approved a Governance Manual and terms of reference for sub-committees so that it is clear which decisions are reserved to the Board, which to its sub-committees, and which are delegated to the Director and staff.

In essence, the Board of Trustees is responsible for the Gallery’s strategic direction and delegate the Gallery’s Management to the Senior Leadership

STRUCTURE, GOVERNANCE AND MANAGEMENT (CONT..)

Team under the leadership of the Sackler Director. Among matters reserved to the Trustees are: appointment of Directorate level staff, approval of the Gallery's budget and financial statements, approval of exhibitions policy and individual loans from the collection, and approval of any significant changes in operations.

TRUSTEE INDUCTION & TRAINING

On appointment, new Trustees receive a package of material including details of the Charity's constitution, copies of recent accounts and minutes of recent Board meetings. They are then invited to an induction session at the Gallery, typically lasting for half a day, at which they are able to meet the staff and to spend time with the Director and Heads of Department to gain an understanding of the Gallery's operations. Further training for Trustees is arranged as needed.

DIRECTORATE (KEY MANAGEMENT TEAM)

The remuneration of the Directorate (Key Management Team), is reviewed and approved by the Finance and Audit Committee with due consideration of performance and applicable benchmarks as appropriate.

SUBSIDIARY COMPANY

DPGE is a company limited by shares, with 100% of the share capital being held by Dulwich Picture Gallery.

The Board of Directors of DPGE includes three external members as well as two Gallery Trustees and two members of staff. DPGE has run the Gallery shop since 1 June 2004. From 1 April 2005 it also became responsible for the commercial hire of Gallery space, and from 1 April 2015 it became responsible for handling the outsourced catering contract for the Gallery cafe.

STATEMENT ON FUNDRAISING

Section 162a of the Charities Act 2011 requires charities to make a statement regarding fundraising activities. The legislation defines fundraising as "soliciting or otherwise procuring money or other property for charitable purposes." Such amounts receivable are presented in our accounts as "voluntary income" and include legacies and grants.

In relation to the above we confirm that all solicitations are managed internally, without involvement of commercial participators, or professional fundraisers or third parties other than the occasional use of freelance contractors as an alternative to paid employees. The day to day management of all income generation is delegated to the executive team, who are accountable to the Trustees.

Dulwich Picture Gallery is not bound by any undertaking to be bound by any regulatory scheme. However, the Gallery is a member of the Fundraising Regulator and complies with all relevant codes of practice and requires its freelance contractors to do the same. We have received no complaints in relation to fundraising activities. Our terms of employment require staff to behave reasonably at all times; we do not consider it necessary to particularise this to fundraising activities nor to design specific procedures to monitor such activities.

LOANS FROM THE COLLECTION



Gerrit Dou, A Woman playing a Clavichord, c. 1665,
By permission of Dulwich Picture Gallery

The following loans from the Permanent Collection were approved by Trustees and took place during 2017/18:

Gerrit Dou, A Woman playing a Clavichord, loaned to Vermeer and the Masters of Genre Painting: Inspiration and Rivalry at The Musée du Louvre, Paris from 20 February to 22 May 2017 and then toured to National Gallery of Ireland, Dublin 17 June to 17 September 2017 and National Gallery of Art, Washington 22 October 2017 to 21 January 2018

Attributed to Mathieu Le Nain, Musicians, loaned to The Le Nain Brothers at Kimbell Art Museum, Fort Worth from 22 May to 11 September 2016 and then toured to Fine Arts Museums of San Francisco 08 October 2016 to 29 January 2017 and Musée du Louvre-Lens, Lens 22 March to 26 June 2017

Nicolas Poussin, Landscape with Travellers Resting, known as A Roman Road, loaned to The Garden - End Of Times, Beginning of Times at the ARoS Aarhus Kunstmuseum, Aarhus from 08 April to 10 September 2017

