

Notice of Russell Cotes Art Gallery and Museum Management Committee



Date: Wednesday, 22 January 2020 at 2.00 pm

Venue: Morning Room - Russell Cotes Museum

Membership:

Chairman: TBC

Vice Chairman: TBC

Cllr L Allison
Sir George Meyrick Baronet
Stuart Bartholomew

James Grasby
Cllr M Howell
Cllr L Williams

Victoria de Wit

All Members of the Russell Cotes Art Gallery and Museum Management Committee are summoned to attend this meeting to consider the items of business set out on the agenda below.

The press and public are welcome to attend.

If you would like any further information on the items to be considered at the meeting please contact: Democratic Services or email democratic.services@bcpcouncil.gov.uk

Press enquiries should be directed to the Press Office: Tel: 01202 454668 or email press.office@bcpcouncil.gov.uk

This notice and all the papers mentioned within it are available at democracy.bcpCouncil.gov.uk

GRAHAM FARRANT
CHIEF EXECUTIVE

14 January 2020

QrUrl



AGENDA

Items to be considered while the meeting is open to the public

1. Election of Chairman of the Russell Cotes Art Gallery and Museum Management Committee

The Committee are asked to elect a Chairman until the end of the Municipal Year.

2. Election of Vice-Chairman of the Russell Cotes Art Gallery and Museum Management Committee

The Committee are asked to elect a Vice-Chairman until the end of the Municipal Year.

3. Apologies

To receive any apologies for absence from Councillors.

4. Declarations of Interest

Members are asked to declare in accordance with Procedure Rule 5:

a. any disclosable pecuniary interests in any item under consideration at the meeting as required by the Localism Act 2011;

b. any memberships of outside bodies where such membership involves a position of control or significant influence on the organisation concerned;

Members are also asked to state fully the nature of the interest(s). If any member has a query regarding possible interests, please contact the Democratic Services Officer in advance of the meeting.

5. Confirmation of Minutes

For the Management Committee to confirm the minutes of the meeting held on 29 March 2019.

6. Public Items

To receive any public questions, statements or petitions submitted in accordance with the Constitution. Further information on the requirements for submitting these is available to view at the following link:-

<https://democracy.bcpccouncil.gov.uk/documents/s2305/Public%20Items%20-%20Meeting%20Procedure%20Rules.pdf>

The deadline for the submission of public questions is Wednesday 15 January 2020.

The deadline for the submission of a statement is 12.00 noon, Tuesday 21

January 2020.

The deadline for the submission of a petition is 12.00 noon, Tuesday 21 January 2020.

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| 7. Museum Update Report - October 2018 - October 2019
The Management Committee are asked to accept the Russell-Cotes Art Gallery & Museum 12 month review report for the period October 2018 – October 2019 and agree the actions suggested going forward in this report. | 1 - 12 |
| 8. Acquisitions, Loans and Disposals
The Management Committee are asked to note the Museum's acquisitions and loans and to approve the disposals outlined in the report. | 13 - 134 |
| 9. Forward Plan and Action Sheet
To consider, amend and accept the Forward Plan and Action Plan. | 135 - 164 |
| 10. Governance Review Update
To note the progress on the development of the business case to date and agree to meet to review and approve the business case, when it is finalised, for submission to Cabinet with an update of the Governance Review. | 165 - 178 |
| 11. Draft Annual Accounts 2018-2019
The Management Committee are asked to approve that the signing off of the final, audited accounts for the 2018/2019 financial year be delegated to both the Chairman of the Management Committee and Portfolio Holder for Regeneration and Culture (Cllr Mark Howell). | |
| 12. Future Meeting Dates
For the Management Committee to agree on the date of the next meeting. | |

No other items of business can be considered unless the Chairman decides the matter is urgent for reasons that must be specified and recorded in the Minutes.

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RUSSELL-COTES ART GALLERY & MUSEUM MANAGEMENT COMMITTEE



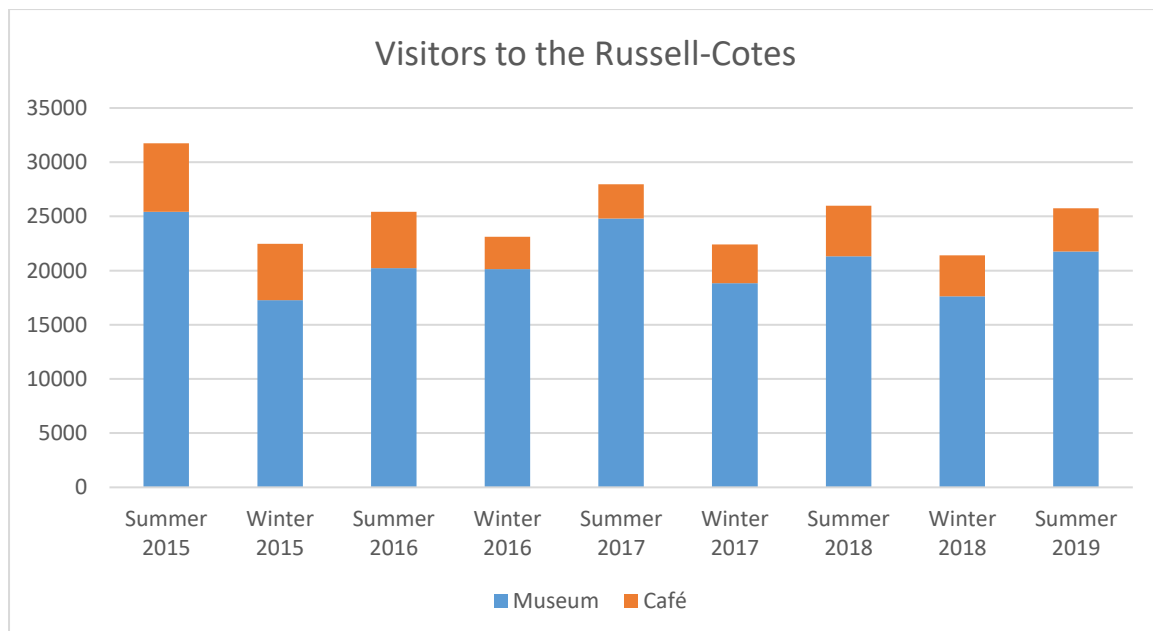
Report subject	Museum Update Report Oct 2018 – Oct 2019
Meeting date	22 January 2020
Status	Public Report
Executive summary	<p>To provide an update on the activities of the Museum over the last year which have included its usual range of activities such as exhibitions and events.</p> <p>It has also embarked on a significant redisplay and reinterpretation project for three of the upstairs rooms, funded by DCMS/Wolfson and ACE which will have a significant impact on access and enjoyment of the Japanese and ethnographic collection.</p> <p>Work has continued on the review of the governance structure.</p>
Recommendations	<p>It is RECOMMENDED that:</p> <p>That the Management Committee accept the Russell-Cotes Art Gallery & Museum 12 month review report for the period October 2018 – October 2019 and agree the actions suggested going forward in this report.</p>
Reason for recommendations	To demonstrate the fulfilment of the Committee's responsibility to provide strategic oversight of the Russell-Cotes as the delegated governance body for the Charity.

Portfolio Holder(s):	Councillor Mark Howell, Portfolio Holder for Culture and Regeneration]
Corporate Director	Bill Cotton, Corporate Director Regeneration & Economy
Contributors	Chris Saunders, Director Destination & Culture Sarah Newman, Museum Manager
Wards	n/a
Classification	Update and Information

Report

1. Visitor Numbers and Performance

- a. Visitor figures have been fairly consistent, a little lower than in 2017/8 which may reflect, the weather and/or the popularity of the exhibition programme. They partly reflect that in summer 2017 we held a number of free days to mark the HLF funded LGBT-related Refracted exhibition and the Arts by the Sea Festival which account for nearly 2000 additional visitors, but we did not hold equivalent events in 2018.



	Museum Admissions				
	2015/6	2016/7	2017/8	2018/9	2019/20
April – Sept	25,435	20,222	24,799	21,313	21,768
Oct - March	17,272	20,138	18,823	17,613	
Total	42,707	40,360	43,622	38,926	
	Café Only				
April - Sept	6,313	5,199	3,152	4,681	3,974
Oct - March	5,197	2,981	3,591	3,799	
Total	11,510	8,180	6,743	8,480	
	Total Visitors				
April – Sept	31,748	25,421	27,951	25,994	25,472
Oct - March	22,469	23,119	22,414	21,412	
Total	54,217	48,540	50,365	47,406	

- b. We have sold 525 Annual tickets and 365 Friends memberships. Friends numbers continue to increase, particularly as our events programme expands and diversifies. It is noticeable that after every special event, such as the Victorian Christmas weekend, membership is boosted. However without the capacity to set up Direct Debits, maintaining numbers is always going to be challenging.
- c. Income from admissions are on target for 2019. The café is also on target while the shop is performing better than anticipated. While events and fundraising are a bit lower than expected, hires/weddings, image licensing, commission on art sales and loans income are performing well so though the second half of the year is inevitably quieter, we currently anticipate meeting our income target of £644,500.

2. House

- a. During this period there have been 83 recorded building faults. The main issues being lead theft and water ingress. Approximately 4 were dealt with by museum staff and 4 are still outstanding. The Condition Survey (Quinquennial) is to be completed in the spring and will be used to identify further building projects.
- b. The following issues have been rectified: the vestibule roof has been repaired and made good, in keeping with the original, which has eliminated leaks. The long-term problem of water ingress into the staff corridor has been resolved with an ingenious drainage and pumping solution.
- c. The summer proved challenging when trying to provide stable relative humidity levels, necessary for the conservation of the collections. There has been considerable work undertaken on the air-handling plant in order to improve dehumidification and air-cooling particularly in Galleries 3 and 4. This has been made more urgent by the requirement to demonstrate environmental conditions to achieve GIS. Improvements have been successful (for a building such as this) and work is still on-going to provide local control so that Museum staff can respond immediately to any issues as they arise.
- d. Following the completion of the repairs to the roof after the lead theft, work was completed by conservators on damage to the main hall murals. The opportunity was also taken, while conservators were on site, to conserve some of the damage to plaster work and skirting boards in the galleries.
- e. All insurance claims relating to lead theft have been completed including the use of a non-lead substitute on the modern wing (except where it abuts the historic building).
- f. Staff successfully changed high level light bulbs on the main hall balcony with staff trained and the methodology recorded for the future.
- g. The following issues remain outstanding: damp and water ingress into staff room from the terrace above still requires a major project to restore the sculpture terrace despite some interventions and is now possibly related to recent heavy water ingress into an additional staff office on basement level currently under surveyor investigation. The sculpture gallery window sills need repainting, the rotten fire doors need repair and the main sewer back up issues are being rodded quarterly but this is not a long term solution. Staff entry door failed to update with multi locking system following lock failure in Jan 19; water ingress through main entrance door continues despite several interventions from building maintenance
- h. A week's closure before Christmas has been firmly established in the Museum calendar allowing a useful period to polish all floors and small-scale conservation and building projects.

3. Collections

- a. A separate report titled 'Acquisitions, Loans and Disposals' is covered at number six on the agenda.
- b. The visitor book of the Royal Bath Hotel from the years 1889 – 1896, which was bought at auction in September 2018, has been conserved and placed on display in the main hall. Museum Consultant, Steve Marshall has led a group of volunteers to research and transcribe the entire book into a searchable document. Talks on the discoveries have already been given to the public and further talks are scheduled. In January 2020 a new plan will be devised for taking this project to the next stage.
- c. Reinterpretation and Redisplay
 - (i) With funding from a variety of sources work began on a major redisplay and reinterpretation project from April 2019 to be completed by December 2020. This has enabled the appointment of a dedicated Interpretation Officer, Jolif Guest for 18 months.
 - (ii) The Museum's Japanese collection is one of its finest and currently very poorly displayed and interpreted. The Mikado's Room glass screen has been removed and new cases in a Victorian style, but with GIS compliant environmental and security standards, will be commissioned along with the conservation and cleaning of the ceiling murals and an audio-visual presentation. This will allow the Museum to showcase the best of the Japanese collection with appropriate interpretation.
 - (iii) The Red Room, which has a sad array of different interpretation and displays left over from the last few decades, will be updated to tell the story of Merton and his art collecting, in the context of his bedroom with paintings, objects and family items on display whilst retaining the opportunity to enjoy the view.
 - (iv) The Yellow Room, which has been dominated by disproportionately large display cases will be displayed as Annie's bedroom with a focus on her interests and the couple's travels around the world.
 - (v) Once the redisplay is complete the interpretation throughout the house will be addressed.
 - (vi) The project involves working with BAME community groups, outreach to communities and schools and an events programme. Funding allows for conservation of objects and appointing visiting curators to support the research, notably Greg Irvine, Senior Curator, Victoria and Albert Museum and Len Pole, formerly Curator, RAMM, Exeter.

4. Exhibitions and programming

- a. The Exhibition *China: Through the Lens of John Thomson* was held in Galleries 3 and 4 from 3 November 2018 – 2 June 2019. This exhibition showcased photographs by the legendary Scottish photographer and travel writer, John Thomson (1837 – 1921) who spent four years travelling through China. His fascination with the country and sensitivity towards its people and their customs is reflected in the stunning photographs he took and he became one of the most influential photographers of his generation.
- b. The modern prints on display were blown up to more than life-size proportions from the glass plates in the collection of the Wellcome Library London. The Russell-Cotes selected about 50 photographs for display, themed around place and social status. They were accompanied by objects, from hair ornaments to opium pipes, collected by Annie and Merton Russell-Cotes on their visit to China only a decade later.
- c. The exhibition and associated events were very successful – visually stunning, popular with the public, well-merchandised and allowed the Museum to develop relationships with some China experts, local community and to research more about our collection.
- d. From 14 June 2019 – 2 February 2020, the Museum is showing *Sublime Symmetry: the Mathematics behind De Morgan's Ceramics Designs* which has been borrowed from the De Morgan Foundation and celebrates the tiles and hollowware produced by this Victorian artist. We have worked with the De Morgan Foundation before and know that their exhibitions work well in our environment. The extended run has allowed staff to devote time to other priorities and to accommodate the necessarily shorter run of the Pre-Raphaelite exhibition scheduled for spring 2020.
- e. The exhibition *Beyond the Brotherhood: The Pre-Raphaelite Legacy* on which the Russell-Cotes has worked in partnership with Southampton City Art Gallery and with funding from Weston Loan Programme with Art Fund opened in Southampton on 18 October 2019. Although the majority of the paintings come from the Russell-Cotes collection, managing the loans from national and regional museums as well as private collectors has been a step-up for us. Anne Anderson has guest curated the show, Southampton taken responsibility largely for the loan negotiations and transport, while the Russell-Cotes has delivered the catalogue in partnership with publisher Sansom and Company and worked on marketing.
- f. Achieving GIS for this exhibition has been an absolute requirement otherwise the insurance costs would have been unaffordable. This has required work on security, environmental conditions and recruiting stewards. We are delighted that ACE has awarded us GIS for this exhibition, subject to the maintenance of the required standards and conditions.
- g. The Secretary's Room has continued to be a very useful small exhibition space to display small painting or 3D exhibitions from the collection. From 23 November 2018 – 12 May 2019, we held an exhibition of material from the Chinese Collection to complement the *John Thomson* Exhibition in the main galleries. From 25 May – 18 December 2019 we showed the work of the

ever-popular Bournemouth based artist Leslie Moffatt Ward in '*Romanticizing Dorset*'.

h. The Café Gallery hosted the following exhibitions:

- (i) *Sunrise to Sunset: A collection of images by Emily Endean Photography* (30 Oct 2018 - 13 Jan 2019) Dorset landscape images.
- (ii) *Schools Mini Painting Project* (14 Jan – 10 Feb 2019) featuring 399 pieces of artwork made by children from five local primary schools; Heathlands Primary Academy, Bearwood Primary & Nursery School, St. Luke's Primary School, Ad Astra Infant School and Canford Heath Infant School. Inspired by a piece of art from the Russell-Cotes collection, children created a painting during an art workshop led by the Learning Team.
- (iii) *AUB Architecture: Pop-Up Museum* (12 Feb –31 March 2019) An exhibition by students from the AUB Architecture Course inspired by their visits to the Russell-Cotes.
- (iv) *Indian Summer* (2 April –14 July 2019) work by local artists Felicity House and Billa Edwards inspired by their visits to India.
- (v) *Prints from the Collection* (16 July – 3 November 2019) affordable prints from our collection which has sold very well.

i. Other events included a programme of talks by volunteers and visiting curators and academics to support the exhibition programme including lion dancing for Chinese New Year.

5. Education and Engagement

- a. During this period there have been 24 school visits for 676 pupils. In addition, there were 5 sessions for 43 home-educated children. Staff also held 6 sessions as outreach including a session on Japan for 75 pupils as part of the Redisplay project. For the 'Masterpieces in School', Art UK-funded project, the sculpture, '*George Bernard Shaw*' was taken to St. Edwards Secondary School for 3 workshops for a total of 60 children.
- b. Children's activities have run for a total of 32 days at each holiday period attracting a total audience of 544: Hallowe'en 2018 (80 children), Chinese New Year (11) Summer half-term (56 children) Easter (100), Summer Holiday (152 children) and Halloween 2019 (145). 71 children also visited Father Christmas.
- c. Additionally, three adult painting workshops were held, run by artists Abi Kremer and Susan Cunningham for the BEAF festival. The Hallowe'en evening events were very successful attracting 98 adults in 2018 and 150 in 2019.

- d. The Museum collaborated with the universities on a number of projects in addition to the Architecture Pop-up Exhibition: notably AUB Fine Art: *Artefactum* installation exhibition for 20 students. AUB Applied Theatre: ghost hunt experience for 10 students and BU Media Production: *Reveries* for one student's sound installation graduation project.
- e. Funding from the HLF Resilience grant has been allocated to audience development work. We have worked with a consultant to explore our visitors and through Focus Groups to identify what we can do to reach target groups particularly local non-visitors and one-off visitors.

6. Staff

- a. Kim Knight, Senior Museum Assistant, left in the summer 2019 and Eliza Bichard replaced her in September. Emma Rowland joined as a part-time Marketing Officer in October 2019 on an agency contract. Helen Ivaldi, Programmes Officer, went on maternity leave in August 2019. Jolif Guest joined in spring 2019 as Interpretation and Audience Development Officer on an 18 month contract funded by ACE.

7. Facilities

- a. The Café..The net income for the period was £112,798 and expenditure was £97,199. The Café has demonstrated a great improvement during this period from previous years, partly through growth of the business and partly through greater confidence in terms of managing menus, stock, and staff time. There is still room to grow the business.
- b. The catering team have acted on the recommendations of catering consultant Robert Reid to improve the profitability of the catering offer, by streamlining the operation to reduce staffing costs and wastage. Some garden furniture was bought for Summer 2019, more to raise the profile of the café than as a full-blown outside offer (because of the problems of servicing the outside area). This has helped raise usage of the garden during the summer and demonstrates the potential of this offer for future developments. However, there are no easy ways to introduce an outside catering offer given the configuration of the building.
- c. Shop takings have been very strong and still increasing at £103,170 for the period (generating a gross profit of about £60,000). They have been bolstered by the *Prints from the Collection* exhibition in the café gallery which generated £10,537 in sales of framed and mounted prints. The top three best sellers in the shop are postcards, guidebooks and hand-made buttons. A new category, using the Conservatory and Café Gallery for craft items by local artists such as stained glass, ceramics and jewellery has generated additional sales of £8,283.

