

THE
SUMMERFIELD
CHARITABLE TRUST



20th Anniversary



1989 to 2009

Twenty years of grant-giving in Gloucestershire

ABOUT THE TRUST

The Summerfield Charitable Trust was established by Ronald Summerfield, a Cheltenham antique dealer, shortly before his death in 1989. The Trustees have discretion as to which charitable uses to apply the funds.

Charities applying to the Trust must either be based in Gloucestershire or they must be engaged in a project that is of specific benefit to residents of the county.

Viewed especially favourably are projects and organisations working in:

The arts, museums and the built heritage;

The environment and natural heritage;

Community work;

Education, sport and recreation;

Vulnerable or disadvantaged sectors of society.

The Trustees encourage applicants to show they have considered:

The impact of their project on the environment;

Planning for long term self sufficiency;

The potential to work in partnership with other statutory and non-statutory funders;

Their active involvement with the people who will benefit.

Individuals are only very rarely supported.

They must be residents of Gloucestershire.

Trustees request individuals to use a

specialist charity to sponsor their application.

Charities which have been in receipt of a grant should not re-apply for at least two years unless they have specifically been asked to do so.

Donations are not given to:

Medical research;

Private education;

Animal welfare appeals;

Fund trips abroad;

Projects that have already taken place.

PROCEDURE: The Trustees meet quarterly - usually in January, April, July, and October - to consider all applications received prior to the deadline dates. These dates are occasionally subject to change and should be verified via our website or by email / telephone before you submit your application.

TO APPLY: Applicants must read the guidance notes on the website and download a grant application cover sheet. A concise explanation of the application (no more than one side of A4) should be submitted by email. However, you must send a hard copy, which might have more detail, and any supporting documentation, to the address below.

Applicants are welcome to telephone and discuss queries before submission. Please note that we often ask one of our independent advisers to visit organisations who apply to the Trust. We aim to inform applicants of the Trustees' decisions as soon as possible after the quarterly meetings. All appropriate new applications are acknowledged: stamped addressed envelopes are welcomed.

Contact:

Lavinia Sidgwick, Administrator
Summerfield Charitable Trust

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GL54 5ZD

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Registered Charity number 802493

Trustees:

Charles M. Fisher

Jamila Gavin

Edward Gillespie

Gilbert Greenall

Jan Urban-Smith

Richard Wakeford

TWENTY YEARS OF THE SUMMERFIELD CHARITABLE TRUST

On April 24 2009 an exhibition of contemporary art entitled "Obsession for Collection" was opened at the Summerfield Gallery in Pittville at the University of Gloucestershire. The event also celebrated twenty years of the existence of the Summerfield Charitable Trust, whose grant had contributed towards the creation of this space as a gallery for contemporary art.

This was a particularly significant and poignant event; an obsessional collector, Stuart Evans, exhibiting in a gallery named after an obsessional collector, Ronald Summerfield, whose legacy had helped to create it. Collecting was a lifetime passion for Ron. By the time he died in 1989 after fifty years of running his antique shop in Cheltenham, his magpie collection, which some might have described as junk, was worth so much, he was able to leave a substantial fortune specifically to support good causes in Gloucestershire, and especially the arts for which Ron had a particular love.

The Trust's ongoing relationship with the College of Art would have been dear to Ron, as would the knowledge that his money was also funding the Rome Prize each year, enabling a Fine Arts student to go to Rome - the very heart of Western art - providing them with an invaluable and often life-changing experience.

The first trustees were Charles Fortescue and Martin Davis, whose job it became to invest his fortune and establish the Trust. This they did with real imagination, somehow neither they, nor our brilliant administrator, Lavinia Sidgwick, allowed themselves to become bogged down by dry officiousness, red-tape or a box-ticking mentality. They never required applicants to jump through hoops, or fill in Kafkaesque forms. By establishing a balanced board of trustees with a proper mixture of expertise in business, finance, the arts, community and rural affairs, the Trust has responded to the needs and concerns of Gloucestershire.

However, this isn't to suggest that grants were simply handed out with mindless generosity. The main criteria the trustees always put to themselves is, will this grant make a difference, is the project sustainable, and will it bring the hoped for outcome? Decisions were made helped by reports from an amazingly thorough band of volunteer advisers visiting projects and sites, all contributing their local knowledge and expertise.

But often chances are taken in the hope that a small amount of money could be seed corn for a really important outcome. Often unglamorous projects - or the disadvantaged, the elderly, the disabled, the drug addict, and the homeless - have benefited from that crucial grant from the Trust. How much easier it is to applaud the more visible achievements such as helping to save Sophie Ryder's sculpture Minotaur and Hare, or grants towards the magnificent festivals in Cheltenham: the Music, the Jazz, the Science and the Literature Festivals - the latter always sponsoring the Summerfield Lecture given by a challenging and cutting edge speaker.

In the twenty years since its inception the Trust has given away nearly £7million in a total of 2,024 separate grants. These grants have affected many different areas and activities in Gloucestershire. The Trust will continue to improve the lives of many in the county for the next twenty years.