Rembrandt Harmenszoon van Rijn, Girl at a Window, loaned to The Invited Work at Museo de Bellas Artes de Bilbao, Bilbao from 20 March to 18 June 2018

Sir Peter Paul Rubens, Saints Amandus and Walburga, Sir Peter Paul Rubens, Saints Catherine of Alexandria and Eligius and Sir Peter Paul Rubens, Ceres and Two Nymphs with a Cornucopia, loaned to Rubens Painter of Sketches at Museo Nacional del Prado, Madrid from 09 April to 05 August 2018 and then toured to Museum Boijmans Van Beuningen, Rotterdam 08 September to 13 January 2019

Sir Peter Paul Rubens, Venus mourning Adonis, loaned to Rubens' Metamorphoses at Kunsthistorisches Museum, Vienna from 18 October 2017 to 14 January 2018 and then toured to Städel Museum, Frankfurt 08 February to 03 June 2018

111 paintings are also on long-term loan to 10 external locations including National Trust such as Osterley Park and House and Tredegar House.

IMMUNITY FROM SEIZURE REPORT 2016-17

In April 2009, the Secretary of State for Culture, Media and Sport granted Dulwich Picture Gallery approved status under Part 6 of the Tribunals Courts and Enforcement Act 2007 allowing us – where necessary – to apply for protection for specific loans to exhibitions under the provisions of the Act.

Dulwich Picture Gallery has continued to apply the necessary processes developed following our approved status and in accordance with our Due Diligence Policy. This involves compiling obtainable provenance information for each loan, researching and requesting further information, running checks via art loss databases, carefully considering any remaining gaps in provenance and evaluating risk of third party claim.

Details of the works requiring immunity from seizure together with results of the relevant provenance research are published on Dulwich Picture Gallery's website at least four weeks before the objects arrive in the UK.

Over the 2016-17 period four exhibitions were shown at Dulwich Picture Gallery containing works for which immunity from seizure was granted, covering a total of 34 works. During this period no enquiries or claims were received under Section 7 of the Protection of Cultural Objects on Loan (Publications and Provision of Information) Regulations 2008.

Exhibitions and displays including protected works:

David Milne
14 February 2018 – 7 May 2018
14 oil on canvas
3 watercolour on paper
1 watercolour on illustration board

WITH THANKS

We are immensely grateful to our supporters who make all this possible.

CORPORATE

AIMIA

almacantar



TRUST AND FOUNDATIONS

The Art Fund
The Arthur and Holly Magill Foundation
The Ashley Family Foundation
The Band Trust
The P H G Cadbury Charitable Trust
Centro de Estudios Europa Hispánica
Charterhouse in Southwark
City Bridge Trust
Cockayne – Grants for the Arts
The Derek Hill Foundation
The Elizabeth Cayzer Charitable Trust
Finland 100
The Golden Bottle Charitable Trust
The Hamish Parker Charitable Trust
Harold Hyam Wingate Foundation
The John Horseman Trust
Idlewild Trust
Koerner Foundation
The Leche Trust
The Linbury Trust
The London Community Foundation
McLean Foundation
The Paul Mellon Centre for Studies in British Art
The Sackler Trust
Terra Foundation
Women of the Year Foundation
The Zolfo Cooper Foundation

SUPPORTERS

Alleyn's School
Arts Council England
Canadian High Commission
Dulwich College
Heritage Lottery Fund
James Allen's Girls' School
Southwark Council
The American Friends of Dulwich Picture Gallery
The Canadian Friends of Dulwich Picture Gallery
The Friends of Dulwich Picture Gallery
Desenfans Circle
1811 Club

INDIVIDUALS

Richard Aylmer
In memory of Ingrid Beazley
The late Mary Bramwell
The Estate of Deborah Cullen
Clare Dawson
Rupert Duchesne
John and Lucinder Flemer
Tim and Wendy Franey
Simon Freakley
The Late Helena Frost
Ron and Carol Graham
Carol Gray
Rod and Lois Green
Ryan Green
Richard and Nancy Hamm
Sir David Hancock Learning Fund