8. Fundraising

- a. The HLF Resilient Heritage grant of £29,400 is still being completed.

- b. The BH Lottery has generated £1,363 since its launch in February 2019 and the Pennies for Heaven Scheme £489, an increasing amount since BCP Council broadened the membership. We are exploring setting up contactless donations. With support from Dukes Auctioneers a valuation ticketed evening and open day were held with experts from the BBC Antiques Road Show. This raised £1500.
- c. Fundraising for the Redisplay project has been successful: Wolfson/DCMS for £115,000 for the materials costs for redisplaying the Mikado, Red and Yellow Rooms (lighting, flooring, cases, conservation, mounting etc). ACE Project Grants for £55,000 to cover the salary of a curator to work on the project for 18 months and to bring in external specialist support. In addition £3000 from Sasakawa Foundation towards the audio-visual presentation in the Mikado's Room.
- d. £25,000 has been received from Weston Loan Fund with Art Fund for the joint Pre-Raphaelite exhibition with Southampton City Art Gallery. The funding will support the costs of loans from national collections, additional marketing, production of a catalogue and programming.
- e. A legacy of £25,000 was received from Mrs Hart of Burton, Dorset and has been allocated to the consolidation, conservation and cleaning of the historic murals in the upstairs rooms.

9. Marketing and PR

- a. Additional resource has been put into the marketing budget in order to maximize the impact of the Pre-Raphaelite exhibition which we hope will be a major driver for visitors. With funding from Art Fund we have appointed Liz Lean Associates to provide PR support.
- b. The Russell-Cotes had some good exposure in the media over this period with an appearance on Antiques Road Trip, BBC South Today (for the Redisplay Project grant and in response to Lenny Henry's tweet about a historic poster in the Bournemouth Pavilion) and a mention on Radio 3.
- c. We still seek cost effective ways to raise our physical profile in the area. Improvements include signage on Russell-Cotes Road and pavement works on the Promenade.

10. Weddings and Venue Hire

- a. The museum made £11,900 net income for venue hire, including 4 weddings. Venue hire remains unpredictable and sporadic. We collaborated with a local wedding planning company and magazine for a promotional wedding photo shoot in summer 2019, although this has not yet produced any significant interest. Hirers during this period included Bournemouth University, Arts Council England.

- b. With funding from the NHLF for the resilience grant, all staff have been able to access useful additional training and mentoring on income generation including fund-raising strategy, shop management, maximizing income and audience development.

11. Management and Governance

- a. On 1 April 2019 Bournemouth Borough Council ceased to exist and Bournemouth Christchurch and Poole Council was created. The new Council now acts as sole trustee. This is enshrined in the following two UK Statutory Instruments:
 - (i) 2018 No. 648 The Bournemouth, Dorset and Poole (Structural Changes) Order 2018
 - (ii) 2018 No 2176 The Local Government (Structural Changes Transfer of Functions, Property, Rights and Liabilities Regulations 2008
- b. The creation of the new Council and work on new structures and systems has started with the formation of a Destination and Culture Directorate within Economy and Regeneration but this is yet to have any significant impact on the day-to-day operations of the Russell-Cotes.
- c. With the local elections in May and the formation of the new Council it has taken some time to appoint the three new member Councillors and to reappoint the four external appointees. However, Lorryne Blomfield has resigned from the Committee for health and professional reasons.
- d. At their meeting on 29 March 2019, the Management Committee agreed to support the move to full independence and requested further investigations into its benefits and impact to be undertaken. For the reasons above, it has taken some time to fulfil this. The update on this action is under a separate item on the agenda.

Summary of financial implications

12. N/A

Summary of legal implications

13. N/A

Summary of human resources implications

14. N/A

Summary of environmental impact

15. N/A

Summary of public health implications

16.N/A

Summary of equality implications

17.N/A

Summary of risk assessment

18.N/A

Appendices

There are no appendices to this report.

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RUSSELL-COTES ART GALLERY & MUSEUM MANAGEMENT COMMITTEE



Report subject	Acquisitions, Loans and Disposals Report
Meeting date	22 January 2020
Status	Public Report
Executive summary	To note the new acquisitions to the collection and the loan of paintings to other institutions and to approve the disposal of items in the collection
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee notes</p> <ul style="list-style-type: none"> a) the acquisitions, b) loans <p>and approves</p> <ul style="list-style-type: none"> c) disposals <p>outlined in the Acquisitions, Loans and Disposals Report.</p>
Reason for recommendations	The recommendations are in line with the Museum's agreed policies and procedures, including its Collections Development Strategy and conform to Museum Association Code of Ethics.

Portfolio Holder(s):	Councillor Mark Howell, Portfolio Holder for Culture and Regeneration
Corporate Director	Bill Cotton, Corporate Director Regeneration & Economy
Contributors	Sarah Newman, Museum Manager Duncan Walker, Curator
Wards	N/a
Classification	For Decision

Background

1. The Management Committee is required to note the acquisitions and loans made by the museum and to formally approve disposals from the Collection in line with the Collections Development Strategy and subject to the Museums Association Code of Ethics.

Summary of financial implications

2. There are minimal financial costs from the acquisitions. The costs of the loans are funded by the borrowers and it is anticipated that the institutions which acquire the disposed objects will cover costs of removal and transport.

Summary of legal implications

3. Compliant with Museums Association requirements

Summary of human resources implications

4. none

Summary of environmental impact

5. none

Summary of public health implications

6. none

Summary of equality implications

7. none

Summary of risk assessment

8. n/a

Background papers

Appendices

- 1 – Acquisitions, Loans and Disposals - 22 January 2020
- 2- Disposal Reports for 12 ship models

**Russell-Cotes Art Gallery & Museum
Management Committee 22 January 2020
Appendix 1
Acquisitions, Loans and Disposals Report**

**Acquisitions for the Collections
November 2018 – January 2020**

Donor / Method of Acquisition	Material	Date of Acquisition
Kirsty Stonell-Walker (purchase)	An unused black and white photographic postcard titled 'Dr. Barnardo's Homes. Russell Cotes Nautical Sch. Parkstone. Dorset', dated to 1919-1930. The reverse of the postcard carries the following text "Dr. Barnardo's Homes' Support the largest family in the world, 8,200 children - over 121,000 admitted - 5 come in daily. Head Offices:- 13 to 25 Stepney Causeway, London, E.1.'	14.12.2018
Kirsty Stonell-Walker (purchase)	A printed invite, with hand written detail, issued by Sir Merton and Lady Russell-Cotes for a 'Drawing Room Meeting' to be held at East Cliff Hall (now the Russell-Cotes Art Gallery and Museum) regarding the work of the Misses Perks for the Soldiers' Homes charity, dated to 15.11.1917.	21.1.2019
Myrna Chave (donation)	An unused children's activity book titled 'The Gay Times Playtime Book', dated to 1953-1965, illustrated by Eustace Pain Elliott Nash BWS, BAC and published by Bournemouth Times Ltd.	9.2.2019
Janet Douglas (donation)	A group of 19 portraits in a variety of media by Frederick Samuel Beaumont RI (1861-1954). The images are of various members of his family including his niece who was the sitter in 'Her First Love' by his friend G.S. Knowles (currently hanging in the Main Hall – BORM 01224).	10.6.2018
A. Cofflard (donation)	A pair of porcelain group figures consisting of an alligator and a caricature of an African-American child, dated to 1890-1930.	2.10.2019
Duncan Walker (donation)	An untitled drawing in ink on paper by Randolph Schwabe RWS, NEAC, LG (1885-1948).	12.11.2019

Janet Douglas (donation)	A group of four watercolours by Frederick Samuel Beaumont RI (1861-1954).	12.11.2019
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Loans from the Russell-Cotes to other Galleries and Museums




Completed				
Borrower	Exhibition	Dates	Item(s) borrowed	Visitor numbers
Southampton City Art Gallery	'William Stott of Oldham 'Le Passeur' National Tour'	14.9.2018 – 12.1.2019	01860 'In a Cornish Orchard' by Frank Richards, 01833 'In the Cabbage Patch' by John Robertson Reid	10,215
Mitsubishi Ichigokan Museum (Tokyo) & Kurume City Art Museum	'Parabola of Pre-Raphaelitism – Turner, Ruskin, Rossetti, Morris and Burne-Jones'	9.3.2019 – 8.9.2019	01897 'Venus Verticordia' by D.G. Rossetti 01891 'King Ahab's Coveting' by T.M. Rooke	120,000
Poole Museum	'Henry Lamb: Out of the Shadows'	29.4.2019- 14.10.2019	01239 'The Dispatch Rider' by Henry Lamb RA T14.4.2003.3 'Sir Dan Godfrey' by Henry Lamb RA	73,497
The Salisbury Museum	'Augustus John: Drawn from Life'	18.5.2019 – 29.9.2019	01156 'Baden-Powell' by Augustus John	14,657
Historic Royal Palaces	'Victoria: Private Woman Public Queen'	24.5.2019 – 8.1.2020	01689 'The Four Generations' by Sir W. Quiller Orchardson RA	
Casa delle Esposizioni of Illegio (San Flotiano Committee)	'Master'	12.5.2019- 20.10.2019	00544 'The Dunce' by Harold Copping 1995.54 'Folly and Learning Often Dwell Together' by Oswald Moser	45,000

National Trust/Rothschild Foundation (Waddesdon Manor)	'Brought to Life: Eliot Hodgkin Rediscovered'	25.5.2019 – 20.10.2019	01087 'A Clearing the Wood' by Eliot Hodgkin	28,903
Mercer Art Gallery (Harrogate)	'William Powell Frith: The People's Painter'	15.6.2019 – 29.9.2019	T29.4.2008.13 'The Private View' by Harry Furness	18,435
Museum of Barnstaple & North Devon	'Frederick Richard Lee (1798-1879)'	24.10.2019 – 4.1.2020	01290 'Oak Tree Ford' by Frederick Richard Lee RA	
Current				
Borrower	Exhibition	Dates	Item(s) Borrowed	
The John Buchan Story Museum (Peebles)	General display	6.3.2019 – 31.10.2020	1973.47 Native American war bonnet made for the author John Buchan while serving as Governor General of Canada and worn by him as 'Eagle Head', a Chief of the Blood tribe (Kainai Nation), 1935-1940.	
Portsmouth Museums Service	'Portsmouth Revisited'	20.9.2019 - 1.9.2020	02437 'Spithead, 23rd July, 1887' by W.L. Wyllie RA	
Laing Art Gallery (Newcastle)	'The Enchanted Interior'	5.10.2019 - 23.2.2020	00374 'A Moorish Girl with a Parakeet' by Henrietta Browne 1998.7 'The Chosen Five' by E.L. Long RA 01244 'Judith' by Charles Landelle 00969 'The Thief...' by C.M. Hull 01343 'Then to her listening...' by E.L. Long RA	
Southampton City Art Gallery	'Beyond the Brotherhood: The Pre-Raphaelite Legacy'	18.10.2019 – 1.2.2020	39 works (listing available on request)	




Future			
Borrower	Exhibition	Dates	Item(s) Borrowed
Sainsbury Centre (Norwich)	'Art Deco by the Sea'	8.2.2020 – 14.6.2020	02018 'Fishermen and Visitors' by J.E. Southall 02213 'Near Worbarrow Bay, Dorset' by L.M. Ward 01605 'Bus Interior Scene' by Eustace Nash
Burgh House and Hampstead Museum	'Randolph Schwabe'	29.4.2020 – 6.9.2020	01945 'Perrin's Court, Hampstead' by Randolph Schwabe
Wakefield Museums and Castles	'Bracing Air, Abundant Amusements: Charles Pears and the Gold Age of the Travel Poster'	23.5.2020 – 27.2.2021	01719 'Self Portrait' by Charles Pears
Rijksmuseum (Amsterdam)	'Japanese Lacquer Art 1890 to 1950'	3.7.2020 – 30.8.2020	:6.21.139-140 Japanese lacquer process sake bowl set
Falmouth Art Gallery	'Freud, Minton and Ryan – Unholy Trinity'	19.9.2020 – 14.11.2020	01522 'Painter and Model' by John Minton

Disposals from the Russell-Cotes Collection
NB see disposal reports in Appendix 2 for full details.

Object Number	Description	Image	Proposed intended action
:256.31.7	Sailing model of a clipper named <i>Clementine</i> , c.1870		Transfer to suitable public collection
:760.64.16	Model of a period pilot cutter, 1850-1900		Transfer to suitable public collection

:819.65.47	Model of the wool clipper <i>Loch Etive</i> with case		Transfer to suitable public collection
:895.67.66	Model of the S.S. <i>Langleeridge</i> (1924) with case and stand		Transfer to suitable public collection
:896.67.67	Model of the clipper <i>Renown</i> (1860)		Transfer to suitable public collection

:898.67.69	Model of H.M.S. <i>Redoubtable</i> (1815)		Transfer to suitable public collection
:899.67.70	Model of H.M.S. <i>Nautilus</i> (1830)		Transfer to suitable public collection

:900.67.71	Model of the iron clipper <i>Coriolanus</i> (1876)		Transfer to suitable public collection
Loan in 1937.95.1	Model of H.M.S. <i>Royal William</i> (1719)		Transfer to suitable public collection
BORGm:2007.96	Working model of the P.S. Bournemouth Queen		Transfer to suitable public collection

BORGIM:1973.191	Sailing model of a coasting ketch		Transfer to suitable public collection
BORGIM:1986.2	A toy model of H.M.S. Victory (1765)		Transfer to suitable public collection

Disposal Report for - BORGM:1973.191 a sailing model of a coasting ketch

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

BORGM:1973.191 - A sailing (i.e. working) model of a coasting ketch with a fully planked hull which is red and black in colour with white detailing. The model has two masts which share five sails, two of these are closed with the others being fully open. At the stern of the ship is a large rudder that has become detached (this is stored along-side the model). Dated to 1950-1973.

The model is in fair condition overall but it does not have a stand and it has sustained significant damage to the hull and rudder. The object would benefit from a through clean and would need significant repair.

Models such as this were made to be sailed on ponds and other such watercourses by hobbyists. It may have sustained the damage to the hull because of being used in such a way prior to donation. Equally, the lack of a stand could also suggest that the model was damaged post-donation but there is no record on file to indicate either way.

A ketch is a small fore-and-aft rigged sailing ship with two masts, the forward mast taller than the other, with fore-and-aft rigs rather than square sails for convenience and simple handling. Such vessels were used for coastal trading and fishing. While the ketch style sail rig is still in use today on pleasure vessels, ketches themselves were replaced by schooners.

This model was given as a donation by a Mr A. Fancy of Alder Road, Parkstone, Poole in 9.1973. There has been no contact with Mr Fancy or any of his family members (presuming he had any) since. A search of the Electoral Roll shows that he is not resident at the address given above.

The display history of this object is obscure. It was acquired while the Rothesay Museum, where there was a maritime display titled 'The Age of Sale', was operational. However, it is not mentioned at all in the catalogue associated with that display. It is possible that because of its condition or the lack of a stand the

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

model was not shown. When the Rothesay Museum was shut down in 1985 its collections were stored at the RCAGM. The records are unclear but it is very likely that the model has been in store since then.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'good'.

Dimensions: H1570 mm x W1960 mm x D395 mm

³ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in fair/poor condition but secure (i.e. not actively degrading). Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of repairing the damage to the model is would probably be in the region of £1,000.

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts is generic and not connected to the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Additionally, the RCAGM no longer collects social or local history material that does not touch on the Founders or their activities. The donor of this model was a resident of Parkstone and it is more relevant to Poole Museum than the RCAGM.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite having some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model could make a useful addition to the collection of Poole Museum which has a collection which reflects that area's local and maritime history.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this.

This object was donated by a Parkstone resident and perhaps should have been passed on to Poole Museum rather than taken in by the then Bournemouth Museums Service. Such an object is much better in the hands of Poole Museum. It falls more within their collecting policy than that of the RCAGM. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer to Poole Museum. Parkstone, where the donor lived, is within the collecting area of Poole Museum.

If Poole Museum is not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain should any members of the donor's family ever come forward.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images





Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Disposal Report for - :256.31.7 sailing model of the clipper *Clementine* (circa 1870)

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

: 256.31.7 - A sailing model of a clipper named *Clementine* but which possibly not named after a real vessel of that name. It was originally built in about 1870 as a functional model to sail but has been converted into a display item subsequently. It is fully rigged with three masts and a bowsprit. The hull is cream and green in colour and there is an anchor by the bow. It is standing in a black painted rectangular wooden stand. There is a large handwritten label with it which reads 'Clementine (about 1870) ... A full rigged ship, designed for fast sailing and therefore termed a clipper. The three masts are all square rigged, but fore and aft rigging is added at the bow and stern...'. Below this there is a numbered list of the different parts of the ship, which are also numbered on the model.

This model was acquired as a gift in 1931 from a Mr A. Wainwright of Derby Road, Bournemouth. It was displayed in Bournemouth Pavilion for a while before returned to the Russell-Cotes and was, eventually shown at the Rothesay Museum. It appeared in the RCAGM Bulletin of September 1936 (page 29 - see appendix).

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'good'.

Dimensions: H1280 mm x W1880 mm x D280 mm

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of good quality as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or any other maritime museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich.