JAMILA GAVIN
Trustee

SUMMERFIELD CHARITABLE TRUST:

I had known Ronnie Summerfield for several years. To begin with it was a relationship of mutual suspicion. To him I represented the besuited London end of the antique trade with which he had minimal contact and to me he was a mysterious figure who regularly came to my office with an eclectic mix of works of art rarely presented to me with more than a grunt and only rarely a smile. Over a ten year period I got to know him much better but to the end could never quite fathom what lay within a man who from nothing was able to collect a vast hoard of art, keep it in boxes, sell only enough to survive and then cascade books down the staircases to make sure no one could get to it.



Books at Ron's house.

I felt I was making inroads in the relationship when he asked me to his house. Fortunately I was quite slim but even then it involved first walking crablike down the hall passage between the piles of cheap books and then requiring the dexterity of a chamois to climb the loose books up the first flight of stairs. However, it was only when he wanted to show me some particular treasure a few months later, in a room sealed from the inside by a huge amount of books which necessitated climbing on to a balcony and breaking in through the shutters, that I felt I could ask the question I had longed to ask for years.

"What was he going to do with all this when he died"?

Crowbar in hand he proceeded to tell me exactly what he was not going to do with it. I then explained that if he did nothing positive about it the intestacy rules would end fulfilling his worst fears. A prisoner on his own balcony, albeit still holding a crowbar, I floated the idea to him of a charitable trust. It received the ubiquitous grunt from him which I took as a 'maybe' and said that I would get someone more qualified than I to write to him about how this would work.

I then approached Martin Davis who with myself was later to become a trustee for the first ten years of the Trust's existence. Martin wrote as requested a short résumé of how to set up a charitable trust and I gave it to Ronnie Summerfield. I got little immediate response and there followed one of our periodic breaks in communication

THE BEGINNING

which was usually caused by some minor incident such as telling him a picture was not by whom he had hoped or failing to achieve an expected price for a piece of porcelain. I began to think that my efforts had been in vain when one afternoon I returned to my office to find a message to ring him urgently. This was the first time I discovered he had a telephone! I went to see him and he told me with great clarity that he knew he was going to die imminently and passed me a handwritten piece of paper asking whether I thought it sufficed as a will. I told him it was unlikely but that I would take it to a solicitor to get him to redraft it and be back the following afternoon, hoping desperately he would still be alive. During the next 24 hours Martin Davis redrafted the will and set up the Summerfield Charitable Trust.



Ron's shop in Montpellier

Ronnie Summerfield did not have any great wishes as to how his money would be spent but we did ask him to consider the matter and to express his wishes. It was felt that to make an impact as a charity with relatively limited funds in national terms we should concentrate on the area where Ronnie had lived most of his life. He had felt increasingly helpless in his old age hence our enthusiasm for projects to help the elderly and he had made his money out of art so it would be appropriate to give funding to arts projects.

He died about 10 days later and we then set about the task of excavating the art from the tons of books protecting them from intruders. This took several months and in the autumn after he died Christies and then Bruton Knowles had a series of about 20 days of sales with the vast majority of the money going to the Summerfield Trust. Martin Davis and I ran the Trust for the first ten years when we felt it time to hand over to others and it is very gratifying that twenty years after its inception the Trust continues to thrive and do so much for the community. Although Ronnie Summerfield may have had little concept of the workings of a charitable trust when setting it up, I have no doubt that he would be very proud of what has been achieved in his memory.

CHARLES FORTESCUE
Founding Trustee

ADMINISTRATION OF THE TRUST

It was thrilling and terrifying to be invited by Martin Davis and Charles Fortescue, the founding trustees of the Summerfield Trust, to join them as administrator late in 1989. The three of us had limited experience in the world of grant-making and Ron Summerfield's will was not detailed in how the money should be spent.

In the early years the Trust received applications from all over the country and I remember we made grants to some unusual causes: we supported Tenzin Gelek, a young Tibetan, through his degree at Oxford, supported the Medical Foundation for Torture and were one of the first donors to help establish the Tate at St Ives.

By 1999 we agreed that we were not in a position to vet applications from distant charities properly and so the trustees decided only to award grants to charities based in Gloucestershire or which are engaged in a project that is of specific benefit to residents of the county. This enabled them to make larger donations locally and begin to really make a difference to the area. In particular, I think of the regular grants to the Cheltenham & Gloucester College which must have helped it to gain University status.

Summerfield was one of the first trusts to encourage applicants to consider their environmental responsibilities and has been a major supporter of charities such as Forum for the Future and Vision 21. I am also particularly proud of a grant that helped to save the endangered Cotswold pennycress plant!

Education has always been an important category for the Trust and we have made donations to many of the county's schools. Early in 2000 the Trustees decided to withdraw the offer of grants to individuals for educational needs and now award an annual grant to the Lumb's Educational Trust for distribution to students needing financial help.

It was one of Mr. Summerfield's express wishes that the Trust should include in its objects help for the needy and elderly and so a wide range of awards has been made to help improve the quality of life for those who are disadvantaged. Recently the Trust awarded £100,000 over two years to the Maggie Keswick Jencks Cancer Centres, towards building a centre in the grounds of Cheltenham Hospital which will benefit anyone who has been affected by cancer.