The Estate of Moira Veronica Hartley
Michael Heller
Rosamond Ivey
Dr Graham and Joan Jenkins
Nancy Lang
Rose J Leigh
The Estate of Mrs Lesley Lewis
Victoria Logue
John Nichol
David Pike
Dennis and Lesley Robins
Fred and Beverley Schaefer
John and Jane Sharman
Shanitha Kachan and Gerald Sheff
Dasha Shenkman
Chris and Margaret Smart
Alexander Sellars and Katharine Smithrim
Noreen Taylor
Penny Treadwell
Stefan Turnbull
Mary Weston
Reba and Dave Williams
In memory of James and Erica Wort

JOAN ALLEYN CONSERVATION SYNDICATE

Alan and Sarah Bird
Michael and Susannah Brooke
Peter and Sally Cadbury
Rosemary Dawson
Ann Douglas
David and Clare Grant

OUR LENDERS AND EXHIBITION SUPPORTERS

Our exhibitions programme is made possible by the provision of insurance through the Government Indemnity Scheme. We would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the Indemnity.

The Designation scheme identifies the pre-eminent collections of national and international importance held in England's non-national museums, libraries and archives, based on their quality and significance.

SARGENT:
THE WATERCOLOURS
21 JUNE – 8 OCTOBER 2017

Guest Curators:
Richard Ormond and Elaine Kilmurray

Institutional Lenders:
Aberdeen Art Gallery
Ashmolean Museum, Oxford
Bradford Museums and Galleries
British Museum
Calouste Gulbenkian Museum, Lisbon
Estate of Edward Heath
Fitzwilliam, Cambridge

Higgins Bedford
Imperial War Museum
Laing Art Gallery, Newcastle
Museu de Montserrat
National Museum of Wales
Petit Palais, Paris

With thanks to our private lenders

Paint partner: Mylands

TOVE JANSSON
25 OCTOBER 2017 -
28 JANUARY 2018

Guest Curator:
Sointu Fritze

Produced by: Ateneum, Finnish National Gallery

Institutional Lenders:
Ateneum, Finnish National Gallery
British Cartoon Archive
Moomin Characters Ltd
Tampere Art Museum
Tove Jansson Estate

With thanks to our private lenders

Supporters: Findland 100

Paint partner: Mylands

DAVID MILNE:
MODERN PAINTING
14 FEBRUARY - 7 MAY 2018

Guest Curators:
Sarah Milroy and Ian A C Dejardin

Institutional Lenders:
Art Gallery of Ontario
Beaverbrook Art Gallery, New Brunswick
Carleton University Art Gallery, Ottawa
Empire Company Ltd, New Glasgow
Hart House, University Of Toronto
High Commission of Canada
Mackenzie Art Gallery, Regina
McMichael Canadian Art Collection,
Kleinburg
National Gallery of Canada
Remai Modern, Saskatoon
The Art Gallery of Greater Victoria
Tom Thomson Art Gallery, Ontario
Vancouver Art Gallery
Victoria College, University Of Toronto
Winnipeg Art Gallery

With thanks to our private lenders

Supporters:
BMO
AIMIA

Power Corporation
McLean Foundation
Elizabeth Cayzer Charitable Trust. P

Paint partner: Mylands

CONSERVATION PROJECTS 2017/18

COMPLETED:

Giambattista Tiepolo

Joseph receiving Pharaoh's Ring, DPG158

Adopted by Lesley and Dennis Robins

Conservator: Nicole Ryder

Jacopo Bassano

Summer and Autumn, DPG386 and DPG422

Adopted by the City of London Club

Conservator: Nicole Ryder

John Vanderbank

Portrait of a Woman in White, DPG581

Adopted by David Pike

Conservator: Nicole Ryder

ONGOING:

Spanish School

Christ Carrying the Cross, F62

Adopted by Chris and Margaret Smart

Conservator: Thomas Proctor

Sir Peter Lely

Portrait of a Lady in Blue holding a Flower, DPG560

Adopted by Paul Mellon Centre and Dick and Penny Alford

In memory of James and Erica Wort by their family

Conservator: Nicole Ryder

LEARNING

Dulwich Picture Gallery's Learning Department curates an innovative and inclusive programme which enables all audiences to engage with the Gallery's collection and exhibitions through meaningful encounters with art. Our programmes and projects run across site and throughout south London.