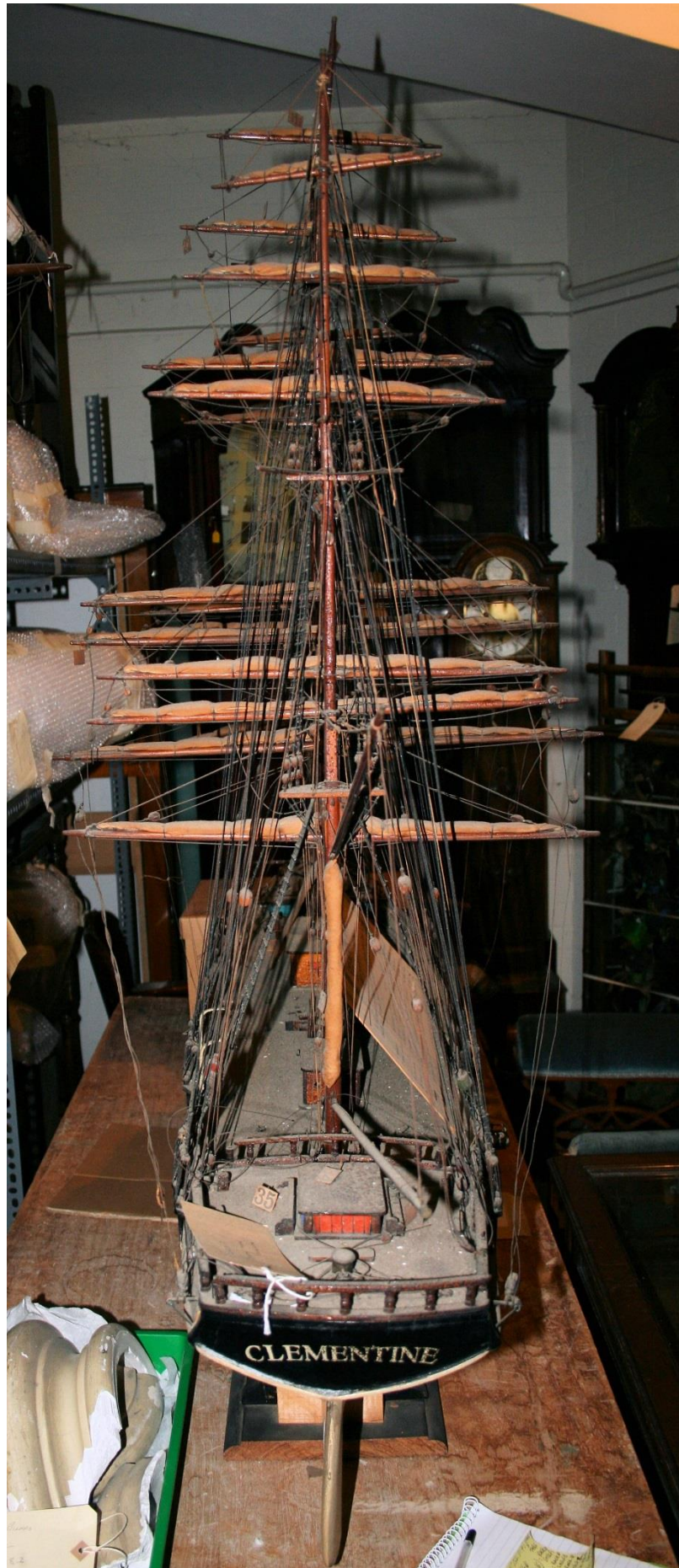
If Royal Museums Greenwich are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images







Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.


The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

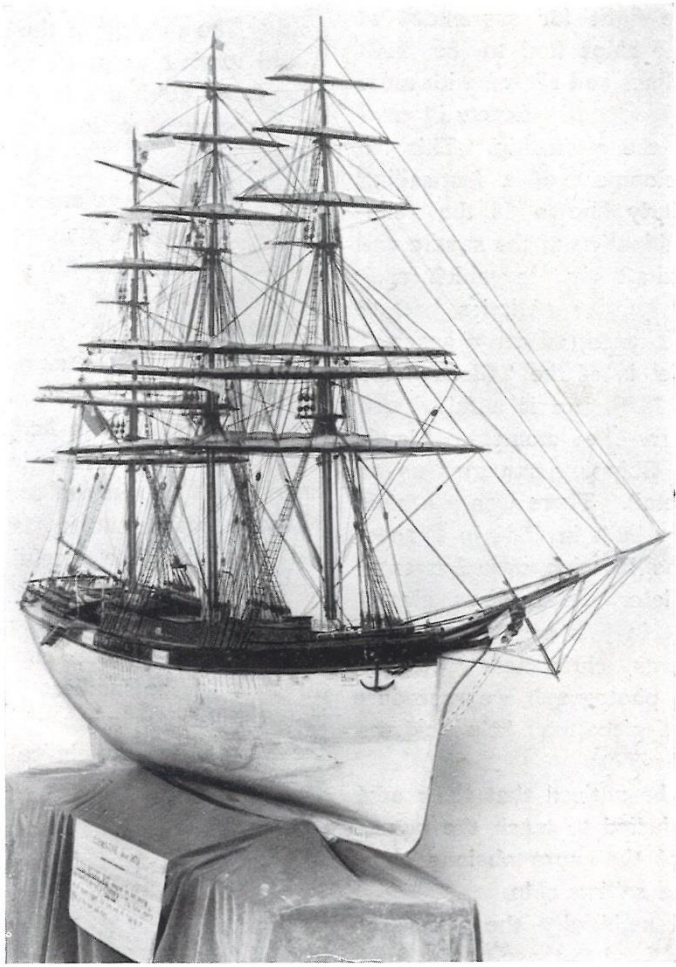
We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Appendix 3 - RCAGM Bulletin of September 1936

County Borough  of Bournemouth.

BULLETIN OF THE
Russell-Cotes Art Gallery & Museum,
Written by NORMAN L. SILVESTER, M.Sc., F.R.S.A., F.R.Met.S.

Vol. XV. SEPTEMBER, 1936. No. 3.



MODEL OF " CLEMENTINE."
Height, 4ft. 3in.

SHIP MODEL.

The recent unsuccessful effort to salve a "windjammer" from the rocks of Devon, serves as a reminder that it is time to preserve with care all relics of the age of sail.

The model now on view in the balcony overlooking the sea is a worthy example of a ship of the mid-Victorian period, when steam was winning the fight for supremacy at sea. Sailing ships had to be built with faster lines and rigged with more sails, if they were to compete in commerce with the steamship. This led to the development of a fast-sailing type, popularly known as the 'clipper,' a combination of the square and the fore-and-aft rig, in which such luxuries as quarter galleries had to give place to increased cargo space.

Our model is of the '*Clementine*,' built about 1870, and is a full-rigged ship. Up to the moment, Lloyds Register of Shipping can give us no historical detail. There was a barque of this name built in 1862 in France, but this was Russian owned twenty-five years later. There was also a barque built in this country in 1869, but she was christened '*Clementina*.' The photograph we reproduce as our frontispiece may help students to supply the facts.

It will be noticed that the model has been labelled to teach the names of a few of the more obvious components of a sailing ship.

To avoid ambiguity the names of the sails are fixed to those on the foremast, and those of the yards to the mainmast. The mainbrace is indicated, but for the methods of splicing the visitor must be referred to text books.

Disposal Report for - :760.64.16 model of an 1850-1900 period Pilot Cutter in case

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

:760.64.16- A cased model of an 1850-1900 period Pilot Cutter which is contemporaneous with in date with the vessel depicted. It is rigged but has no sails.

It is not known if this is a model of a specific vessel but these small swift sailboats carried pilots (expert local seamen acting as guides) to and from larger vessels which need to enter congested or dangerous waters such as harbours, estuaries or canals.

This model was acquired as a purchase in 1964 from Mr F.B. England of Old Christchurch Road, Bournemouth. The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished). Its provenance prior to its purchase is unknown.

The display history of this model is obscure but it is safe to assume that it was held and or displayed at the Rothesay Museum until its closure in 1985. The model has been in storage since at least 1985.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'excellent'.

Dimensions: H650 mm x W620 mm x D180 mm

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or any other maritime museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

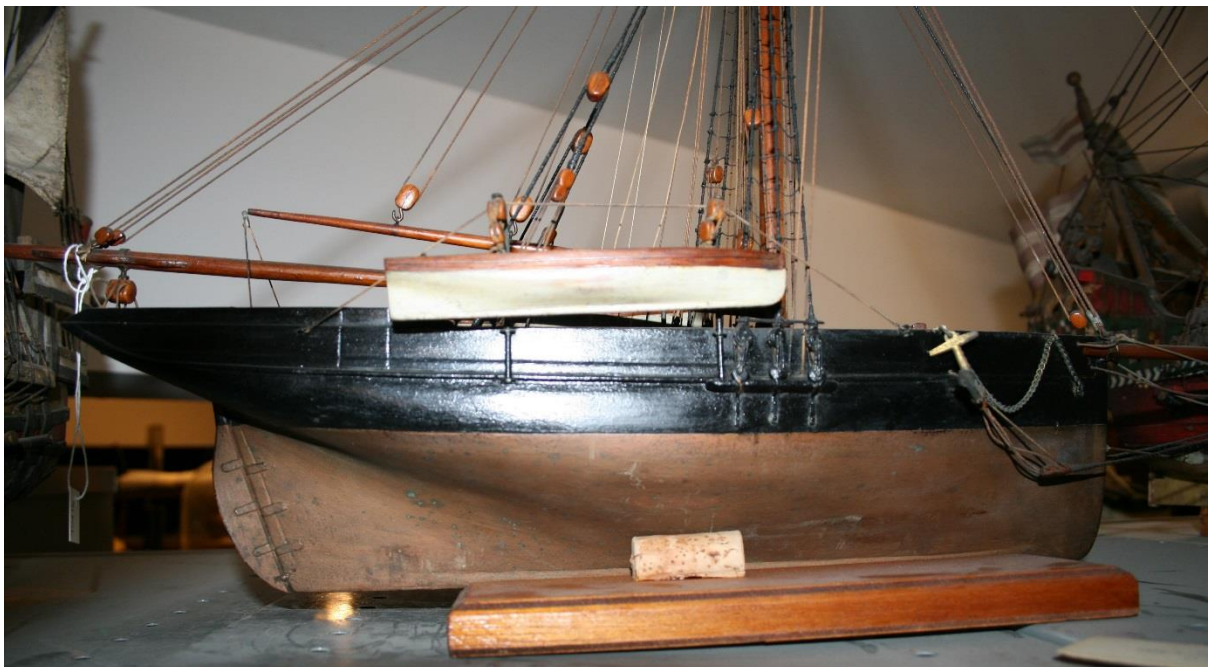
Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich (who have already expressed verbal interest).

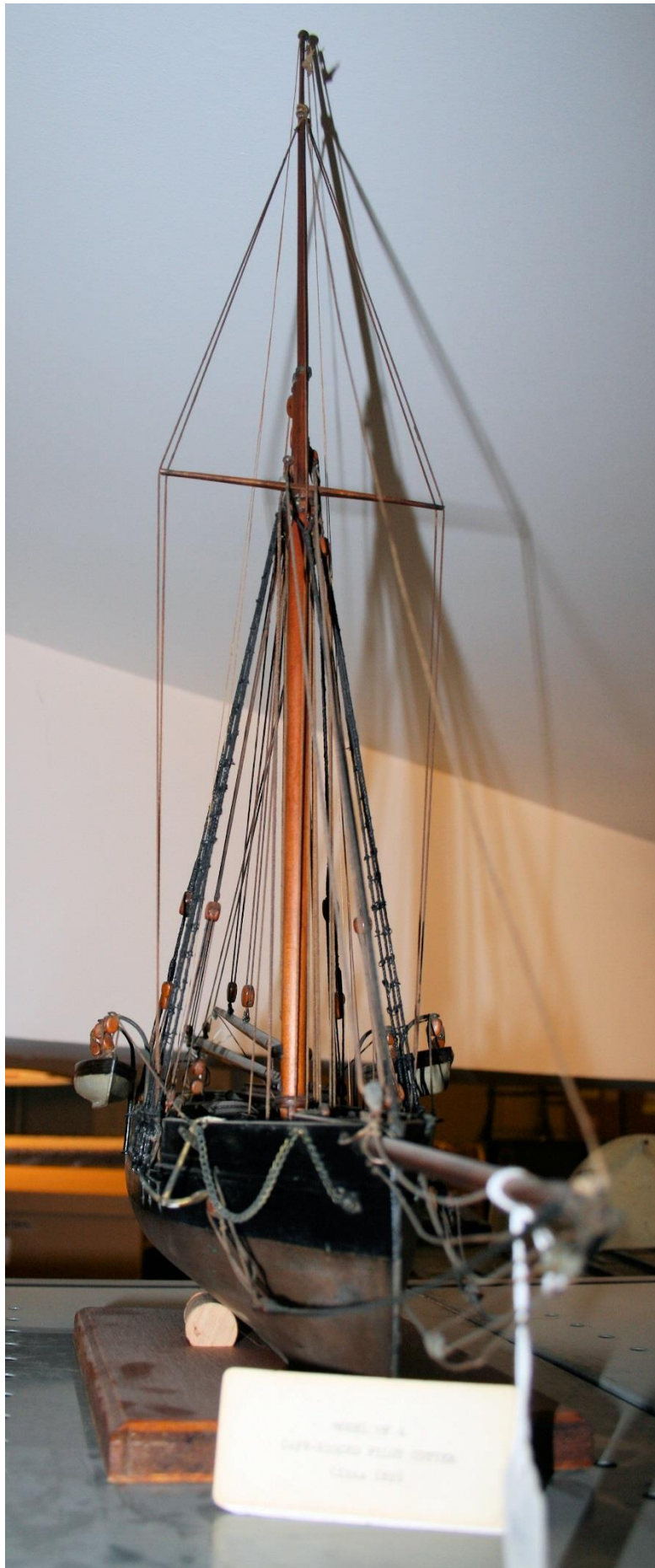
If the Royal Museums Greenwich are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images





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The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

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Disposal Report for - :900.67.71 model of the iron clipper *Coriolanus* (1876)

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

:900.67.71 - A 1/10th inch scale model of the iron clipper *Coriolanus*, fully rigged and with complete deck fittings. The model was built by E.V. Fry to the drawings of H.S. Underhill. It won the Top Award and Exhibition Challenge Trophy winner at the Newport Model Engineering Society. The model is slightly damaged as the front bow mast is damaged, broken and hanging loose.

The *Coriolanus* was known as the 'Queen of the Jute Clippers' and regarded as one of the most beautiful ever built. She was built in 1876 by Archibald McMillan and Son of Dumbarton for the Indian Jute trade. In 1877 she sailed from the Scilly Islands to Calcutta in just 69 days. After having several owners she was finally sold for scrap in 1936 in the U.S.A.

This model was acquired as a purchase in 1967 from Christies. The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished). Its provenance prior to its purchase is unknown. Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. The records are unclear but it is very likely that the model has been in store since then.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'excellent'.

Dimensions: H490 mm x W850 mm x D320 mm

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of repairing the damage to it is estimated in the region of £200-£300.

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected to the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite having some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality and provenance as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or the Scottish Maritime Museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich (who have already expressed verbal interest) or to the Scottish Maritime Museum.

If neither of these institutions are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images



Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Disposal Report for - :899.67.70 model of H.M.S. Nautilus (1830)

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

:899.67.70 - A cased 1/8th inch scale model of H.M.S. Nautilus (1830) which is fully rigged and with complete deck fittings. The model was built by E.V. Fry to the drawings of H.S. Underhill. It won the Top Award and Exhibition Challenge Trophy winner at the Newport Model Engineering Society. There is a little damage to rigging and one of the lifeboats has come loose and is now hanging over the stern.

H.M.S. Nautilus was a 10-gun Cherokee-class brig-sloop launched in 1830. She became a training ship in 1852, was hulked in 1872 and broken up in 1878. The Cherokee-class were designed during the Napoleonic Wars to take advantage of the highly destructive firepower of the newly developed carronade. They were built to operate in both shallow and deep-water but they were not popular with officers and crews. They were nicknamed 'coffin brigs' due to the number of vessels lost as their low freeboard made them susceptible to foundering. The most famous vessel of this class, H.M.S. Beagle, had to be extensively modified before taking Charles Darwin to South America and Australasia.

This model was acquired as a purchase in 1967 from Christies. The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished). Its provenance prior to its purchase is unknown.

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. The records are unclear but it is very likely that the model has been in store since then.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Formerly known as the National Maritime Museum

Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'excellent'.

Dimensions: H480 mm x W570 mm x D190 mm

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality and provenance as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or any other maritime museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich (who have already expressed verbal interest) or to the National Museum of the Royal Navy.

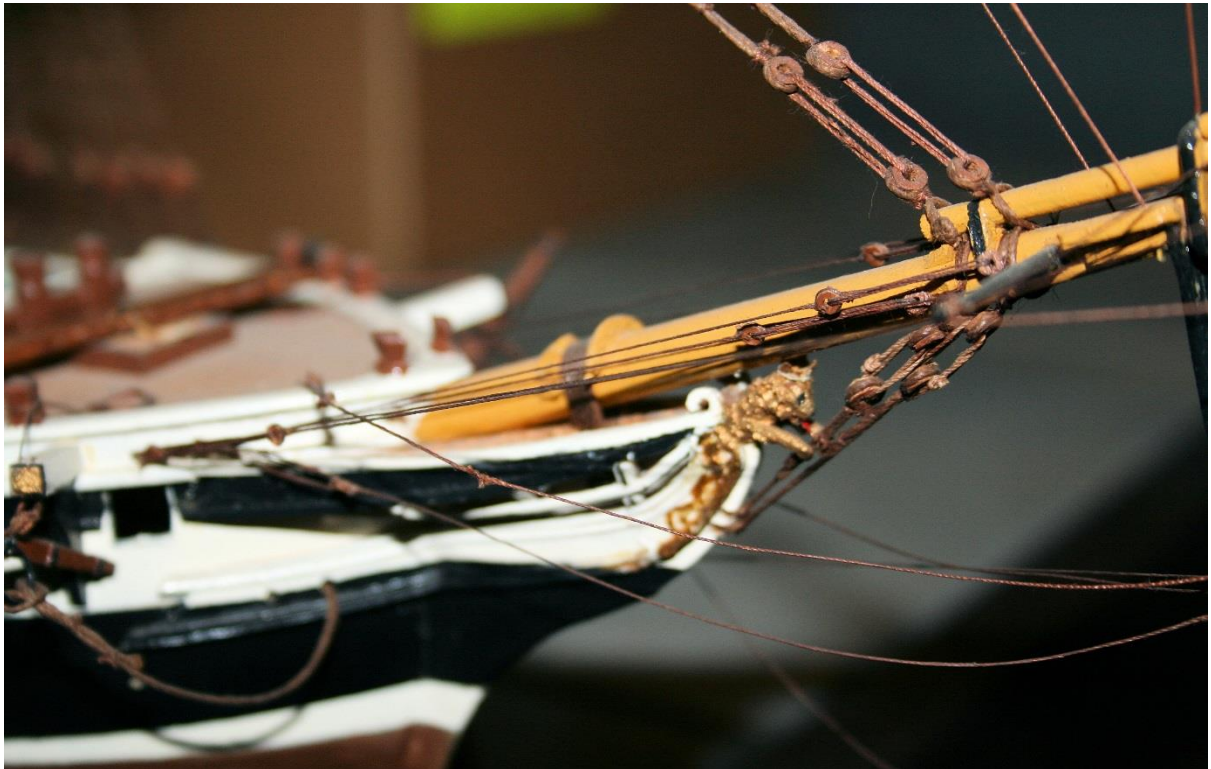
If neither of these institutions are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