Summerfield is especially recognised for its support of the arts. Grants have been made to encourage a fascinating and wonderful mix of creative activity such as the statue of the Emperor Nerva which was erected to mark the millennium in Gloucester, the magical



Anthony Gormley installation at Gloucester Cathedral 2004

Field for the British Isles exhibition by Anthony Gormley in Gloucester Cathedral and a significant grant to Brewery Arts in Cirencester which helped it become the vibrant arts centre it now is. One of our most memorable performing arts grants was made in 1995 for Contours, a contemporary dance group consisting of young people from a wide range of ethnic backgrounds living in the county who developed a spectacular performance in collaboration with the Shobana Jeyasingh Dance Co. This project was overseen by one of the first advisers to the Trust, Dr Lesley-Anne Sayers, a renowned dance historian, who continues to assess arts applications for us.

We have a range of extremely able and talented advisers, all residents of the county, who have over the years been to visit charities with sympathy and enthusiasm. The trustees have found their reports invaluable. In addition I have been loyally helped by Tracey Price and Rosemarie Sollis.

I would like to take this opportunity to thank all the trustees who have been on the board since 1989. They have given their time so generously and the trustee meetings are always interesting, not without dispute, and often funny. We will sadly, at the end of this year, bid farewell to Gilbert Greenall who has been a constant source of good sense. The trustees are always open to change and in 2005 initiated a major strategy review, primarily to identify unmet need and potential initiatives where we could make a real difference. I like to think that our present guidelines reflect this. The trustees' conscientious care of the Trust's investments has ensured that despite fluctuations in the market we have given away an average of £300,000 a year for twenty years. Gloucestershire is a fortunate county to have such a benefactor.

The trustees would like to encourage the public's philanthropy by considering using the Trust as their channel for charitable giving, either in the form of a donation or in a legacy. This will therefore ensure that the Summerfield Charitable Trust can continue to improve the quality of life for all.

LAVINIA SIDGWICK
Administrator

IF CONSIDERING MAKING AN APPLICATION TO THE TRUST PLEASE VISIT THE WEBSITE FOR UP TO DATE INFORMATION ON CRITERIA AND HOW TO APPLY
www.summerfield.org.uk

A SNAPSHOT OF 20 YEARS OF GRANT-GIVING

by Martin Davis

1990

THEATREROOM (BRETFTON GRANGE)

At the outset, the Trust benefited projects outside (as well as within) Gloucestershire. Theatreroom having bought and restored a neglected Worcestershire tithe barn - which I photographed in June 1991 - as a performance and exhibition space, SCT met the cost of a commemorative mural for the interior.



1991

WINCHCOMBE SPORTS HALL

My photograph shows the Winchcombe Sports Hall in use by WoW, Women of Woodmancote, who meet weekly for badminton sessions. The Association responsible for building it was formed in 1985 to create all-weather sports facilities for local people: SCT's grant was towards the necessary electrical wiring in the hall.



1992

MATSON NEIGHBOURHOOD PROJECT

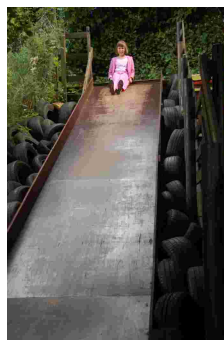
The Project (now part of GL Communities) provides support and resources for local organisations: the 1992 grant helped towards the cost of producing the Project's bi-monthly newsletter. My photograph shows some of the Project workers outside their charity shop.



1993

HOP SKIP AND JUMP, SEVEN SPRINGS

What started as a one-off operation in the Cotswolds near Seven Springs (for mentally and physically handicapped children and adults) is now a well-established multi-site operation. As with many such operations, project funding was not such a problem as core funding, as the Trustees recognised in making their three-year grant.



1994

ST. MICHAEL'S CHURCH,
BISHOPS CLEEVE

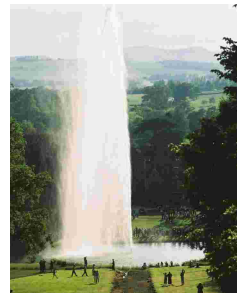
SCT made a grant to St Michael's PCC towards restoration of the chancel doorway (long disused) as a secondary exit from the church, in order to meet the Fire Service's requirements. This was one of many grants made for work on religious buildings in the Trust's early years until, following representations by the Gloucestershire Historic Churches Trust, SCT took the decision to channel funds through them on a regular basis.



1995

BTCV

The British Trust for Conservation Volunteers (as it was originally) received Trust funding first in 1991, but a more substantial grant was made over a three-year period starting in 1995 to help with the training of volunteer managers: one of BTCV's more significant local projects was towards restoring the cascade at Stanway House: my photograph was taken at the 2004 inauguration of the fountain at the foot of the cascade.



1996

NORTHLEACH INSTITUTE

The main room in the Cotswold Hall in Northleach lies on the first floor. To mark the Hall's centenary, the Northleach Institute, its trustees, appealed for funds to install a lift, in particular to allow the many elderly people of Northleach access to meetings.



1997

MINOTAUR & THE HARE

The Trust contributed to the costs of mounting Sophie Ryder's public art exhibition "The Lady of the Hare", subsequently assisting also with the acquisition of an exhibit, this at first controversial but now much-loved sculpture, for permanent display in Cheltenham's Promenade.