As well as the permanent staff listed above, the following artists, specialists, educators and volunteers worked with us during 2016/17:

TEACHERS, GUIDES AND VOLUNTEERS

Milana Alaudinova, Jackie Barker, Hazel Barrett, Juliana Beekenkamp, Mariska Beekenkamp, Jasmine Bell, Ali Benton, Anna Bonavia, Anne-Marie Bulat, Anne Collins, Stephanie Conway, Susan Cookson, Christy Case, Liese Cattle, Sarah Chitson, Penny Chrimes, Carol Craig, Hetty Davies, Rosemary Dawson, Liz Day, Carla Di Grazia, Jolanta Dolewska, Jeannette Donnelly, Joe Downing, Antonia Edgerton, Mireille Ellington, Phillipa Ellis, Carolina Fernandez, Molly Fennelly, Hilary Gaster, Sophie Gilmour, Kirsty Gould, Camilla Gray, Bin Guo, Katie Hardwicke, Emily Harris, Victoria Henderson-Cleland, Diana Heppenstall, Joana Henriques Correia, Wendy Hildreth, Imogen Hill, Linda Horsfield, Lucy Howie, Iris Jenkins, Jasmine Jones, Nicola Kakkar, Sophie Kennedy, Manuela Kerr-Smiley, Sue King, Rosemary Lacovara, Chloe Laurence,

Fiona Lawson, Sara Lemos Pare, David Lipscomb, Bethany Lloyd, Rachel Lloyd, Caroline Lound, Jane Macdonald, Paul Maina, Sue McQueen, Judy Mewburn, Elsie Miccolis, Alice Millar, Helen Miller, Jojo Mullen, Olga Murphy, Gemma Murray, John O'Donnell, Philippa Owen, Caroline Park, Helen Parker, Carla Pellegrinelli, Molly Petter, Mary Poole-Wilson, Susan Rafique, Catherine Rawlinson, Sheila Reynolds, Annie Ricketts, Josie Rossouw, Claudia Sanchez, Jane Simpkins, Mike Stirling, Millie Stoney, Jessica Sundstrom, Janet Symmons, Georgia Tasagka, Penny Treadwell, Claire Tillotson, Emma Thomas, Virginia Tuck, Helen Turner, Claire Tillotson, Marjolijn Verspiek, Lucy Ward, Vanessa Wheeler, Jacqueline Whitaker, Anne Williams, Freda Woodcock, Tennessee Woodiel, Kim Young Ah

ARTISTS AND SUBJECT SPECIALISTS

Fiona Alderton, Rebecca Allen, Olivia Armstrong, Hazel Basran, Lucy Anne Bishop, Peter Brown, Francesca Centioni-Dene, Liz Charsley-Jory, Francesca Chinnery, Chloe Cooper, Charlotte Cranidge, Neysela Da Silva-Reed, Ruth Dupré, Nikki Gardham, Debbie Guneratne, Grace Holliday, Kim Jacobson, Jo Lewis, Catherine McCormack, Lucy Riberio, Ben Senior, Ben Street, Kris Turnbull, Joanna Veevers, Daniel Wallis, Sarah Wetherall, Michelle Weiner, Dr Kenneth Wolfe

DULWICH PICTURE GALLERY STAFF (As at 31 March 2018)