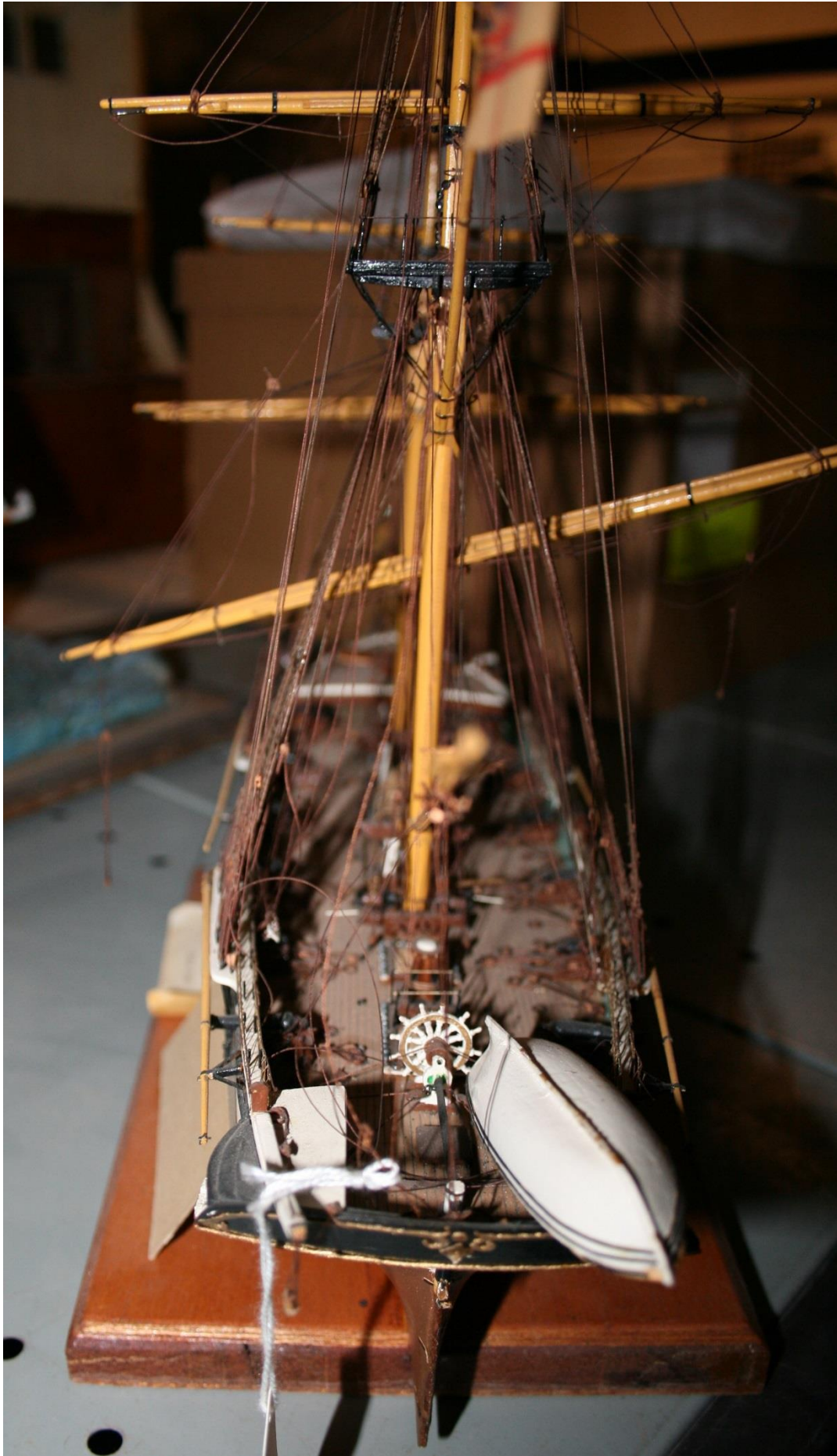
Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images







Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

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3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Disposal Report for - :898.67.69 model of H.M.S. Redoubtable (1815)

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

:898.67.69 - A cased 1/16th inch scale model of the 74 gun Man o' War H.M.S. Redoubtable (1815), it is fully rigged and complete with all guns and deck fittings. The model was built by E.V. Fry to the drawings of H.S. Underhill. It won the Top Award and Exhibition Challenge Trophy winner at the Newport Model Engineering Society. The rigging is slightly damaged around the bowsprit and the stern lifeboat has come loose and is held by only one of its davits.

H.M.S. Redoubtable was a 74-gun third rate ship of the line of the Vengeur-class, launched in 1815 at Woolwich and broken up in 1841 at Chatham.

This model was acquired as a purchase in 1967 from Christies. The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished). Its provenance prior to its purchase is unknown.

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. The records are unclear but it is very likely that the model has been in store since then.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'good'.

Dimensions: H480 mm x W570 mm x D190 mm

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of repairing the damage to the model is estimated at £200-£300.

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected to the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite having some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or any other maritime museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

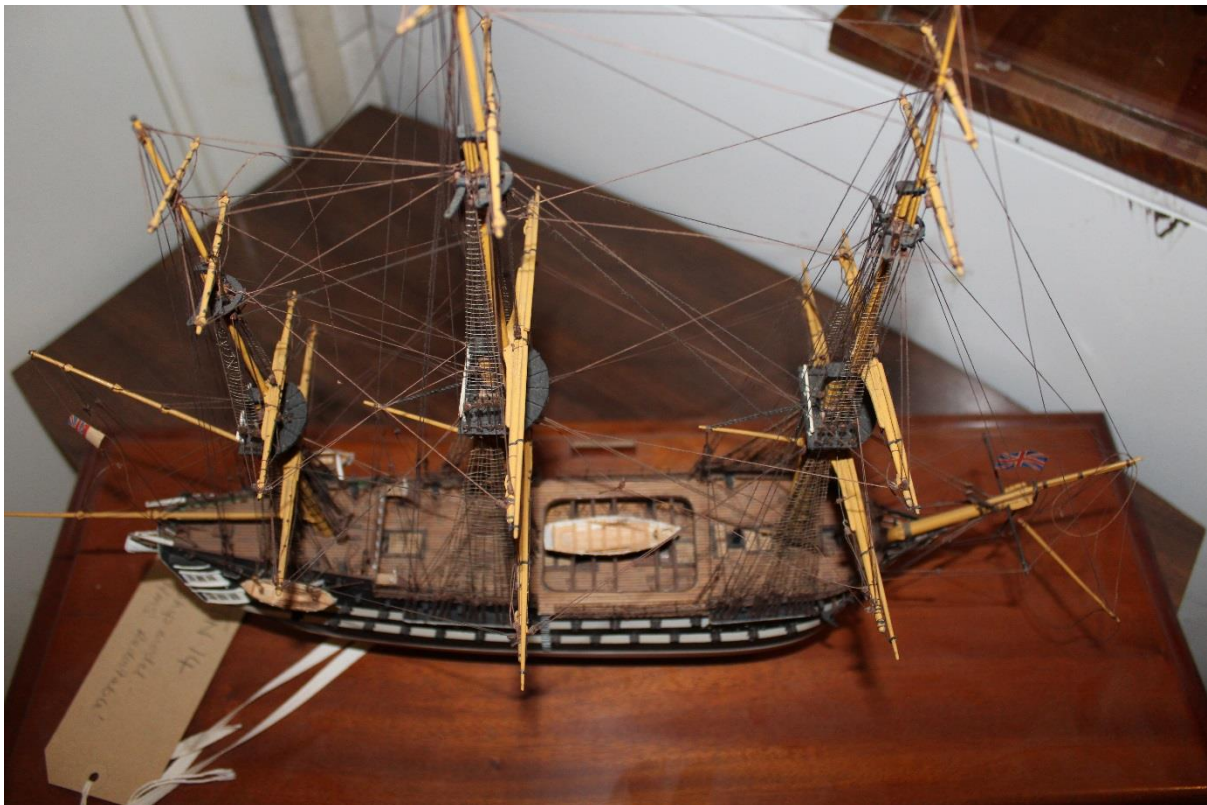
Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich or to the National Museum of the Royal Navy.

If neither of these institutions are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images







Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

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We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Disposal Report for - :Loan in 1937.95.1 model of H.M.S. Royal William (1719)

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

: Loan in 1937.95.1 - 1/48th scale model of H.M.S. Royal William featuring a fully planked hull coloured white with a black dividing line, dark yellow top edge and hand painted classical frieze. This model war ship features carved wooden guns on each side and three large masts with rope rigging but no sails. The deck has red coloured detailing with the bow of the ship displays an ornately carved figurehead, beneath the bow spit, that depicts a man mounted on a rearing horse. The ship is mounted on a wooden shaped stand with a small label which reads 'Royal William 100 guns 1718 Tons (1719) scale 1/48'.

The model is in good condition overall but there are areas of damage, especially to the rigging and some of the spars. The object would benefit from a through clean.

H.M.S Royal William was a warship far ahead of her time. She was built from the reclaimed oak of H.M.S. Prince (1692) and launched in 1719 at Portsmouth Dockyard. Because ship rot caused irreversible damage to hull structure of vessels of the time, the useful life of ships of the era averaged only six years. To discourage rot, the builders of H.M.S. Royal William charred the hull framing prior to laying the planking. This innovative technique assured the vessel of a longer life. The Royal William remained in active service until 1813, nearly a hundred years after her construction. She was the pride of the Royal Navy during the Seven Year's War against the French and she served as General Wolfe's flagship in the battle for Quebec in 1760 and returned with his body. As a result, the Royal William was instrumental in establishing British rule in Canada.

This model was given as a loan in 1937 by one Mr L.F. Paget who gave his address as the Undura Tea Estate, Dikom, Assam, India. There has been no contact with Mr Paget or any family members (presuming he had any) since.

The display history of this object is obscure until 1969 when it featured in the 'Treasure from the Sea' exhibition at the Rothesay Museum. It also featured in

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

'The Age of Sail' display which ran from 1972 until 1985 at the same venue until the Rothesay Museum was shut down. The records are unclear but it is very likely that the model has been in store since then.

The model appeared in the RCAGM Bulletin of October 1969 (pages 7-8 - see appendix) and the catalogue 'The Age of Sail: A Guide to the Bournemouth Marine Collection' (page 2 - see appendix).

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'good'.

Dimensions: H1340 mm x W650 mm x D1570 mm

³ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in good condition overall but with some damage. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of repairing the damage to the model is estimated at no more than £800.

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality and provenance as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or any other maritime collection holding museums connected with the vessel it depicts such as Portsmouth City Museums or the National Museum of the Royal Navy.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Although this object is a loan to the RCAGM there has been no contact with the lender, who must have been deceased for some considerable time, or his family.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich or to Portsmouth City Museums or the National Museum of the Royal Navy.

If none of these institutions are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain should any members of the lender's family ever come forward.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images



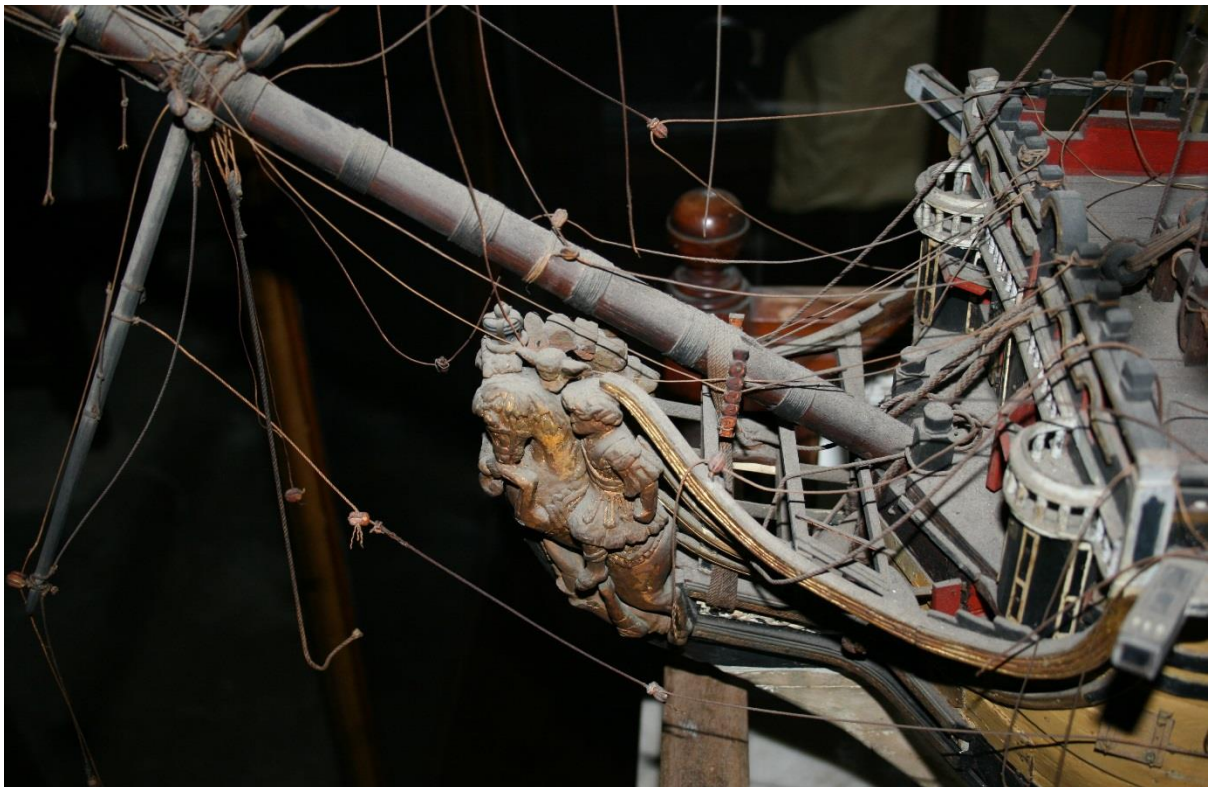
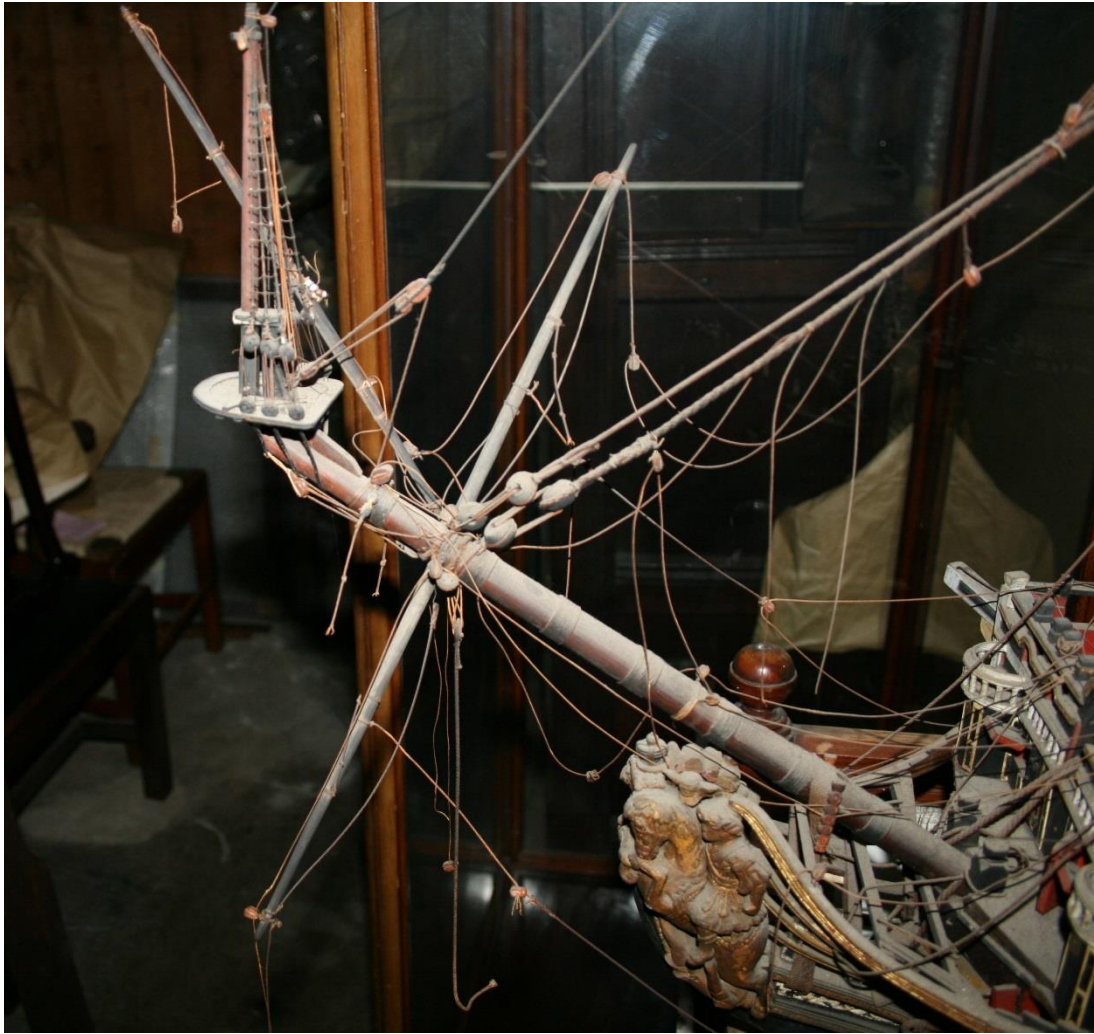












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1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Appendix 3 - RCAGM Bulletin References

See overleaf

Disposal Report for - :819.65.47 model of the wool clipper *Loch Etive* with case and stand.

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

:819.65.47 - A detailed 1:64 scale model of the wool clipper *Loch Etive* in a wooden case with integral table stand, dated to 1900-1930. The model was built by Captain D. Fraser who served in the *Loch Etive*. He went on to be commanding officer of the pilots in the Yangtse River, China.

The *Loch Etive* was built at Glasgow in 1877 by the General Shipping Company known as the 'Loch Line' as their vessels were all named after Scottish Lochs. *Loch Etive* was an iron full-rigged ship of 1288 tons, 227 feet long, 36 feet broad and 22 feet deep. She was built for the Australian wool trade. She would take passengers and general cargo out to Australia and then bring wool back to the UK for manufacture into cloth. The writer Joseph Conrad was one of her officers between 1880-1881. In 1904 *Loch Etive* was reduced to barque rig and sold to French ship breakers in 1911 and broken up at Genoa.

The 'Loch Line' was never profitable as it insisted on using sailing vessels such as the *Loch Etive* when passengers were beginning to prefer the speed and convenience of steam powered ships. It also had a reputation of misfortune as it lost several vessels. Seventeen vessels bearing the Loch name sank in accidents, disappeared, were wrecked or torpedoed in oceans and ports around the globe. Of the 25 ships in their fleet, only five remained and were sold off when the company finally closed in 1911.

This model was acquired as a purchase in 1965 from one J.S. Terns of Queens Park Drive West, Bournemouth. The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished). It appeared in the RCAGM Bulletin of October 1969 (pages 8-9 - see appendix).

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

The model was exhibited in many parts of the world prior to its acquisition by the then Bournemouth Museums Service. Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was held in store until it was shown at the RCAGM as part of the 'Celebrating the Sea' exhibition which opened in 2005. This exhibition was only meant to run for a year but it was extended until 2007 due to changes in staffing. Since 2007 the model has been held in storage.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'excellent'.

Dimensions: H1600 mm x W1385 mm x D605 mm

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

³ Formerly known as the National Maritime Museum

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders and they did not sail in her on it during their voyages.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality and provenance as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or the Scottish Maritime Museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich (who have already expressed verbal interest) or the Scottish Maritime Museum.