1998

CIRENCESTER OPEN AIR SWIMMING
POOL ASSOCIATION

This well-used pool (opened first in 1870) was in need of essential repair work, to the cost of which SCT contributed.



1999

THE LANDMARK TRUST

One of a pair of the more quirky buildings in Gloucestershire, the West Banqueting House, Chipping Campden now accommodates holidaymakers, thanks to its restoration by Landmark. SCT's two-stage grant covered part of the cost of teaching necessary specialist building conservation skills.



2000

NOAH'S ARK CHILDREN'S VENTURE

My photograph shows children on holiday from London, playing in Macaroni Woods, near Fairford: they were staying at the Noah's Ark Children's Venture, which has restored ex-RAF buildings in the woods and which SCT has supported in a number of its innovative projects. Often (as here) Noah's Ark gives young people their first experience of country living.



2001

GLOUCESTERSHIRE D.A.R.T.

The Disabled Afloat Riverboats Trust provide boating holidays for people with physical, visual, aural or learning disabilities together with their carers, families and friends. My photograph was taken in Gloucester Docks upon the occasion of the commissioning of DART's original boat, to the cost of which the Trustees contributed in 1991. (DART tells me, "without them we would not have got started in the first place.") DART continues successfully, though now using hired boats, and the Trustees made a further grant in 2001.



2002

TIRLEY ELM ESTATE & ALMSHOUSE

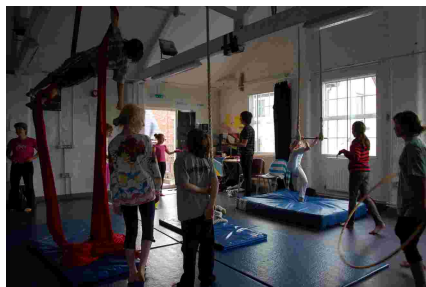
The Trustees, viewing favourably the needs of those living in rural areas, helped this local charity in a small village just to the West of the River Severn with building a pair of low-cost homes for young residents: my photograph taken in 2009 shows how well the properties are cared for.



2003

CINDERFORD ARTSPACE

The old Mercury newspaper building in Cinderford was transformed into a lively community arts centre with the help of SCT's major grant: its youth drama group (seen here rehearsing for "Engage Youth Circus" to be performed in October 2009 at the Forest Theatre) attracts participants from as far afield as Ross and Gloucester



2004

GLOUCESTERSHIRE WILDLIFE TRUST

One of several grants made to the county's wildlife trust, the 2004 donation helped to establish a visitors' centre in Coombe Hill Meadows, near the River Severn: a photograph appeared in SCT's 2004 Grants Report. My photograph shows walkers at the entrance to the nature reserve.



2005

THE QUENINGTON SCULPTURE TRUST

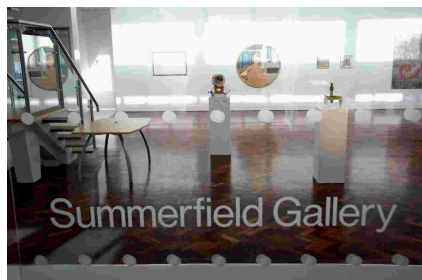
This Trust has mounted a biennial outdoor sculpture exhibition, Fresh Air since 1999. SCT gave a donation to fund the costs of a specialised tutorial for seven art and design students from the National Star Centre. My photograph shows one of the exhibits in the 2005 show, Shona Watt's "Pennants": the Sculpture Trustees can be seen in the background together with Martyn Brabbins, Director of the Cheltenham Music Festival - another SCT beneficiary - and his wife Karen.



2006

THE UNIVERSITY OF GLOUCESTERSHIRE

From its inception, the Trust has supported the University (formerly the Cheltenham & Gloucester College of Higher Education) by grants to help in many areas of its work, but particularly the visual arts. 2006 saw a major contribution to improve gallery facilities on the Pittville Campus: my photograph was taken in April 2008, when the refurbished space eventually opened.



2007

THE NELSON TRUST

SCT was able to help the Nelson Trust to develop a new service for young people under the age of 18 with drug or alcohol addiction problems. In my photograph some of those (of all ages) in the process of recovery are seen taking part in one of the regular bike repair workshops at the Nelson Trust's Brimscombe centre.



2008

SALTER'S HILL

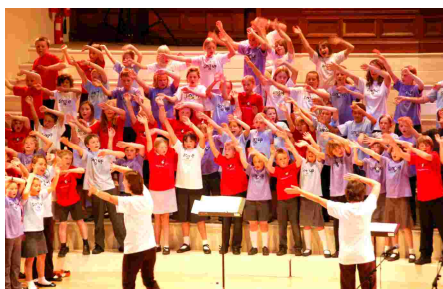
What was quite a small organisation, providing homesteads in Gloucestershire and Herefordshire for young people with differing mental abilities, has grown steadily over the years: the Trust first assisted with this process during 1992, and has granted further funds since then. My photograph shows residents making bird boxes for sale at a local craft fair.



2009

CHELTEMHAM FESTIVALS

My photograph shows some of the 250 local primary school children taking part in Sing East, Sing West, performed on the stage of Cheltenham Town Hall on 13th July 2009. The Trustees after initiating an education programme during the 1991 Cheltenham International Festival of Music, have maintained their support for the work of the various Cheltenham Festivals in education and outreach in subsequent years.