The Sackler Director

Jennifer Scott

Press and Communications Manager
Senior Development Officer, Trusts and Foundations
Assistant Exhibitions Coordinator
Development Officer – Patrons
Curatorial Collections Manager
Marketing Manager
Schools Programme Manager
Head of Operations (Mat Leave)
Director of Development
Development Manager
Head of Learning
Ticketing Officer
Retail and e-Commerce Assistant
Retail Assistant
Assistant Curator
Curator
Exhibitions Coordinator
Head of Retail
Marketing Coordinator
Head of Communications and Audience Development
Commercial Sales and Events Manager
Exhibitions Coordinator
Head of Exhibitions
Development Associate
HR Manager
Reception
Adult and Family Learning Coordinator
Assistant Site & Security Manager
Community Engagement Manager

Louisa Bee
Natalie Bouloudis
Edith Brown
Marcel Bruneau
Alice Carr-Archer
James Clark
Louise Conaghan
Simon Cranmer
Chantelle Culshaw
Rosie Fenlon
Jane Findlay
Elizabeth Frampton
Bryony Haffner
Jean Hill
Helen Hillyard
Peter Kerber
Abigail Kikuchi
Sonia Kiourtzidis
Sophie Lealan
Ellie Manwell
David Michel
Dana Mokaddem
Alexander Moore
Sally Muckley
Rob Norman
Washiela Passey
Rachel Prosser
Michael Robertson
Kelly Robinson

Schools Coordinator
Management Accountant
Development Manager – Corporate Relationships
Head of Finance
Executive Assistant
Marketing Coordinator
Site and Security Manager
Events Coordinator
Data & Systems Officer
Visitor Services Manager
Visitor Services Supervisors
Gallery Assistants:

Tom Sheriff
Joanna Staple
Anett Szucs
Ann Tan
Henrietta Temple
Charlotte Walsh
Adrian Wells
Bethan Wilkins
Miriam Wolff
Emma James
Léonor Vidal
Lewis Brennan
Gemma Nelson
Emily Baker
India Crawford-Legg
Liutas Fifield
Laila Gaber
Jessica Geary
Nydia Hebden
Mate Hegedus
Alex Horsley
Eriko Horsley
Andrew Kerr
Joe Steele
Marvin Turner
Olivia Urquhart
Jai Watson

TRUSTEE AND ADMINISTRATIVE DETAILS

PATRON

The Rt Hon the Lord Sainsbury of Preston Candover KG

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Crispin Southgate

Colleen Harris (to 21 Mar 2018)

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Crispin Southgate – Chair

Stefan Turnbull

Prof. Evelyn Welch

DULWICH PICTURE GALLERY NOMINATIONS COMMITTEE

Prof. Evelyn Welch – Chair

Mark Andrews

John Van Haeften

DULWICH PICTURE GALLERY ENTERPRISES LIMITED BOARD OF TRUSTEES

Mark Andrews – Chair

James Close

Jennifer Scott (from 3 Apr 17)

Stefan Turnbull

Ann Tan (from 1 Feb 18)

Judith West

Andrew Macdonald (to 31 Jan 18)

PROFESSIONAL ADVISORS

Auditors

Sayer Vincent LLP, Invicta House, 108-114 Golden Lane,
London EC1Y 0TL

Art Handlers

Constantine

Bankers

Barclays Bank PLC, 223/229 Rye Lane, London SE15 4TY

Solicitors

Farrer & Co LLP, 66 Lincoln's Inn Fields, London WC2A 3LH

Investment Managers

Rathbone Investment Management, 8 Finsbury Circus,
London EC2M 7AZ

Country of registration: England & Wales

Country of incorporation: United Kingdom

Registered Charity Number: 1171287

Registered Company Number: 10445344

REGISTERED OFFICE

Dulwich Picture Gallery, Gallery Road, London, SE21 7AD



DULWICH
PICTURE
GALLERY

Gallery Road, Dulwich Village
London SE21 7AD
Telephone 020 8693 5254
dulwichpicturegallery.org.uk

Registered charity number: 1040942

(now incorporated as a company limited by
guarantee under charity number 1171287)