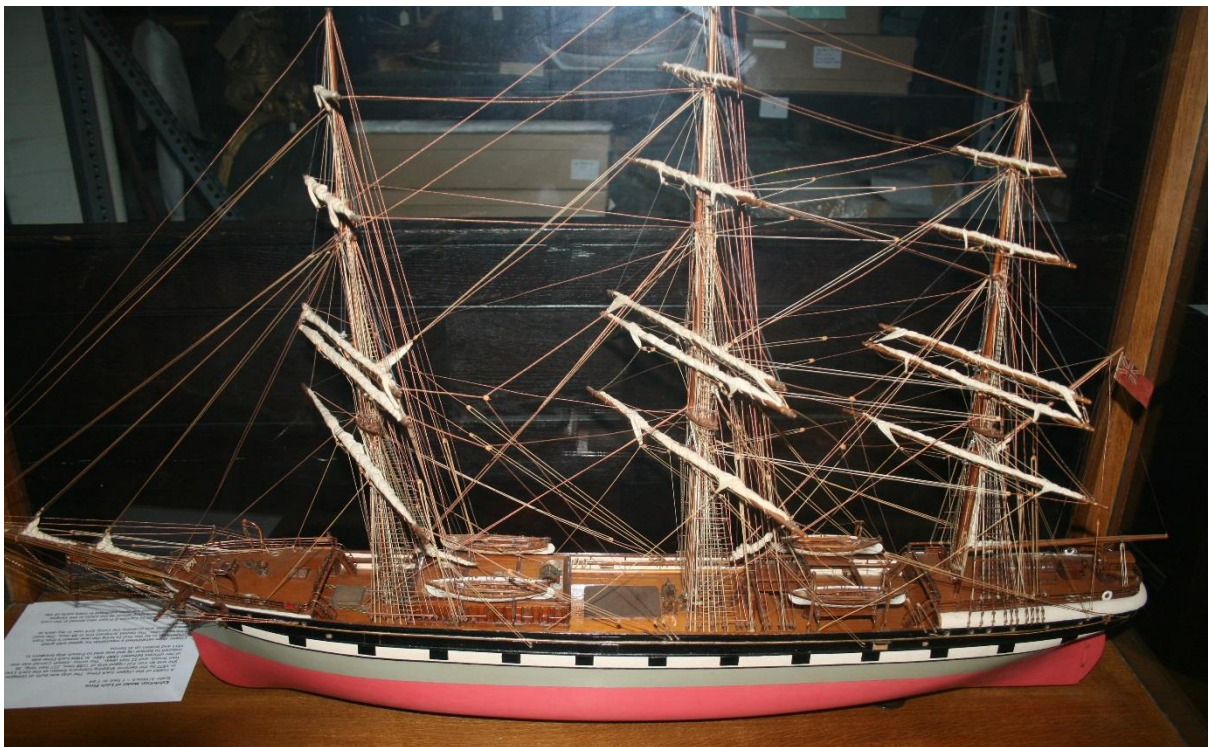
If neither institution is interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images





Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

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Disposal Report for - :895.67.66 model of the S.S. Langleeridge with case and stand

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

:895.67.66 - A detailed model of the steel-screw tramp steamer *S.S. Langleeridge* in a wooden case with integral table stand, dated to 1929-1935.

The *S.S. Langleeridge* was built at Middlesbrough in 1924 by Smith's Dock Co. Ltd as the *S.S. Alistruther*. She was renamed *Langleeridge* by her owners, the Medomsley Steamship Co., in 1929. In 1935 she ran aground on Bull Rock, Guyon Island, Nova Scotia, Canada while carrying a cargo of coal. Although all her crew were saved the ship was declared a total loss.

This model was acquired as a purchase in 1967 at auction from Christie Manson and Woods. The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished). Its provenance prior to its purchase is unknown.

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was selected to be shown at the RCAGM as part of the 'Celebrating the Sea' exhibition which opened in 2005 but the records are unclear as to if it was actually displayed. This exhibition was only meant to run for a year but it was extended until 2007 due to changes in staffing. The model has been held in storage since 2007 and possibly since 1985.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'excellent'.

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Formerly known as the National Maritime Museum

Dimensions: H1515 mm x W2150 mm x D590 mm

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders as it post-dates them.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or the Scottish Maritime Museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich (who have already expressed verbal interest) or to The Dorman Museum (Middlesbrough).

If neither institution is interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

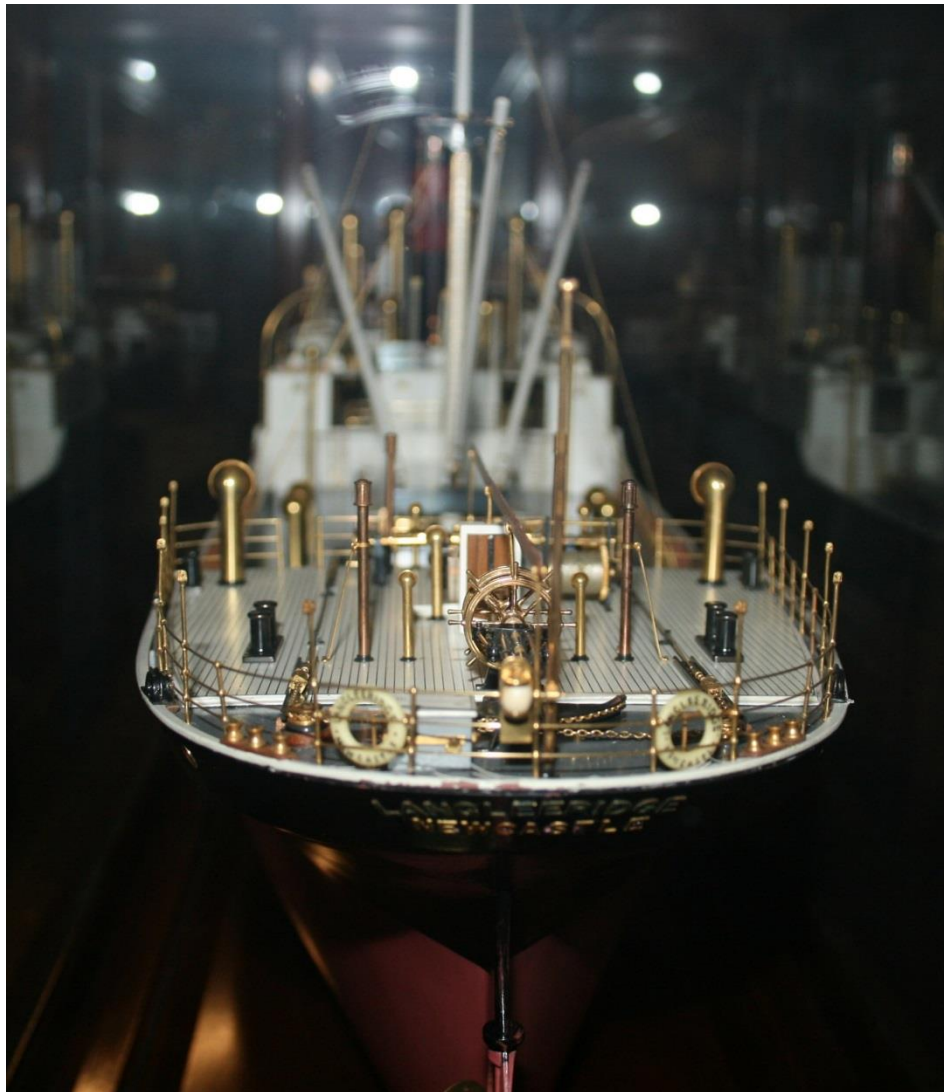
Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images







Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

Disposal Report for - :896.67.67 model of the clipper *Renown* (1860)

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

:896.67.67 - A fully-rigged scale model of the 1300 ton clipper *Renown* (1860), having a figurehead belfry, ship's boats and sails set close-hauled for starboard tack.

The *Renown* was a wooden clipper built in 1860 by Wigram and Green at Blackwall Yard on the River Thames, London, for the Blackwall Line. She transported cargoes between the UK and India. She survived a cyclone at Calcutta in 1864 when 200 vessels were cast adrift and all but a few were wrecked. She was sold to German owners in 1882 and was wrecked in 1888.

This model was acquired as a purchase in 1967 from Christies. The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished). Its provenance prior to its purchase is unknown. It appeared in the RCAGM Bulletin of October 1969 (pages 8-9 - see appendix).

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. The records are unclear but it is very likely that the model has been in store since then.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich³, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'good'.

Dimensions: H560 mm x W870 mm x D130 mm

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model is of high quality as well as being of an interesting vessel. It is likely to be very much desired by Royal Museums Greenwich and/or any other maritime museum.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. Such an object is much better in the hands of an organisation specifically interested in and dedicated to maritime history. The disposal of this item would also free up much needed storage space.

Therefore, this report recommends that this model is disposed of, ideally by transfer, to the Royal Museums Greenwich.

If Royal Museums Greenwich are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

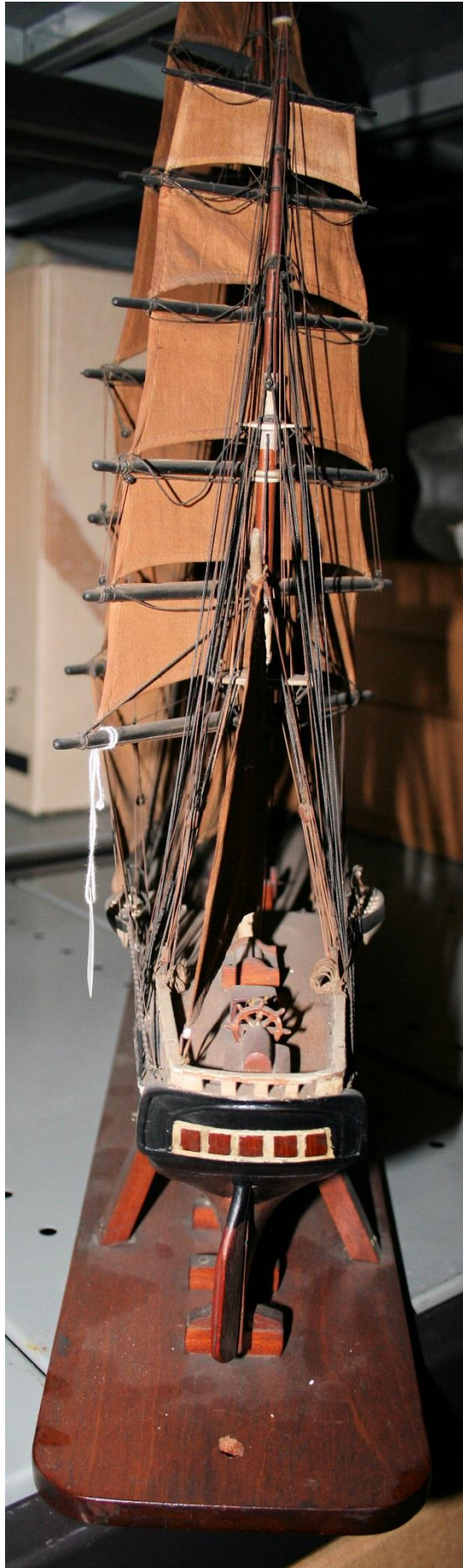
Duncan Walker - Curator, RCAGM

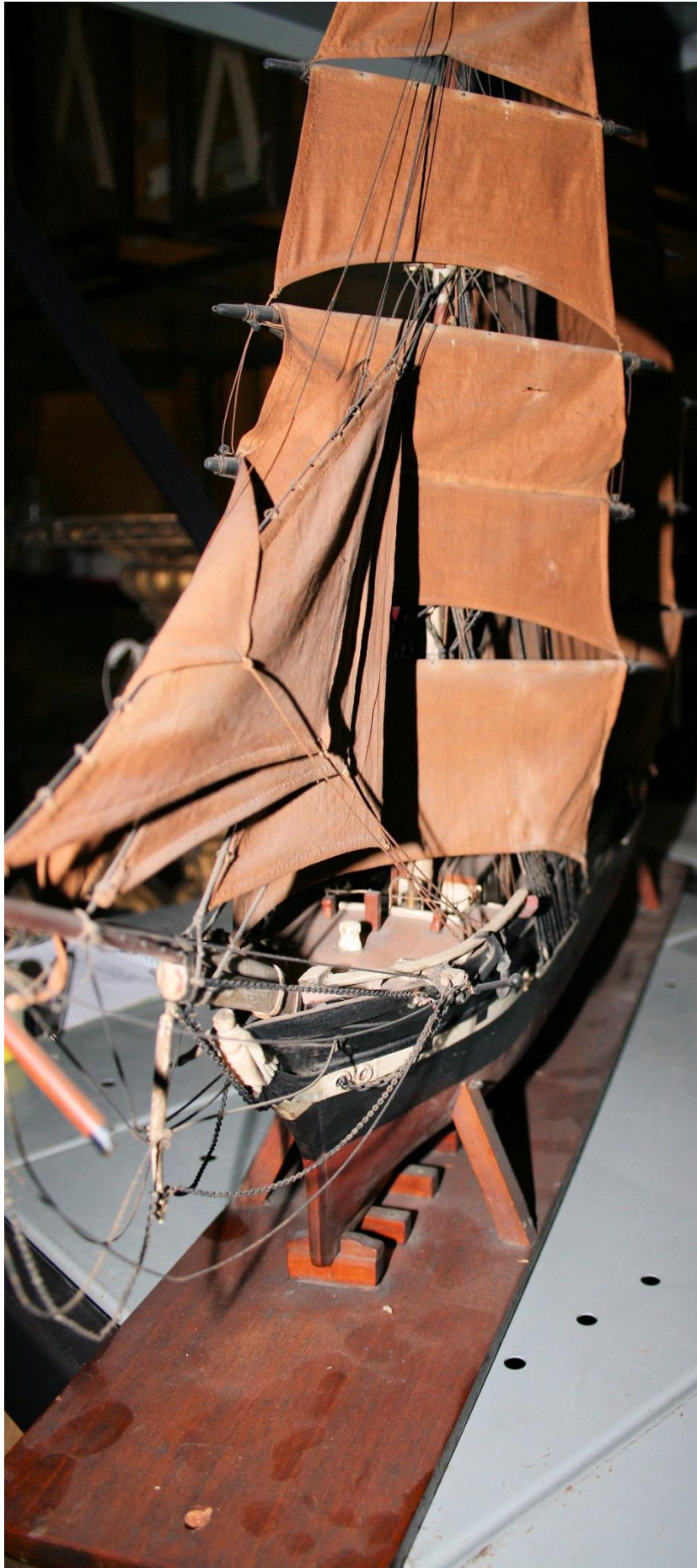
Appendices

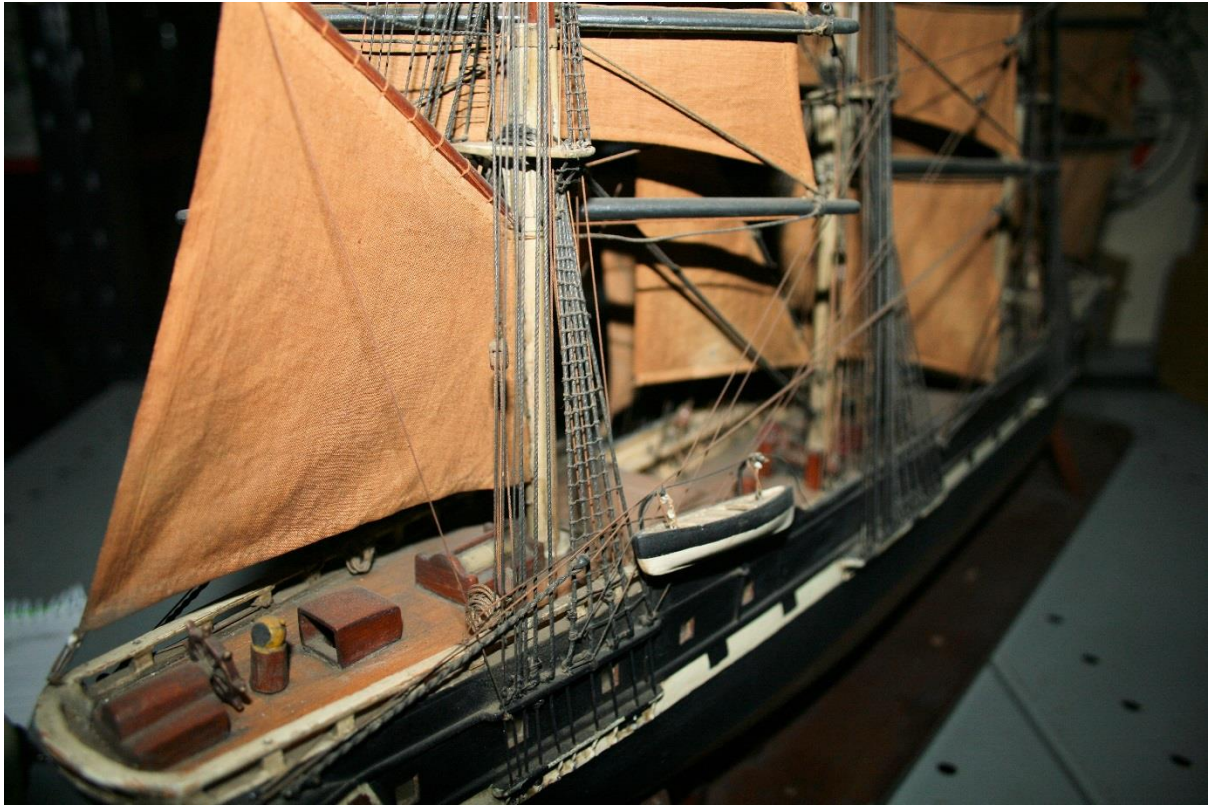
Appendix 1 - Images













Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian/Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

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Disposal Report for - BORGM:1986.2 toy model of H.M.S. Victory (1765)

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

BORGM:1986.2 - A toy model of H.M.S. Victory (1765) dated to 1880-1930. The model shows the Victory in her post-Trafalgar mid-late 19th century appearance with black and white paintwork and a built-up bow. It is not meant to be an accurate depiction of the warship but rather a toy for a child to play with using lead solders. As such it is rather crudely but solidly built with simplified rigging to allow access to the deck space.

H.M.S. Victory was built in 1765 and served in several battles before being Admiral Lord Nelson's flagship at the Battle of Trafalgar in 1805. She was so heavily damaged following the battle that even when repaired she was reduced to 2nd Rate status. After a period acting as a tender and a prison ship as well as the Portsmouth Port Admiral's vessel she was due to be broken up but public outcry meant that she was saved and became a visitor attraction. She was finally moved in to drydock and restored to her original Georgian appearance from 1921 to 1929.

The model is in good condition overall but the object would benefit from a through clean. This model was donated in 1986 by one Mr B. Ratcliff of Heather Close³, Bournemouth. Unfortunately, RCAGM staff at the time did not capture provenance information about this item - specifically who made it, when and why. It is very possible that this model was made for or by a family somehow connected with the Royal Navy or one of its dockyards (e.g. Portsmouth, Chatham or Davenport).

The display history of this object is obscure. Its acquisition postdates the closure of the Rothesay Museum in which most of the RCAGM's maritime collection was displayed. The records are unclear but certain that this object has not been on public display since at least 1999-2000.