Pages 6-10: PHOTOGRAPHS AND TEXT BY MARTIN DAVIS, FOUNDING TRUSTEE

ARTIST'S MUSE REUNITED WITH HER PORTRAIT AFTER 60 YEARS

Valerie Tarantolo, 74, was 16 when she posed for a local artist who made the oil painting showing her in a pink taffeta ball gown by a lily pond. She was working on the make-up counter at Boots near her home in Cirencester, Glos, when Frank Cadogan Cowper asked if he could paint her. One of the last of the Pre-Raphaelites, he won over the sceptical teenager by offering her 2/6d (12.5p) an hour to sit for him - more than her daily wage.

But Mrs Tarantolo was scornful of the finished picture because it showed off her youthful complexion when she wanted to look like a film star.

She discovered it again after her sister spotted it on the Cheltenham Art Gallery and Museum website, and says now that she can appreciate its beauty.

She said: "When [Cowper] walked through the door and said, 'I want to paint you' I was a bit nonplussed. Now I am older, I can see it with new eyes. At the time, I was 16 and did not appreciate its beauty. "He was a lovely man but when he showed me what he had done, I was so disappointed. I wanted him to make me look like a film star. In my mind's eye I could see Betty Grable, but instead he painted me as I was with my rosy cheeks."



Valerie Tarantolo with the 'Ugly Duckling' portrait by Frank Cadogan Cowper at Cheltenham Art Gallery & Museum 2008

Mrs Tarantolo married an American and moved to the US within a year of the portrait sitting but was back in Britain on holiday and went to see the painting.

Cowper kept the canvas, jokingly dubbed 'The Ugly Duckling', until his death in 1958, when it was bought by a Cheltenham antique dealer, Ron Summerfield. He bequeathed it to the Cheltenham Art Gallery & Museum in 1989 in memory of his mother and, in 2005, a poll revealed that The Ugly Duckling was the favourite painting of the visitors to the gallery.

Text reprinted from the Telegraph.co.uk - 3rd April 2008



Left: A photo showing the portrait being removed from Ron Summerfield's house in Cheltenham, shortly after his death in 1989, to be taken to the Cheltenham Art Gallery & Museum.

PHOTO: by Martin Reynolds

ASSESSING APPLICATIONS FOR THE SUMMERFIELD TRUST

"Would you like to be an adviser to SCT?" asks Lavinia. "Yes", I say blithely, oblivious to the astonishing discoveries and heartache that lie ahead. I go on visits – one of the first is to some redundant RAF buildings deep in the woods outside Cirencester which provides a centre for children and adults from deprived inner city areas to taste the freedom of the countryside and to learn about it. Some groups using the centre come from "wealthy" Gloucestershire. Even a relatively simple request for funds towards the refurbishment of a village hall opens my eyes to the many uses these halls have, as social and education centres in an area where public transport is minimal. I grapple with my reports to the trustees – so much to say, so little space (trustees' reading must be kept to a minimum). Thank goodness I am the only person I know whose eyes lit up at the word 'précis' at school.

And so it goes on. My eyes are opened to another version of this beautiful, apparently privileged county that I live in. This version contains elderly people living in unsuitable accommodation, children whose parents abuse alcohol and drugs and who are likely to do the same themselves, adults who cannot read or write, teenagers with nowhere to go and nothing to do, and people of all ages with little or no access to life-enhancing music and the arts.

On my visits I meet people who are really achieving results, both small-scale and large. I admire and envy them for their commitment, enthusiasm and breadth of knowledge. 14 or so years on, I cannot help feeling a tiny glow that I have the opportunity to learn so much and can occasionally play a miniscule part in improving the life of a few less lucky folk in the Cotswolds. Thank you, SCT.

SALLY MACKIE

Adviser to the Summerfield Charitable Trust

TRUST ADVISERS PAST & PRESENT:

Anthony Boden
Caroline Barling
Elise Becket Smith
Robin Blackburn
Anthony Blackstock
Richard Bliss
Hannah Brooke
Richard Buckley
John Cordwell
Janet & Peter Covey-Crump
Julie Eddershaw
Helen Fraser

Alyson Gillespie
Paul Harper
Peta Hoyle
Sisi Janes
Sue Kinder
Phillip Kingston
Mary Keen
Ros Leigh
Robin Lunn
Sally Mackie
Patricia Manners
Anthea Massey

Manny Masih
Jill Matley
Barbara McNaught
Richard Minter
Brian Oosthuysen
Diana & Richard Owen
Bernard Partridge
Tim Raphael
Diana Ray
Ian Richardson
Clive Rowe
Jessica Russell

John Sanders
Lesley-Anne Sayers
Paul Selman
Martin Simon
Peter Sleap
Rosemarie Sollis
Ken Stanway
Elizabeth Whiffin
Margie Williams
Margaret Wills
Richard Wright

FEEDBACK FROM BENEFICIARIES

CHELTENHAM ART GALLERY & MUSEUM

The Summerfield Charitable Trust has a long-standing relationship with the Art Gallery & Museum. Its founder, Cheltenham antique dealer Ronald Summerfield, upon his death in 1989, left the Art Gallery & Museum a major bequest of 90 or so objects from his extensive collection - including paintings, works on paper, a collection of Japanese swords, local memorabilia, furniture, glass, porcelain and specifically, a painting entitled *The Ugly Duckling* by Frank Cadogan Cowper RA (1877-1958), a late pre-Raphaelite painter who had moved to Gloucestershire. The Art Gallery & Museum also received significant grants from the Trust, established in Mr Summerfield's name, towards refurbishing several of its galleries (now named the Summerfield Galleries) and other initiatives, including exhibitions.