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Mr B. Ratcliff is not listed in the 2019 Electoral Roll at the address given when the model was donated and did not give a forwarding address when he moved.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich⁴, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'acceptable' and considered a toy not an attempt to be a true representation of a ship.

Dimensions: H1330 mm x W1560 mm x D440 mm

⁴ Formerly known as the National Maritime Museum

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in good condition if very dirty. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the model to display standard is estimated at no more than £300.

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel it depicts was not connected the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

East Cliff Hall, now the RCAGM, was not built as a family home by our Founders. By the time that the house was built the Russell-Cotes children had all grown up and had their own families. There is no nursery space where one would expect to find such a toy.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Likewise, it is also not a museum dealing with the material culture and history of childhood. As pointed out above - the museum's historic house never had a nursery. Therefore, researchers would not even begin to consider that the RCAGM would have this item in its collections.

Effect of Disposal on Remaining Collections

This is the only item of its sort in the RCAGM collections. The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. As there is not a toy collection within the holdings of the RCAGM the disposal of this item will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this toy model. Sadly, as it disassociated from any provenance no other public collection is easily identifiable but it is probable that a museum with a collection of toys from this period, such as the National Museum of Childhood, would be interested in acquiring it. Because of the Naval associations and the connection to Portsmouth Dockyard it is possible that the National Museum of the Royal Navy or Portsmouth City Museums may interested.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

The RCAGM is also not possessed of collection dealing with the material culture and history of childhood. The museum's historic house, East Cliff Hall, never had a nursery.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme. Future maritime exhibitions held by the RCAGM would be focused on art rather than objects such as this. Such an item is much better in the hands of an organisation specifically interested in and dedicated to toys or maritime history. The disposal of this item would also free up much needed storage space.

An examination of the Electoral Rolls reveals that the donor is no longer at the address given in the museum's records.

Therefore, this report recommends that this model is disposed of, ideally by transfer to an associated maritime museum (Portsmouth City Museums or the National Museum of the Royal Navy) or the National Museum of Childhood.

If none of these institutions are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain should the donor or members of his family ever come forward.

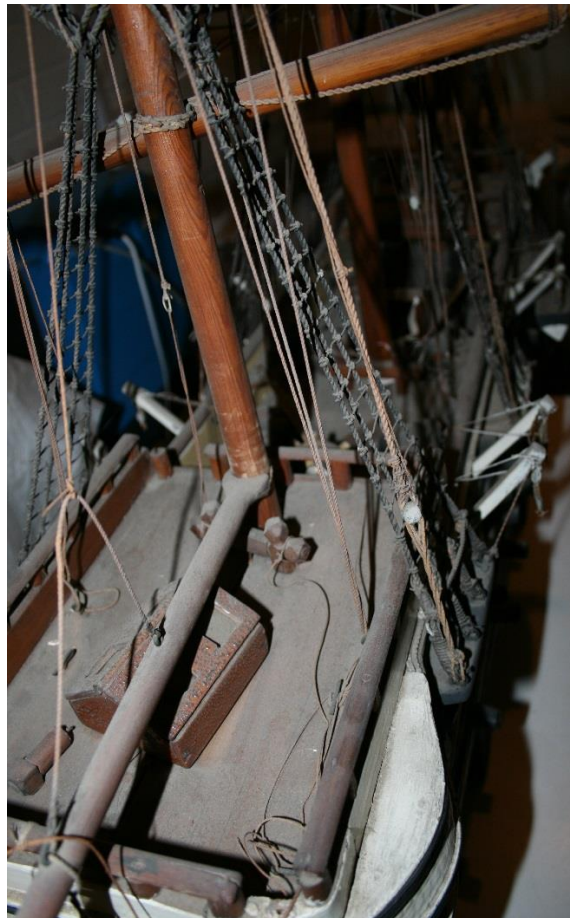
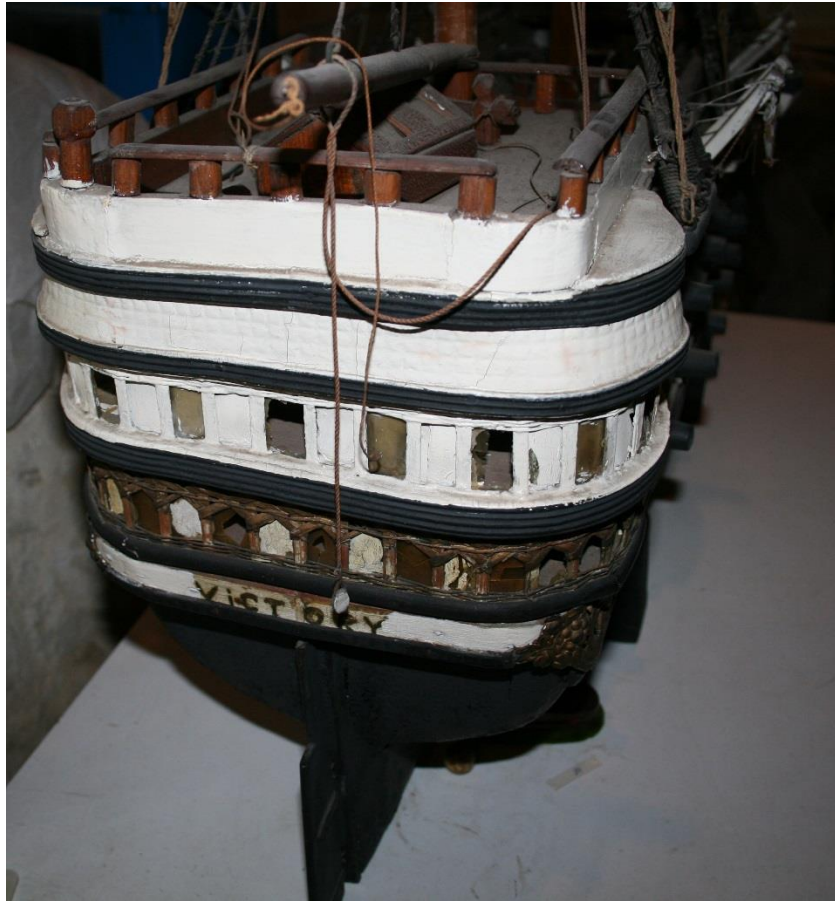
Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images









Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

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Disposal Report for - BORGM:2007.96 a sailing model of the P.S. Bournemouth Queen

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4.1 and 4.2 of its Collection Development Strategy which has identified that some areas of its collection, including maritime history, are surplus to requirements and constitute a drain on limited resources.

Section 2.15 of the Collection Development Strategy identifies much of the non-fine art material within the RCAGM's Maritime Collection as incompatible with the 'Core Offer'¹ of the RCAGM. Section 2.15.4 specifically recommends the disposal of such material.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows²:

BORGM:2007.96 - A scale working model of the P.S. Bournemouth Queen made by Alfred Thomas Williamson and completed by his son George (the donor - of Petersfield Road, Bournemouth³) in a period stretching from 1932 to 2003. The model has a case.

The model is in very good condition.

The P.S. Bournemouth Queen was built in 1908 in Scotland. She was purpose-built for excursions from Bournemouth Pier to Swanage and beyond. Like most other paddle steamers, she was requisitioned by the Royal Navy during both World Wars. In the First World War the Bournemouth Queen served as a minesweeper and in the Second World War she was initially used as an anti-aircraft vessel and later as accommodation. After each war she was returned to Bournemouth and continued working from the Pier. She made her last voyage across the bay in 1957 and was broken up in 1958.

This model was given in 2006 but not actually accessioned until 2007 as it was placed immediately on display as part of the 'Celebrating the Sea' exhibition⁴.

The model was taken off display when 'Celebrating the Sea' came to an end in 2007. It was then used again in the 2010 exhibition 'Views of Bournemouth' which marked the town's Bicentenary.

As part of its Collection Development Strategy the RCAGM invited Simon Stephens, the Curator of Models at Royal Museums Greenwich⁵, along with his assistant, Nick Ball, to survey the ship model collection in 2017. As part of this process items in

¹ See Appendix for the full text of the 'Core Offer' of the RCAGM

² See Appendix for images of the item

³ Mr George Williamson is not listed in the 2019 Electoral Roll at the address given when the model was donated and did not give a forwarding address when he moved.

⁴ It should be noted that at this point the RCAGM technically did collect local history

⁵ Formerly known as the National Maritime Museum

the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This model was rated 'good'.

Dimensions: H575 mm x W1320 mm x D405 mm

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This object does not fit within the 'Core Offer' of the RCAGM (see below).

Relevance to the RCAGM Interpretation Strategy

This object is completely irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The retention of this model by the RCAGM would not benefit the public in any way.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections.

Implications for Public Collections Holding Similar Material

No other public collections in the UK would suffer from the RCAGM disposing of this model.

The Costs of Retention (Including Conservation)

The model is in very good condition. Currently this model does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item).

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This model does not meet the 'Core Offer' of the RCAGM. The vessel is not connected the Founders.

Relevance to the RCAGM Interpretation Strategy

This model is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this model in its public programme now that it focuses on its Founders in terms of local history. Additionally, there is no dedicated maritime display space in the RCAGM.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this model. The RCAGM is not a maritime museum (despite have some such material in its collections) and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this model by the RCAGM would have no detrimental effect on the rest of its collections. Unlike some of the other maritime items in the collections it is not part of a wider donation, such as the Dixon Collection, which includes fine art and ethnography as well as items relating to the naval service of the donor. The disposal of this single model will not adversely impact the integrity of other collection items.

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this model. This model could possibly make a useful addition to the collection of the Scottish Maritime Museum as the ship was built there.

The Costs of Disposal

The cost of disposing of this model would be minimal. There is no grant aid or funding to be repaid.

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This model stands alone and does not relate to the 'Core Offer'.

It hard to see how it would ever been displayed in the RCAGM or as part of its public programme now that the focus is now exclusively on our Founders and their activities in Bournemouth rather than the town's history. Future maritime exhibitions held by the RCAGM would be focused on art rather than models such as this. The disposal of this item would also free up much needed storage space.

An examination of the Electoral Rolls reveals that the donor is no longer at the address given in the museum's records. Therefore, this report recommends that this model is disposed of via transfer to a relevant public collection as the donor has subsequently moved from the contact details we have for them and did not give a forwarding address.

Because of the local connection, the vessel was moored in Poole, the model should be offered to Poole Museum in the first instance. If Poole Museum is un-interested then it should be offered to the Scottish Maritime Museum as the vessel was built there or the Royal Museums Greenwich who did express some interest in having the model if it was offered.

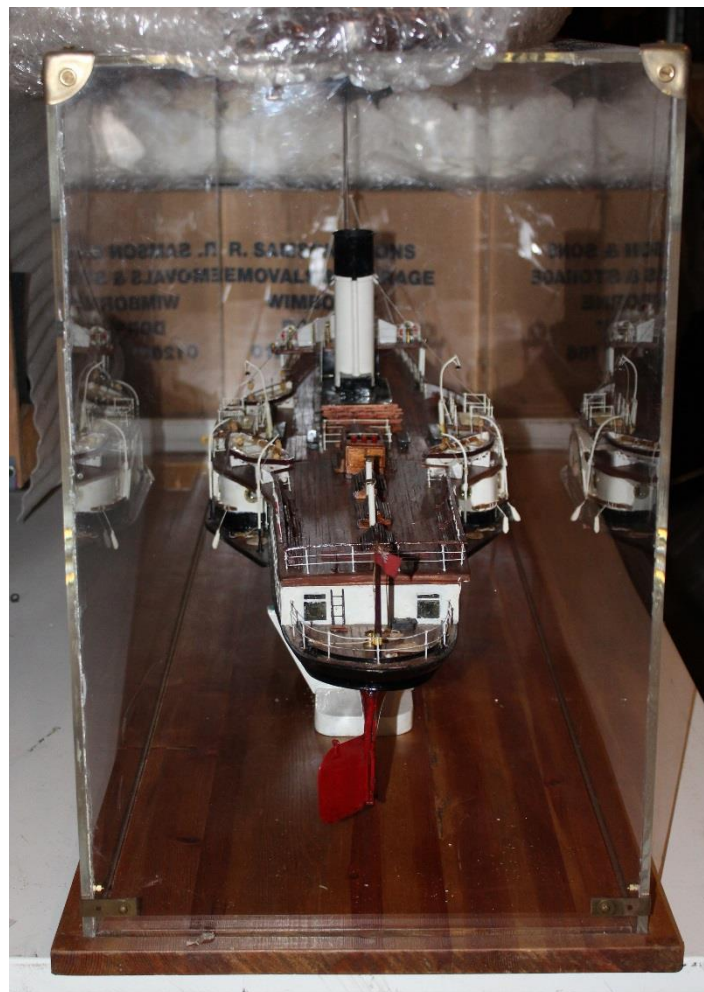
If no museums are interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain.

Duncan Walker - Curator, RCAGM

Appendices

Appendix 1 - Images





Appendix 2 - The RCAGM Statement of Purposes - Our Core Offer

Russell-Cotes Art Gallery and Museum is an outstanding celebration of late-Victorian art collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections to enrich the lives of others.

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

1. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

RUSSELL-COTES ART GALLERY & MUSEUM MANAGEMENT COMMITTEE



Report subject	Museum Forward and Action Plan
Meeting date	22 January 2020
Status	Public Report
Executive summary	The Forward Plan is a 5 year plan for the museum providing key objectives. The Action Plan is the operational plan that supports it.
Recommendations	<p>It is RECOMMENDED that:</p> <p>That the Management Committee consider, amend and accept the Forward and Action Plan.</p>
Reason for recommendations	The previous Forward plan expired in 2019 and the new Forward Plan is needed to lay down the objectives of the museum and is the backbone of the Museum Accreditation submission. It is a requirement of Accreditation that the plan is agreed formally by the governing body.

Portfolio Holder(s):	Councillor Mark Howell, Portfolio Holder for Culture and Regeneration]
Corporate Director	Bill Cotton, Corporate Director Regeneration & Economy
Contributors	Sarah Newman, Museum Manager
Wards	n/a
Classification	Update and Information

Background

1. The 2016-19 Forward Plan expired last year. The new 5 year plan has been drawn up after consultation with museum staff, volunteers and stakeholders, and with due consideration of the museum's history and success to date, visitor feedback and the current outlook.
2. The Action Plan is a working document which will be updated regularly. The Committee will be kept informed of progress and challenges.
3. Given the review of governance and budget pressures, a stand-still budget has been assumed and no detail on actions arising from governance changes has been included. It is anticipated that if the museum moved to trust status, a comprehensive review would take place and a new Forward Plan agreed.

Summary of financial implications

4. Budget projections are based on a stand still budget

Summary of legal implications

5. No change

Summary of human resources implications

6. No change

Summary of environmental impact

7. No change

Summary of public health implications

8. N/A

Summary of equality implications

9. No change

Summary of risk assessment

10.N/A

Appendices

Appendix 1 – Action Plan

Appendix 2 – Forward Plan

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Russell-Cotes Art Gallery & Museum

Forward Plan

2020 – 2024



RUSSELL-COTES

HOUSE • GALLERY • GARDEN

Reg Charity No 306288

Contents

1	Introduction and Context
2	Vision
3	Mission
4	Key Aims
5	Summary of Previous Objectives and Progress Made
6	Priorities for the next 5 years
7	Income and Expenditure
8	Monitoring
9	Action Plan

1. The Russell-Cotes Art Gallery and Museum

The Russell-Cotes is a Grade 2* historic house, art gallery and museum, located on the East Cliff, near to Bournemouth pier. It was built as an exuberant villa by the Bournemouth hotelier and art collector Merton Russell-Cotes as a birthday present for his wife Annie in 1901. The combination of the building, its historic interiors and original art and ethnographic collections make it of exceptional national significance as a Victorian collector's house with house and content intact and little changed from its conception.

In 1908, the couple gave their house and collection in trust to the people of Bournemouth and on their deaths, it opened as a museum in 1922. It has operated as charity with Bournemouth Borough Council (now Bournemouth Christchurch and Poole Council) as sole trustee ever since. It has full Museum Accreditation status from the Arts Council England.

With its powerful immersive atmosphere, Victorian paintings and collections of international importance and beach location it is a cultural and historic landmark in Bournemouth for visitors and local inhabitants alike. The Russell-Cotes offers not only a rich authentic experience of a Victorian house but delivers changing exhibitions drawn from its own collections as well as externally. It runs a diverse programme of family activities, events, performances and talks throughout the year.

The museum operates in a challenging environment of budgetary pressures, it receives a subsidy from the Local Authority which has been reducing for the last 10 years, requiring the Museum to become ever more entrepreneurial to fill the gap.

Bournemouth Christchurch and Poole were formed into a single unitary authority in April 2019, with a combined population of 400,000 and visitor numbers of 10m. The new BCP Council have declared that culture lies at the heart of the new authority and have launched a Cultural Enquiry and formed a Cultural Compact to support growth and achievement in this area. The Russell-Cotes is well-placed to support the Council's agenda for well-being, place-making and tourism. Its current offer is unique and well-regarded and is consistently rated 2 out of 47 on the TripAdvisor ratings for Bournemouth attractions. It is one of the few cultural and heritage offers in the area, and has the potential to deliver a far bigger and better offer for locals and visitors and, with its national and international links, to drive further activity in the region.

2. Mission

Our Mission is to inspire and enrich the lives of Bournemouth's residents and visitors by creating a cultural flagship around a unique house and international art collections.

3. Vision

Our Vision is that the Russell-Cotes Art Gallery & Museum should be the internationally acclaimed cultural flagship for Bournemouth and beyond.

4. Key aims

The Russell-Cotes is entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth.

In addition to the original house, the galleries are used to

1. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

However, the Russell-Cotes is not the exclusive domain of the Victorians. It offers a vibrant cultural programme which, while rooted in the era of its founders, should be a stage for wider participation and engagement. It will continue in the spirit of two of Bournemouth's most forward-thinking citizens by striving to make a significant contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth.

The art gallery and museum aspire to be spaces where the past, present and future come together in an irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

5. Summary of Previous Objectives and Key Achievements 2015-2019

5.1 Develop a sustainable financial model

The Russell-Cotes has increased its income from admissions, sales, fundraising, events, venue hire, catering and donations from £346,416 in 2015/16 to £610,000 in 2018/9. This increase partly results from the introduction of all-year charging and the catering operating being taken in house. However, it also reflects improvements in the visitor offer, price increases and success in obtaining significant grants from DCMS, ACE and NHLF. Better reporting and control of activities has improved our understanding of operations and their financial cost.

5.2 Improve care and knowledge of collections and house

Priority has been given to improving conservation practices for the house and collection. A tradition is now well established of closing for a week every December to allow for floor polishing, decorating and conservation to take place. Funding has been received for projects such as the skylight project to replace the 4 historic skylights with UV screened glass.

Improving collections knowledge and ensuring that it is more widely embedded has been adopted as a key driver of activity. It has been a factor in the choice of exhibitions such as *'Puppets and Masks'*, *'China: through the Lens of John Thomson'* and *'Refracted'* where specialist curators have added to curatorial knowledge. A new guidebook and Royal Academy Catalogue have been delivered and quarterly training/information sessions for staff and volunteers embedded. However, staff cuts and reductions in building maintenance budgets have also impacted negatively.

5.3 Develop organisational sustainability

A new Management Committee structure was put in place in May 2016. The Committee, a sub-Committee of Cabinet, meets twice a year and its membership includes 3 Councillors, Sir George Meyrick and 4 external appointees. Whilst it provides valuable external expertise and oversight, it is still compromised and unsatisfactory and is unable to give the strategic benefits that a conventional Charity Board would be expected to provide. In 2018/9 a governance options review was launched with support from the HLF and the Management Committee agreed at its meeting on 31 May 2019 that full independence for the Museum was the best route forward. Following through the findings of the report is ongoing.

Staff structure has stabilized, more work has been taken into the team from central services and systems for financial monitoring have been improved.

5.4 Develop an engaging offer to attract more visitors

Some improvements have been made to the general interpretation including the orientation gallery where an introductory film has been a great success in providing context for all visitors.

The Green Room display has changed from '*Travels in Russia*' to a '*Russell-Cotes A to Z*' and the Secretary's Room has been used for small scale temporary exhibitions which have been extremely popular with visitors. They have enabled the museum to showcase more of its considerable collection.

Improvements to Galleries III and IV (free-standing internal walls and the renovation of skylights) have enabled the museum to host larger scale exhibitions. Work on environmental handling, lights and skylights have enabled the Russell-Cotes to apply for GIS to borrow significant work from regional and national collections and to develop a higher level of exhibition.

Some audience engagement projects have been delivered with different community groups including the LGBT and Hindu communities and those living with mental health conditions. The museum has now embedded a regular offer of talks, workshops and events which have driven the appeal of the Annual Ticket and Friends offer and have provided a better understanding of seasonality, appeal and pricing.

However, with staff cuts, it has been a challenge to deliver some of these projects and it has taken longer to address the urgent need for reinterpretation of the museum and the redisplay of the Mikado's, Yellow and Red Rooms. But funding was secured in 2018/9 for delivery in 2019/20.

Total visitor numbers hit a high of 55,000 in 2015/6 because of the '*Alphonse Mucha: In Quest of Beauty*' exhibition and have since dropped to about 50,000 since.

5.5 Increased recognition

There have been some notable partnerships and recognition eg with the Royal Academy for its 250th anniversary, Southampton City Art Gallery on Pre-Raphaelite exhibition and loans to museums across the world. Funding has been received from DCMS/Wolfson, Art Fund, Arts Council and HLF suggesting national recognition. The Museum was runner-up in the national Visit England Small Attractions category in 2018 and it has had increased TV exposure. However, continued cuts to budget suggest that locally the museum still struggles to garner the recognition and support it needs.

6. Priorities for the Next 5 years

1. Make the Russell-Cotes a world-class attraction by safeguarding, conserving and investing in its collections, interiors, building and gardens.
2. Improve governance to give strategic direction and financial transparency so that the Russell-Cotes can fully pursue its purpose
3. Develop and communicate a clear vision of the purpose and offer to inspire existing and new visitors and supporters
4. Bring the museum to life with improved displays, interpretation, authentic experiences and creative programming to inspire visitors
5. Improve and diversify the commercial and fundraising operations, utilizing digital technology, to forge a sustainable future
6. Develop partnerships regionally and nationally to raise the profile, the quality of the work and the contribution to the local cultural offer
7. Develop the skills of volunteers, staff and Trustees to support its work

7. Income and Expenditure

Income			
	2019	2020	2021
Admissions	£216,000	£225,000	£228,000
Friends and Annual Tickets	£10,000	£11,000	£13,000
Shop Sales	£85,000	£87,000	£88,000
Café Sales	£115,000	£118,000	£120,000
Hire and Weddings	£12,000	£12,000	£12,000
Learning/Events	£13,000	£13,000	£13,000
Other income – image licensing etc	£10,000	£10,000	£11,000
Donations	£8,000	£9,000	£10,000
Grants	£162,500	£30,000	£100,000
Gift Aid	£25,000	£26,000	£28,000
BCP Contribution	£433,000	£433,000	£433,000
Total	£1,089,500	£974,000	£1,056,000

Expenditure			
	2019	2020	2021
Rates and utilities	£52,900	£54,000	£56,000
Salaries;	£500,000	£506,000	£510,000
Marketing	£20,000	£22,000	£24,000
Retail expend	£33,000	£34,000	£36,000
Catering expend	£43,700	£44,700	£46,000
Collections care	£9,000	£10,000	£11,000
Exhibitions	£28,000	£29,000	£30,000
Grant funded	£162,500	£30,000	£100,000
other premises related -refuse, garden	£5,100	£5,500	£6,000
travel stationary and office costs	£7,500	£8,000	£9,000
consultants	£5,000	£5,500	£5,500
bank charges	£2,000	£2,500	£2,500
insurance	£35,000	£36,000	£36,000
Subtotal	£903,700	£787,200	£872,000
Services supplied by BCP			
Audit	£13,700	£13,700	£13,700
Building maintenance	£50,000	£50,000	£50,000
other premises related	£50,000	£50,000	£50,000
Accountancy, HR payroll and legal	£19,000	£19,000	£19,000
ICT	£19,000	£19,000	£19,000
other	£16,000	£16,000	£16,000
repository	£16,400	£16,400	£16,300
subtotal	£184,100	£184,100	£184,100
Total	£1,087,800	£971,300	£1,056,000

8. Monitoring

The Forward Plan is supported by an Action Plan which is a working document that will be reviewed regularly by staff at the Russell-Cotes and reports submitted to the Management Committee annually for review and renewal.

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1. Make the Russell-Cotes truly world-class by safeguarding, conserving and investing in its collections, interiors, building and gardens.

Objective	Action	Lead	Additional support	Cost	Source of funding	Time frame	Performance measurement
1.1 Maintain accreditation	Review or write all required policies and plans: Forward Plan and Action Plan Conservation Policy and Plan Collections Strategy Policy Documentation Policy and Plan Access Policy and Plan Emergency Plan	MM	Team	None	n/a	Invite Sep 2020	All policies signed off by Management Committee
	Make submission	MM	Team	None	N/a	Submission Feb 2021	Accreditation achieved
1.2 Improve displays in historic house	Redisplay Mikado Yellow and Red Rooms	IO	Cur, MM, PO	£162,000	DCMS/Wolfson ACE, Sasakawa	June 2020	New displays delivered
	Redisplay Boudoir, Study and Irving Room with more interesting collections materials on display, better presented, better conserved (with reference to visitor interests (see 4.5))	Funded post	Cur, MM, PO	£100,000	ACE, theatre history charities?	2021/22	New displays delivered

1.3 Improve fabric of historic house	Identify programme of works to deal with issues of water ingress throughout the historic house	VSTL	BCP surveyor etc	unknown	Maintenance budget and fundraising	2020	Reduce the incidents of water ingress.
	Programme in closure periods as needed for staff to carry out range of conservation actions including floor polishing each year	VSTL	team	n/a	Within budget	Dec 2020 ongoing	Conservation closure and programme embedded
	Develop a strategic programme of repairs to damaged plaster work paintwork, murals, etc in response to Conservation Policy and Plan (see 1.1 and 1.4)	VSTL	FO, MM, CUR	?	?	2020	Programme of improvements implemented
	Identify plan for renovation of conservatory	FO	VS, MM	£200,000?	?	2022	Relaunch fundraising appeal
1.4 Improve conservation policy and procedures	Commission audit of conservation from consultant (see 1.1 and 1.3)	MM	CONSULT	£1,000	AIM	Summer 2020	Conservation Plan and Conservation Policy written by consultant and approved by Man Com
	Embed practices and keep under review	Cur	VSTL, SMAs and team	None	n/a	Autumn 2020	A clearly defined and communicated approach to conservation is clearly understood by all staff

1.5 Improve the physical environment to enhance visitor journey and experience	Review entrance, welcome desk, orientation gallery, café gallery, café and entrance corridor	VSTL	CO, VS, IO,MM	Within DCMS/ACE funded project + budget	DCMS/ACE and budget	Autumn 2020	More attractive, informative and appealing entrance
1.6 Invest in garden	Improve the planting and maintenance of garden, lighting and electricity	VSTL	Volunteers	Budget	n/a	Summer 2020	Visitors spend longer in the garden, visitor satisfaction
	Make existing programme of activities consistent	VSTL	EN, SMAs	Budget	n/a	Summer 2020	Better visitor satisfaction
	Consider additional programming and income generation activities for the garden See 5.4	VSTL	EN, SMAs	Minimal	budget	2021 onwards	Increased income from activities
1.7 Improve Storage	Continue process of disposals and rationalisation of collections	CUR	MM	None	n/a	ongoing	Disposal reports submitted to Management Committee at least annually
	Use space better, as it becomes available to improve care and access to collections, with reference to Conservation Policy and Plan (see 1.1 and 1.3)	CUR	Vols, FOH	none	n/a	Autumn 2020	Improved collection storage and easier access to collections for research and display

1.8 Improve shop	Complete improvements to the front desk and shop lighting	VSTL	SMAs	£10,000	Invest shop profits	2021?	Increased spend and better visitor flow
1.9 Major redevelopment of house, museum and gallery	Develop a plan for major redevelopment of museum To address the issues identified in all items above for displays, building, interiors, storage, garden etc	MM	Man Com and team	£millions	NHLF etc	Planning from 2023 submission in 2024	Major capital project bid submitted to provide Outstanding entrance, Orientation Visitor experience – house, gallery and garden Ancillary services – shop, café etc Opportunities for events Storage

2. Improve governance to give strategic direction and financial transparency

Objective	Action	Lead	Additional support	Cost	Source of funding	Time frame	Performance measurement
2.1 Governance Review	Take business case for move to full independence to Cabinet for decision	MM	SD	£10,000	From budget	Spring 2020	Papers submitted
	If review approved, <ul style="list-style-type: none"> Establish new governance model develop Business Plan Recruit new Board Revise Structure 	MM	Team in RCAGM and BCP Council Man Com CONSULT	£50 – £80,000	Hlf/ACE	April 2021	new charity launched

	<ul style="list-style-type: none"> Take on new roles and responsibilities from Council Negotiate contracts and funding 						
	If review not approved Assess the best way forward for the RCAGM within the current governance and budgetary framework	MM	Team, SF	None	n/a	April 2021	Clarity about function and capacity
2.2 Clear Strategic direction	Visioning exercise for staff and Board	MM	Team Man Com	£10k	NHLF/ACE etc	2021	Clarity about function and capacity
2.3 Establish Good governance practices	Establish and regularly monitor mechanisms for strategic support of the Russell-Cotes and development of Board	MM	Team Man com	None	n/a	2021	Management Committee driving strategic direction and support for the museum and its purposes
2.4 Financial transparency	Review financial arrangements for charity eg bank account,	MM	BCP finance team	None	n/a	2021	Mechanisms in place to enable funding from individuals, corporates and trusts to be clearly identified for the RCAGM is for the charity.

3. Develop and communicate a clear vision of our purpose and offer to inspire existing and new visitors and supporters

Objective	Action	Lead	Additional support	Cost	Source of funding	Time frame	Performance measurement
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3.1 Improve marketing and PR	Identify opportunities to raise signage and physical profile in Bournemouth	MO	FO, BCP marketing team	£1,000 - £5,000	Marketing Budget	Ongoing	Increased visitor numbers
	Create a strategic plan from Focus Group work held in 2019/20 and embed Focus Group work to reach local audiences	VSTL	LO	O	n/a	2020 - 2022	Increased visitor numbers
	Review marketing materials to ensure cost effective	MO	FO	o	Budget	April 2020	Budget savings
	Develop a more consistent marketing presence	MO	FO	o	n/a	Summer 2020	Increased visitor awareness
	Identify a strategy to reach journalists, bloggers and social media influencers from Pre-Raphaelite exhibition	MO	Consult, BCP marketing team	£500 for events	Marketing Budget	Feb 2020	Increase in networks
	Re-focus offer for the new charity (see2,2)	MO	Consult	£50,000 - £80,000	HLF/ACE etc	2021	Increased visitor awareness
3.2 Clear vision of the Russell-Cotes See 2.2	Visioning exercise with staff and trustees to identify a compelling purpose and vision for the Russell-Cotes – either as an independent museum or in its current arrangements, to attract visitors and funders and deliver the vision of its founders	MM	Consultant	Part of Governance review (£50,000)	ACE/HLF	2021	A clear vision of the Russell-Cotes – what it is and what its offer should be (and should not be) to direct its priorities, programming and marketing
3.3 Audience development	Develop a strategic plan to reach new target audiences	MM	MO, FO, VSTL, LO	None	n/a	2023	Increase in visitor numbers of 10%

4. Bring the museum to life with improved displays, interpretation, authentic experiences and creative programming to inspire new audiences to visit

Objective	Action	Lead	Additional support	Cost	Source of funding	Time frame	Performance measurement
4.1 Improve collections knowledge	Carry out documentation plan (see 1.1)	Cur	PO, Vols	O0	n/a	Ongoing	Achieve objectives in plan
	Prioritize research by visiting curators, academics and volunteers to collection areas most relevant to audiences See 7.3	Cur	PO, Vols, consult	0 - £200 per researcher	Project/exhibition or conservation budget	Ongoing	New areas of the collection opened up
4.2 Improve interpretation	Reinterpret the house by revising all interpretation panels and redeveloping the orientation gallery (See 4.5)	IO	CUR, MM, PO	£162,000	DCMS/Wolfson ACE, Sasakawa	Dec 2020	Improved satisfaction rating amongst visitors, appeal to a broader audience

	Make existing offer more consistent – garden games, tactile tour etc (see 1.6)	VSTL	Vols	None	n/a	June 2020	Accessible offer identifiable by the public and used
	Develop existing and new interpretation ideas and engagement activities – music, stewards, digital engagement, costumed interpreters etc	VSTL	LO, PO, vols	? dependent on activity	? could be funded internally or externally	2021	Improved satisfaction rating amongst visitors, appeal to a broader audience
4.3 Access Policy	Devise access policy and plan (see 1.1)	LO	IO	None		July 2020 March 2020 January 2020	Policy adopted and implemented
4.4 Developing engaging offer	Deliver and evaluate exhibition programme, especially pre-Raphaelites	PO/MM	CUR	Budget	n/a	ongoing	Evaluation carried out
	Review seasonal offer and embed in programming	VS	LO	None	Events budget	2020	Targetted offer means we can offer more activities which are fully booked
	Deliver and monitor events programme to reach families and other groups	FO	LO	None	Events budget	2020 and ongoing	More activities fully booked and reaching broader audience

4.5 Understand our audiences needs and interests	Review our audience data, conduct regular focus groups and reviews of audience data to ensure delivering audience satisfaction, keep in touch with changing interests and monitor impact on well-being, creativity etc	VS	LO, FO, vols	None	n/a	Ongoing	Potential to build on important social agendas such as mental health and well-being
4.6 Major redevelopment of museum see 1.7	To deliver first class visitor interpretation appropriate for the RCAGM in the light of knowledge gained through actions above.	MM	Man Com and team	£million	NHLF etc	Planning from 2023 submission in 2024	Major capital project bid submitted to provide Outstanding entrance, Orientation Visitor experience – house, gallery and garden Ancillary services – shop, café etc Opportunities for events Storage

5. Improve our commercial and fundraising operations, utilizing digital technology, to forge a sustainable future

Objective	Action	Lead	Additional support	Cost	Source of funding	Time frame	Performance measurement
5.1 Improve operations and co-ordination	Set up monthly income focussed meeting for relevant staff	MM	FO, VSTL, MO	0	N/a	Feb 2020	Improved team work and communication to optimize performance
	Consider how to get support from commercial and business community	VSTL	FO	0	n/a	Summer 2020	Improved performance
	Develop strategy to develop relationships with local hotels to encourage visitors	VSTL	MO	In kind	n/a	Ongoing	Increased visitors from hotels and local awareness
5.2 Increase income from shop	Improve desk, and work space and lighting (see 1.8)	VSTL		£10,000	When shop budget allows	?	Increased spend and better visitor flow
	Find additional space in museum for merchandising	VSTL	SMA	£500 for units	Shop budget	2020	Increased income
	Review use of Café Gallery	PO	MM	0	n/a	2021	Increased income
	Trial online sales from the shop	VSTL	Vols	0	n/a	2021	Increased income
5.3 Digital investment	New till system allowing integration of café, shop, bookings, membership and Gift Aid	VSTL	FAO, VSTL, FO	£20,000	?	2022	Delivered and functioning
	Enable on line ticket sales, bookings etc	FO	VSTL	?	Trusts	2022	Delivered and functioning

	Enable contactless donation	FO	VSTL	£1000	Donation/trust	2021	
5.4 Improve café	Keep operations and menu under review through focus groups (see 3.1 and 4.4) and Action Plan	CO	VSTL	Minimal	Café budget	Ongoing	Increased income and customer satisfaction
	Trial further activity in the garden (see 1.6)	CO	VSTL	?some investment needed		Summer 2020 and 2021	Increased income and richer visitor offer
5.5 Improve fundraising	Develop relationships with companies and individuals through networking and the Relaunch Russell-Cotes Rendezvous	FO	VST:	Minimal	Budget	ongoing	Increased networks leading to more opportunity
	Develop a strategy for targeting major donors	FO	MM	0 (unless consultancy needed)	?Trust	2021	Increased income from individuals
	Establish a strategy to fundraise around the move to independence	FO	MM	0 (some work done through HLF grant)	n/a	2020	Launch

6. Develop partnerships regionally and nationally to raise our profile, the quality of our work and our contribution to the local cultural offer

Objective	Action	Lead	Additional support	Cost	Source of funding	Time frame	Performance measurement
6.1 Develop partnerships with other museums	Explore with existing contacts potential joint or touring exhibitions	CUR	MM	None	None	ongoing	More opportunities of greater scale and significance
	Attend conferences locally and nationally to share good practice and network – curatorial, income generation etc (see 7.1)	IO	MM	Travel /attendance	Increase training budget	Ongoing	Better performance, new ideas and greater staff satisfaction
	Explore further publications to showcase the collection particularly in relation to centenaries	CUR	MM	£5,000 - £10,000	With publishers eg sansoms	2022	Legacy to raise museum profile
	Invite visiting curators, academics to research the collection, give lectures for staff/volunteers and/or visitors See 4.1	CUR	IO	0 -£300 per curator	Project based	ongoing	Increased collections knowledge for staff and vols, More motivated staff
6.2 Develop relationships with the	Engage in strategic cultural discussions – eg Cultural Enquiry	MM	Cur	0	None	2020	Better networked, more awareness

local cultural offer	Consider establishing an informal regional network for skill sharing, mentoring and support see 7.1	MM	BCP/museum partners	Minimal	Budget or Trust	2021	Delivered
	Explore potential for mentoring, training, consultancy to the local sector. Eg Modes, shop	PO	VSTL	Minimal	Income gen	2023	Income gen, higher profile,
6.3 Develop partnerships with Education Sector	Review offer and consider potential placements with education providers . See 7.3	LO	Cur	?	Project based	2022	Profile and contribution to RCAGM offer/resource/knowledge
6.4 Develop Partnerships with Community organisations	Review strategic plan for partnerships with community groups	LO	IO	Minimal	Budget or project based	2021	Raised profile and increased capacity, knowledge and/or resource