More recently, the Trust has become a key supporter and stakeholder in the Art Gallery & Museum's Development Scheme, *Building for a New Future*, with the announcement last year of a significant grant of £750,000 from the Trust towards the fundraising campaign. Confirmation of this important grant coincided with an allocation of £2 million towards the building scheme from Cheltenham Borough Council, supplementing £500,000 already earmarked for the campaign.

The scheme is an important new, but long-planned for, extension to the Art Gallery & Museum, which will transform its exhibitions, education and outreach services, and allow improved access, interpretation and use of the museum's locally, regionally, nationally and internationally important art and heritage collections. The aspiration is that the Art Gallery & Museum can become a central focus to a developing 'Cultural Quarter' within the town, and contribute towards wider regeneration and Civic Pride initiatives.

The Art Gallery & Museum is extremely grateful to the Summerfield Charitable Trust for all its support over the years, and in particular, for its key support for the Development Scheme, and very generous grant towards the fundraising campaign. In the current economic and fundraising climate this early support is doubly valuable as it demonstrates the viability of the project, which should in turn, help us persuade others to contribute towards the development.



JANE LILLEYSTONE
Manager

THE PROFESSORSHIP IN COUNTRYSIDE AND COMMUNITY RESEARCH UNIT

The Summerfield Trust has provided immensely valuable support to the CCRU by funding this professorship at £30,000 per annum for five years. This supports the CCRU in undertaking research and development work in, about and for rural Gloucestershire, particularly in relation to research on local foods, common land and access to the countryside, the operation of agri-environment measures, rural land use planning and the rural economy. In terms of fostering the development of links with practice, the support has had an active role to play in strengthening links between the CCRI and the County Wildlife Trust, the National Trust, the Gloucestershire Rural Community Council, the county Rural Economic Advisory Panel and other county-wide bodies that have a commitment to the prosperous and sustainable development of the county. In sum, the funding has allowed not only the development of research about rural Gloucestershire, it has helped to ensure its relevance to the end users of that research.

NIGEL CURRY - Professor of Countryside Planning and Director of CCRU

SUMMERFIELD GALLERY / LODEVEANS COLLECTION APRIL AND MAY 2009

The University was pleased to host this exhibition to commemorate the twentieth year of the Summerfield Trust. We are indebted to Stuart and John Evans for the loan of the artworks for the exhibition from the Lodeveans Collection.

This prestigious exhibition brought new contemporary art to Gloucestershire for students and public alike. The works showed a high calibre and range suited to the new space and its aims.

These artists are young and emerging but already becoming well known. They have dealers, they have a plethora of awards, they exhibit nationally and internationally in private and public galleries. The exhibition is both challenging and thought provoking.

It is the anniversary of the opening of the Summerfield Gallery, a year that has seen the gallery rise in profile, in numbers of visitors both internal, and external. Many new students cite the gallery as a reason for selecting us for application. This exhibition continues and furthers these objectives.

BOB DAVISON - Course Leader Fine Art Painting and Drawing

CHELTENHAM ROME BURSARY AWARDS AT THE SUMMERFIELD GALLERY

An exhibition in April 2008 marked two significant areas of support given to the University by the Summerfield Charitable Trust. Firstly, it was the first public exhibition in the newly refurbished Summerfield Gallery space at Pittville Studios, the University of Gloucestershire, works kick-started and made possible by a large and generous contribution from the Summerfield Charitable Trust. The Trust's aim was to support and re-establish the profile of the fine art course at the University and to make contemporary fine art practice more available in the Gloucestershire area, a region currently lacking in significant contemporary gallery spaces. To this end we thank them for what is now a fresh and light airy space and, most importantly, it is now secure for the exhibition of more valuable items and touring shows.

The University, which includes the former Art College, has been sending a student to The British School at Rome each year since 1979. The scheme was initially set up by Michael Holland, then a lecturer in painting at the College, who had studied in Rome as a Rome Scholar. We select the award winner carefully. The experience for them is exceptional. They can immerse themselves for a brief spell in art, art history, archaeology, architecture, food, culture-the list is endless and individual. Without exception, none of them have let us down. They have all returned with stories, source material, ideas and confidence. They have all in their different ways moved on and been successful. By the late 80's it was becoming increasingly difficult to maintain this award from within the College and its immediate funding streams. In 1989-90 a successful bid was made to the newly established Summerfield Charitable Trust and we have since then been the fortunate recipients of a bursary awarded on an annual basis which supports the travel and subsistence of the student.