7. Develop the skills of volunteers, staff and Trustees

Objective	Action	Lead	Additional support	Cost	Source of funding	Time frame	Performance measurement
7.1 Develop staff and	Embed 6 monthly in-house training sessions for staff and volunteers	VSTL	VSTL	None	n/a	2020	Improved awareness and operations

volunteer skills	Review communications, appraisals	VSTL	MM	None	n/a	2020	
	Review training manual for new staff.	VSTL	VSTL	None	n/a	2020	Manual available appropriate for all staff
	Update skills matrix	VSTL	VSTL	None	n/a	2020	Achieved
	Embed new Conservation policy and plans (see x)	VSTL	Cur	None	n/a	2020	Increased confidence in working in historic environment
	Identify opportunities for mentoring, networking and training for staff, vols and Man Com with relevant organisations (see 6.1)	MM		Some free, others £00s	Part of grant applications In kind/mutual benefit		Increased skills and knowledge for staff and vols, More motivated staff
7.2 Develop staff and Volunteer collections knowledge	Maintain regular programme of talks on history, exhibitions and collection and find means to share See 4.1	VSTL	Cur	Minimal	Budget	ongoing	Increased skills and knowledge for staff and vols, More motivated and engaged staff
	Extend Visitor Book Research project (See 4.1)	MM	Cur	Possible consultant costs	Project funding	2020 -2021	Increased collections knowledge
	Identify relevant project See 4.1	PO	Cur	Possible consultant costs	Project funding	2022	Increased collections knowledge
7.3 Develop	Embed Volunteer Co-ordinator	VSTL	VSTL	None	NA	2020	functioning

Volunteer capacity	Review Volunteers and their roles to extend support to museum and recognise contribution to 'wellbeing'	VSTL	FO	£10,000	Big Lottery?	2021	Increased number of volunteers
	Consider opportunities for student placements, apprenticeships with local universities, West Dean College etc See 6.3	LO	Cur	?	Budget/project grant	2022	Strategic plan in place

Key

MM Museum Manager

Cur Curator

VSTL – Visitor Services Team Leader (2 staff)

FO Fundraising Officer

LO Learning Officer

PO Programmes Officer (P-T)

SMA Senior Museum Assistant

FOH Front of House Assistants

FAO Finance and Admin Officer

Man Com RCAGM management Committee

ACE Arts Council England

NHLF National Heritage Lottery Fund

CO Catering Officer

IO Interpretation Officer (18 month contract)

Vols Volunteers

SD Service Director

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RUSSELL-COTES ART GALLERY & MUSEUM



Report subject	Russell-Cotes Art Gallery & Museum Governance Update
Meeting date	22 January 2020
Status	Public Report
Executive summary	<p>The Russell-Cotes Art Gallery & Museum Management Committee considered the long-term future of the museum on 29th March 2019 to address current governance arrangements and on-going budget reductions.</p> <p>Current governance does not allow for the separation of roles and responsibilities required by Charitable Status or for the range of external input identified to help to museum thrive. Meanwhile, the lack of financial transparency hampers external fundraising.</p> <p>The Committee agreed the museum would be best served by moving to full charitable trust status. It recognised that the complexities of achieving this required further review before a commitment could be made and a business case developed for final decision by BCP Council Cabinet.</p> <p>In July 2019, Capital & Transformation Board agreed to provide officer support for further investigations into externalisation, as requested by the Management Committee.</p> <p>This report outlines progress to date in preparation for a full Business Case to be agreed and presented to Cabinet later in the year.</p>
Recommendations	<p>It is RECOMMENDED that the Management Committee:</p> <ul style="list-style-type: none"> a) notes the progress on the development of the business case to date. b) Agrees to meet to review and approve the business case when it is finalised, for submission to Cabinet.
Reason for recommendations	Externalisation remains the preferred option but there is still work to be done to fully form the business case. The

Management Committee is asked to approve the report before submission to Cabinet for approval.
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Portfolio Holder(s):	Councillor Mark Howell, Portfolio Holder for Culture and Regeneration
Corporate Director	Bill Cotton, Corporate Director Regeneration & Economy
Contributors	Chris Saunders, Director, Culture and Destination Sarah Newman, Museum Manager
Wards	N/a
Classification	For Decision

1. Background

- a. At their meeting on 29 March 2019, the Russell-Cotes Art Gallery & Museum Management Committee considered full reports into Governance Options and Business Planning, compiled by Focus Consultants and funded by HLF, outlining options for the long-term future of the museum in the context of the current governance arrangements which are no longer fit for purpose and on-going budget reductions.
- b. The Committee agreed the museum would be best served by moving to full trust status, allowing the museum to:
 - Better fulfil its long-term strategic direction and potential to deliver the charitable objectives
 - Be in a better position to maximise the potential to generate income from fundraising and commercial activities to support the charity
 - Provide resilient, sustainable and appropriate organisational support.
- c. The Committee recognises the complexities of achieving full trust status requires further examination and testing before a commitment can be made and that the final decision should lie with BCP Council Cabinet.
- d. It recommended that BCP Council undertake additional research and analysis on the optimum legal frameworks, VAT, personnel issues, etc which can then be developed into a full business case.

- e. In July 2019, Capital/Transformation Board agreed to provide officer support for further investigations into externalization, as requested by the Management Committee. In November an internal Project Board was convened with representatives from Finance, HR, Legal, Project Management, Building Services providing expertise and resource for the process. These teams are looking at the implications for the Museum and the Council of moving to full trust status including VAT, audit, accounts, TUPE process and pensions liabilities, Building Services (statutory requirements and on-going maintenance costs), Insurance and ICT.
- f. Some external consultancy has also been commissioned and discussions with external providers and independent museums and charities has contributed to the development of an outline business plan for an independent trust and the case for independence.

2. Progress and Interim Findings

- a. A full Business Case is being prepared by museum staff with support from BCP council officers and external consultants to outline the benefits and impact of the Russell-Cotes moving to full independent trust status.
- b. Emerging key principals include:
 - i. The Russell-Cotes moves to full independence on 1st April 2021 but retains a close relationship with BCP Council in recognition of its unique and significant role as the flagship heritage attraction of Bournemouth and its unique historic connection with the Council since 1907.

Governance

- ii. The Russell-Cotes becomes a foundation charitable incorporated organisation (CIO), retaining its charitable objectives, enshrined in the 1908 Deed of Trust, of delivering an 'art gallery for the people of Bournemouth' with responsibility and ownership of the Russell-Cotes collection and building.
- iii. The CIO would be fully independent of BCP Council but the Council would have formal representation on the Board of Trustees.
- iv. The house and collection would be held by the new CIO, but in the case of financial failure would be returned in trust to BCP Council.

Business Plan

- v. A Business Plan is developed to demonstrate that the CIO is operationally viable. This Business Plan fully articulates the impact and cost of moving to an independent status and taking on the

organisational functions currently delivered by BCP Council (including pay roll, pension costs, financial accounting, VAT, building maintenance liabilities, cash flow etc).

- vi. There would be a transition period, as services move from the Council to the independent organisation in a phased approach. Complex areas such as ICT are likely to remain with the Council for some time (on a contractual basis,) and it is possible that the new organisation may decide to procure some services from BCP Council in the long term.

Building Maintenance

- vii. The ongoing maintenance of the building is likely to be a major issue. Investigations are underway into the likely costs and liabilities around statutory costs, on-going maintenance budget and long-term investment needed in the fabric of the building.

Staff

- viii. Any change would provide appropriate protection for existing staff and their pensions and employment rights and new employment arrangements. It is recommended that revised terms and conditions are developed for new starters post transfer.

Pensions

- ix. An actuarial review of staff has been commissioned as a starting point to understand the additional pension costs of independence. Admitted body status to the Dorset County Pension Fund will be required to safeguard the pension arrangements for existing staff and it is likely that additional pension costs will be a negative part of the business case for the transfer. The level will only be known once the actuarial report has been received. It is recommended that revised pension arrangements are developed for new starters post transfer

VAT

- x. The Finance team are looking at the implications of separating Russell-Cotes from the Council for VAT purposes
- xi. Consideration is given to providing a reasonable reserve or endowment to enable the Russell-Cotes to have a necessary level of financial security.

BCP Council

- xii. BCP Council would be asked to commit to ongoing financial and organisational support in the form of a renewable 5 year grant.

- xiii. In addition, BCP Council will be asked to give consideration to providing one-off or long term financial and/or organisational support needed in the short or long-term to enable the Museum to address significant issues such as Pensions Liabilities, Building Maintenance backlog and financial reserves, depending on the outcomes of the detailed reports commissioned and in line with support given to other arms-length organisations.

3. Next Steps

- a. A business case will be formed for discussion, review and approval by the Management Committee for submission to Cabinet.
- b. Assuming permission is granted by BCP Council, the Russell-Cotes will seek funding externally to support the transition costs for project management, the fees for the development of the legal contracts, the cost of establishing new financial and organisational systems, governance support for the new Board and rebranding in preparation for the new arrangements to be in place for 1st April 2021.

4. Summary of financial implications

n/a – update report only

5. Summary of legal implications

n/a update report only

6. Summary of human resources implications

n/a update report only

7. Summary of environmental impact

n/a update report only

8. Summary of public health implications

n/a update report only

9. Summary of equality implications

n/a update report only

10. Summary of risk assessment

n/a update report only

11. Background papers

Appendix 1

Update on Progress on the Development of a Business Case for the Externalisation of the Russell-Cotes Art Gallery & Museum

**Appendix 1 –
Update on Progress on the Development of a Business Case
for the Externalisation of the Russell-Cotes Art Gallery & Museum**

Current Situation	Proposed solution	Areas still for consideration
Governance		
The Charitable Vehicle		
<p>The Management Committee is a sub-committee of Cabinet consisting of 3 Councillors, 4 external and Sir George Meyrick, meeting twice a year. To comply with the Local Government Act non-council members cannot lawfully exercise formal voting rights. The Committee is therefore hamstrung by the lack of separation of roles and responsibilities required by the charitable status and does not allow for the range of skills, creativity and input from non-Council members the museum needs to thrive and is normal in the sector. The lack of financial transparency is making fundraising very difficult.</p>	<p>The Management Committee agreed to explore the Russell-Cotes as a fully independent charity. All the RCAGM assets (collections and building) would be transferred to a new charity, which is independent of BCP Council. Collections and building (freehold) are transferred in trust and in case of financial failure are returned to BCP Council 'in trust'.</p> <p>The charitable vehicle would be a Foundation CIO. The CIO is a separate legal entity and so it can enter contracts, hold property and employ staff in its own name. Consequently, any liabilities arising from the entry into such arrangement fall on the organisation itself rather than the trustees.</p> <p>Trustees of CIOs benefit from limited liability, as do directors of companies limited by guarantee, which is limited to the amount they have invested in the CIO or have guaranteed upon the winding up of the CIO.</p>	<ul style="list-style-type: none"> • Confirm CIO is the best option, given ineligibility for loans. • Ensure it meets accreditation requirements (See ACE website). • Consider the number of Trustees (small and committed or larger with a broader range of competencies). How to recruit. • Consider how many councillors are on the Committee whilst maintaining independence. Consideration will also need to be given to the existing historical arrangement whereby Sir George Meyrick has a standing place on the committee. • Vicky De Wit gathering exemplars of Transfer of Asset Documents

	<p>CIOs do not have to register with Companies House and only need to be registered with the Charity Commission. As a result, CIOs are not required to file information at Companies House but file information with the CC.</p> <p>Only downside is that they cannot take out a secured loan.</p>	
The Legal Support for Governance Change		
	<p>Changes will be required to the governance of the charity established under the 1985 Act and the procedure for this is set out in the Section 75 Charities Act 2011. An application will need to be made to the Charity Commission for a scheme to alter the provisions of the 1985 Act. Once the scheme is settled by the commission it would be taken into effect by an order of the Minister of the Cabinet Office. The order must be laid before Parliament and depending on the exact nature of the proposed changes is either subject to a 'negative resolution' procedure or if there are objections will require resolution from each House.</p>	BCP Council Legal Services are looking at the support and advice needed to make the transfer – Charity Commission and the parliamentary procedural mechanism.
	Legal support will be required for all the new arrangements eg Service Level Agreement, etc	Consider requirements for transition phase

Governance/audit costs and responsibilities		
Audit is managed by BCP Council and Grant Thornton audit the accounts and the committee is serviced by Democratic Services.	Audit would be taken in house (quotes received) Servicing the committee (agenda and minutes) would be Russell-Cotes staff and/or volunteers	Valuation cost for new CIO and 5 yearly revaluation costs to be considered Depreciation/Heritage assets
Business Plan		
The Russell-Cotes delivers the majority of services and organisational support through its own budget, but £200,000 of services are supplied by BCP Council including (ICT, HR, Legal etc).	An outline business plan and budget is being developed for the next 5 years with full costings. The benefits of moving to independence are thought to be around getting more appropriate and better value for services currently provided by the Council. We need to demonstrate that it is a financially viable and sustainable solution and the Council can have confidence that they are not placing the charity at risk by externalizing services.	We are establishing how the charity would procure the services currently provided by BCP Council e.g. HR, Legal, Building maintenance, financial support etc and what the costs are likely to be. BCP Finance Team have indicated that the recharges currently made and identified in the Charity Accounts are often based on historic data probably relating to building size or head count and have advised that it is better to understand the likely future costs rather than unravelling what is currently being charged. The RCAGM will identify any increases in income from existing or new streams or grants/fundraising created by and to support the move to independence.

Financial management and reporting, Banking		
Currently all income and expenditure are banked and managed through Council systems although 2 members of Russell-Cotes staff work on invoicing, reconciliation. BCP provide management accounts.	<p>An appropriate system for an SME using accountancy packages and updated tills and semi-automated VAT Returns (quotes received)</p> <p>A new member of staff would be the commercial manager, but the daily systems should be operated by existing staff (as currently). (in budget)</p> <p>Set up own Bank Account established (quotes received for charges)</p>	<p>Consideration to Cash Flow,</p> <p>Reserves Policy (3 – 6 months of operational costs)</p> <p>Need for reserves/endowment/long-term loan</p> <p>A CIO will restrict the ability to borrow money. Consideration will need to be given if this is something that can be facilitated through the Council.</p>
Insurance		
Currently Fine Art insurance is identified as an individual cost, but other insurances (public liability, employers, etc) are covered within Council wide policies.	The CIO would take out independent insurance cover.	Quotes and investigations ongoing
ICT		
Currently ICT is dealt with centrally and covers telephony and photocopiers.	<p>RCAGM is expecting hardware updates to replace most of its computers which are rather old, by April 2020.</p> <p>Whilst the lack of investment in our ICT systems over the last few years has had a very material effect on our capacity, and much of the Council's planned investment in digitilisation is probably of limited value</p>	<p>The BCP ICT department has contracts with other organisations and discussions have started on what a contract might look like and the costs.</p> <p>In addition, some understanding of the costs of externalization would be helpful to make the business case.</p>

	<p>to an organisation such as ours, to unravel and separate out ICT at this stage is not a priority.</p> <p>The Russell-Cotes would look at setting up a contract with BCP Council for on-going support of its ICT systems</p>	We would look at perhaps separating in 3 – 5 years if it was thought advisable.
Building Maintenance		
<p>Transferring the assets of the house and collection places all the risk to the new charity for taking on liability for a historic Grade 2* listed building in a very exposed position and facing the challenges of more extreme weather patterns. Its interiors have not seen any significant investment and yet should be safeguarded and in a condition appropriate for a paying visitor attraction.</p> <p>The building has had very little investment for at least 20 years and is in poor condition with a ball-park figure of needing £5million investment.</p>	We need to identify what kind of commitments, safeguards, reserves and resources are needed from BCP Council to ensure it meets its obligations to the Charity of which it is a trustee and give confidence to the new CIO that it can take on this liability.	<p>With Building Services we are identifying:</p> <p>The statutory costs – alarms, PAT testing, etc</p> <p>The likely annual maintenance charges</p> <p>The BCP Council Condition Survey is being undertaken and will identify issues with the building for the next 5 years.</p> <p>We may wish to commission some specialist costings.</p> <p>The status of the Study Centre</p>
HR		
The staff would be subject to TUPE regulations and as such would transfer with their existing	There is a legally defined process that would begin once any decision had been made.	HR Team are primed for action when needed

terms and conditions across to the new charity.	Consultation and support would be vital.	
Pensions		
The Pensions liabilities would transfer to the new CIO The charity would most likely apply for admitted body status to the Dorset pension fund although the full costs and liabilities are still to be fully understood	<p>An actuarial review has been commissioned to profile the workforce. Likely that as a new body the charge will be greater than the Council's current 17.7%, possibly 25%.</p> <p>There is no legacy, the liability will only be staff in employment when it goes independent.</p>	<p>There will be additional pension costs incurred by the new CIO. Once the results of the Actuarial Review have been received these can then be quantified. Usually a Bond is established – essentially an insurance policy - but it is more likely that the contract with BCP Council would identify how that cost is born and the support the Council could contribute.</p> <p>Potentially new staff would be recruited to a different Pension Scheme – eg NEST</p>
VAT		
Currently, the RCAGM is part of BCP Council VAT umbrella. VAT is paid on all eligible income and expenditure. (however, not on exempt or zero-rated items such as donations) Some VAT advice has already been received from PFK	If RCAGM was an independent charity it would almost certainly change its operations and set up to optimize its VAT arrangements. Usually a charity is VAT exempt and has a VAT registered trading company (for shop, café etc) which covenants all profits back. (Accounts would be consolidated).	<p>The VAT expert at BCP council, is examining the impact, however, it is possible that BCP Council gains VAT advantages from the current position.</p> <p>Specialist Charity VAT advice would be sought when the business plan is more advanced and the strategic direction of the museum clearer to establish the optimum arrangements.</p>
Management Contract/Service Level Agreement with BCP Council		
Historically, BCP Council as Sole Trustee has made a commitment to provide services each year to enable the Russell-Cotes to achieve breakeven.	This contract would define the service to be provided by the CIO in delivering the operations of a museum and art gallery for Bournemouth.	All the above potential liabilities and risks need to be understood – especially pensions, VAT and the building risks – before a final decision is made on the level

<p>If it moves to full Trust status, BCP Council would instead provide a grant through a management contract.</p>	<p>We would be looking at a minimum 5 year contract to provide medium term confidence to the CIO and to potential other funders (ACE, NHLF etc) of the commitment of the Council to support the RCAGM going forward.</p> <p>We are looking at the level of subsidy remaining broadly the same as currently ie c£430,000 of which £230,000 is identifiable in the Museum's budget and £200,000 is provided in services.</p> <p>There may be some potential for small savings at the end of the 5 year period, but not in the first years.</p>	<p>of subsidy needed to make the RCAGM viable.</p> <p>Vicky de Wit is working on the Management Contract</p>

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