It seemed appropriate to open the Summerfield Gallery space with an exhibition of the works in the Summerfield Trust's own collection. This body of work had grown over the years as each recipient of the University's placement at the British School at Rome donated a piece on their return. The Trust has now generously decided to donate the collection back to the University, where it is exhibited on the walls of the Oxstalls campus. For both these areas of support we offer our sincere gratitude to the Trust and its board members and we look forward to continuing associations and partnerships in the future.

BOB DAVISON - Course Leader Fine Art Painting and Drawing

Happy birthday to one of the most important charity's in Gloucestershire. Having worked on urban and rural social housing estates for the past 30 years in the county the creation of the Summerfield Trust and its commitment to these disadvantaged and generally geographically peripheral communities has been absolutely crucial to much of the good work that has occurred in these neighbourhoods. The Summerfield Trust was much faster than most public bodies in recognizing the unmet needs in these communities. Importantly it repeatedly demonstrated that it would support innovative pilot work to test the best ways of tackling the local barriers and disadvantage identified by local residents.

The old answers of state controlled intervention or no intervention at all in some districts were never going to sustainably rejuvenate these neighbourhoods. What was and is needed most of all are organizations who have faith in the local people and who can provide the necessary community investment to enable them to have the capacity to tackle their own local issues. With a remarkable eye for pump priming and an entrepreneurial approach to sustainability the Summerfield Trust has enabled new and established neighbourhood organizations to deliver new services and support based on local community priorities.

Even though it is a relatively large county charity the Trust has been careful to recognize it has limited resources which will always be oversubscribed. This is why it is so important that that Trust has not only invested in neighbourhoods but also ensured that local organizations maximize the leverage that their support delivers. By doing this the support from the Trust has had a substantial multiplier impact in the target communities.

It is no exaggeration to say that many neighbourhood organizations would not have been launched or sustained without the Trust's support over the past 20 years and much more importantly thousands of local people would not have got the support and encouragement they needed to tackle local disadvantage. The poorest neighbourhoods are significantly better off because of the support provided by the Trust over the last 20 years.

One of the greatest examples of the Summerfield Trust's innovative thinking has been its support for the newly proposed Gloucestershire Gateway Motorway Services Area which is being developed by the Gloucestershire Gateway Trust in partnership with the private company Westmorland Ltd (who run the Tebay services on the M6 in Cumbria). Through this project the Summerfield Trust has enabled the creation of a genuinely unique partnership between charity and business. Gloucestershire Gateway will generate substantial new revenue streams to support local charities and regeneration programmes which will be delivered for many generations to come in the areas of the county that most need them. This is territory that many would fear to tread but the Summerfield Trust has shown itself to be fearless in its pursuit of the means to sustainably tackle new challenges faced by local charities and communities. Long may it continue.

MARK GALE - Chief Executive

In 2002 the Trust awarded a grant of £75,000 to Cinderford Artspace towards the development of a new community arts centre for the Forest of Dean. Artspace started in 1988 as a grassroots community project run by volunteers, using an old disused building on the Royal Forest of Dean College site. By 1995 when its lease expired, the organisation had outgrown the premises and was searching for a new permanent home. At the end of an exhausting and exhaustive search for suitable premises in Cinderford, Artspace finally bought the old Mercury newspaper office and printworks in the centre of town. Although the building was cheap, the cost of converting it into an accessible community arts centre came to over £400,000 and took two years to raise.

The grant from the Trust, the largest grant received by Artspace at that point, was the one that tipped the scales and enabled the project to go out to tender.

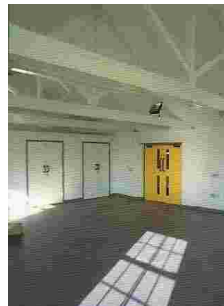
The New Mercury has now been thriving for six years. As the only building wholly dedicated to participatory arts it offers a unique resource to the County, with year round programmes of arts activities for all ages and abilities and an outreach programme in schools and community venues throughout the Forest of Dean.

JEAN FLORENCE
The New Mercury Project

The Old Mercury building



Before renovation.



And after.

NATIONAL STAR COLLEGE

The Summerfield Charitable Trust's long standing support of the National Star College has helped to transform the life-chances and quality of life of some of the most severely disabled young people and adults in Gloucestershire and beyond. The College, a charitable provider of specialist further education, training and personal development for young people and adults with complex physical disabilities, acquired brain injuries and associated sensory, learning, medical, emotional and behavioural difficulties, has been generously supported by the Summerfield Charitable Trust since 1990. The grants awarded by the Trust, totalling £44,000, have enabled the College to improve its residential facilities and educational programmes for its severely disabled students. This in turn has enabled them to develop skills, personal confidence and autonomy to lead the most fulfilling and active lives possible.

PETER HORNE
Director



Students from the National Star College. In 1999 the Summerfield Trust awarded £5,000 to launch a pilot scheme to set-up a non-profit making business run by students at the College providing web design for sponsors.

GLOUCESTERSHIRE HISTORIC CHURCHES TRUST

The Summerfield Trust support of the Gloucestershire Historic Churches Trust goes back a very long way—in fact to shortly after the Summerfield Trust came into existence.

The GHCT had and has the infrastructure to vet requests from Churches for grants to help them with the ever-increasing cost of repairs and Summerfield recognised this by making a capital grant of £45,000 spread over three years and a further £5,000 a year for a ten year period. We know from the letters we receive how much these grants are appreciated and it is actually thanks to the Summerfield Trust having requested that we widen our scope for grants to include such things as loos in churches that the GHCT has now changed its Trust Deed so that all its grants are now able to embrace the wider range.

We wish Summerfield every success in their next 20 years and hope for their continued support for GHCT.

JAMIE EYKYN - Immediate past Chairman of GHCT

GLOUCESTERSHIRE RURAL COMMUNITY COUNCIL

Over the years numerous Village and Community Halls from across the county have benefited from grant aid from the Summerfield Trust. Often this has made the difference as to whether a project will go ahead or not and in many cases has helped to plug a shortfall of funding. As a Gloucestershire based trust the Summerfield Trust plays a strategic role in grant leveraging from other sources both locally and nationally.

National funding bodies need to see that projects will be supported locally. Recently English Bicknor Village Hall in the Forest of Dean district was awarded a grant towards the hall project. Together with a grant from the Big Lottery Community Buildings Scheme (now closed) the support from the Trust helped to ensure that this project has gone ahead.

LESLEY ARCHER - Chief Executive

CHELTENHAM FESTIVALS

Support for Cheltenham Festivals from the Summerfield Charitable Trust has had a profound and lasting effect on the organisation, transforming what we have been able to achieve for culture in Gloucestershire and beyond.

Our most important achievements using Summerfield funding have been setting up and developing our far-reaching education programme, establishing what is now regarded as one of the world's leading Science Festivals and establishing an annual Summerfield Lecture at the Literature Festival which is given by a leading thinker of the day.

The Education Office was established under the leadership of a committed teacher, Ruth Edgeley-Smith. Today the programme engages over 12,000 young people and adults. Comments from a teacher at Holy Trinity School sum up teachers' enthusiasm for the programmes we offer, *"this is our favourite trip of the year. If we lived closer we would come every day!"*.

The genesis of the Science Festival was, in fact, in the Summerfield Annual Lectures. Two lectures given by leading scientists, Lewis Wolpert and Susan Greenfield, entitled "Is Science Dangerous?" and "The Wiring of our Brains" respectively, became two of the hottest tickets at the Literature Festival. This convinced Jeremy Tyndall, then Head of Festivals, that there was sufficient public interest to take setting up a Science Festival seriously. Summerfield provided the vital seed-corn funding for the first Festival held in 2002.

Setting the standard in 1994 for all future Summerfield lectures was Will Hutton talking on his seminal work, "The State We're In". The book examined Britain in the 1990s from an economic and political point of view and the effect of Thatcherism on society. Other Summerfield lecturers include Julia Neuberger, Simon Jenkins, David Jenkins, Stanley Wells, Onora O'Neill, Jeremy Bowen, Andrew Roberts, Chris Patten, Henry Porter, and A.C. Grayling. The subjects covered included British history, civil liberties, the influence of Shakespeare, trust in public services, relations between America and Europe and the conflict between Israel and Palestine.

Simon Jenkins in 1996 tackled a question close to our hearts on whether the growth in electronic media would see the end of the printed book. To date, his predictions that people would wish to continue to read their favourite author in print have been right. However, with the growth in electronic readers and climate change concerns, who knows what the future will hold? We look forward to debating it in the Annual Summerfield Lecture this year.

Thank you to Summerfield for enabling us to strengthen our standing in the cultural world, for making us more attractive to audiences and funders alike and for bringing pleasure and understanding to many thousands of people.

DONNA RENNEY
Chief Executive

CHELTENHAM LITERATURE FESTIVAL 2009

Summerfield has made a donation to the Literature Festival for many years to support the Summerfield Lecture which has always been given by a speaker with a specific spiritual, ethical or moral view. To mark the Trust's anniversary the trustees decided to recognise the Literature Festival's 60th anniversary by making a larger grant than usual to support a theme that has been of particular importance to the Trust: that of environmental responsibility. Richard Wakeford, a trustee with much experience and knowledge of the issues surrounding this subject, worked with the Director of the Festival to develop an exciting and stimulating programme.

The Green Day will take place on October 17th. There are six events, subjects include: saving the rainforests, how climate change is affecting food supplies, technology and the future, living a green life and a humorous interpretation of the famous Al Gore lecture by comedian Mark Watson. The annual Summerfield Lecture will be given by Nicholas Stern, one of the world's leading authorities on climate change.

In addition, Summerfield has sponsored an event on October 11th in which Oleg Gordievsky, the highest-ranking KGB officer ever known to defect to the West, will discuss his life and career.

A proportion of the Summerfield grant to the Literature Festival has always been used for its education programme. The trustees request that some money be used to provide sixth form students in the county with free tickets to the Summerfield events. The flagship project for this anniversary year is Time Will Tell on October 12th. Author Philip Ardagh and actor/director Fiona Ross have helped students from six Gloucestershire schools to perform six short stories, each set in a different decade from the 1950s to the 2000s. It will be a tremendous event and it is free!



Ron Summerfield's collection photographed at his home and the auction held at Cheltenham Racecourse following his death in 1989.

Photos: by Martin and Simon Reynolds

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downloaded via our website:

www.summerfield.org.uk