

# Notice of Russell Cotes Art Gallery and Museum Management Committee



Date: Friday, 8 January 2021 at 11.30 am

Venue: Virtual Meeting

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## Membership:

### Chairman:

### Vice Chairman:

Cllr M Iyengar  
Cllr J Kelly  
Cllr L Williams

James Grasby  
Stuart Bartholomew  
Sir George Meyrick Baronet

Victoria de Wit

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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 view the live stream of this meeting at the following link:

<https://democracy.bcpCouncil.gov.uk/ieListDocuments.aspx?MId=4681>

If you would like any further information on the items to be considered at the meeting please contact: Democratic Services by email at [democratic.services@bcpCouncil.gov.uk](mailto:democratic.services@bcpCouncil.gov.uk)

Press enquiries should be directed to the Press Office: by email at [press.office@bcpCouncil.gov.uk](mailto:press.office@bcpCouncil.gov.uk)

This notice and all the papers mentioned within it are available at [democracy.bcpCouncil.gov.uk](https://democracy.bcpCouncil.gov.uk)

GRAHAM FARRANT  
CHIEF EXECUTIVE

30 December 2020



## Maintaining and promoting high standards of conduct

### Declaring interests at meetings

Familiarise yourself with the Councillor Code of Conduct which can be found in Part 6 of the Council's Constitution.

Before the meeting, read the agenda and reports to see if the matters to be discussed at the meeting concern your interests

Do any matters being discussed at the meeting relate to your registered interests?

Disclosable Pecuniary Interest

Yes

Declare the nature of the interest

Do NOT participate in the item at the meeting. Do NOT speak or vote on the item EXCEPT where you hold a dispensation

You are advised to leave the room during the debate

Local Interest

Yes

Declare the nature of the interest

Applying the bias and pre-determination tests means you may need to refrain from speaking and voting

You may also need to leave the meeting. Please seek advice from the Monitoring Officer

No

Do you have a personal interest in the matter?

Yes

Consider the bias and pre-determination tests

You may need to refrain from speaking & voting

You may also need to leave the meeting. Please seek advice

No

You can take part in the meeting speak and vote

What are the principles of bias and pre-determination and how do they affect my participation in the meeting?

Bias and predetermination are common law concepts. If they affect you, your participation in the meeting may call into question the decision arrived at on the item.

#### Bias Test

In all the circumstances, would it lead a fair minded and informed observer to conclude that there was a real possibility or a real danger that the decision maker was biased?

#### Predetermination Test

At the time of making the decision, did the decision maker have a closed mind?

If a councillor appears to be biased or to have predetermined their decision, they must NOT participate in the meeting.

For more information or advice please contact the Monitoring Officer  
([susan.zeiss@bcpcouncil.gov.uk](mailto:susan.zeiss@bcpcouncil.gov.uk))

### Selflessness

Councillors should act solely in terms of the public interest

### Integrity

Councillors must avoid placing themselves under any obligation to people or organisations that might try inappropriately to influence them in their work. They should not act or take decisions in order to gain financial or other material benefits for themselves, their family, or their friends. They must declare and resolve any interests and relationships

### Objectivity

Councillors must act and take decisions impartially, fairly and on merit, using the best evidence and without discrimination or bias

### Accountability

Councillors are accountable to the public for their decisions and actions and must submit themselves to the scrutiny necessary to ensure this

### Openness

Councillors should act and take decisions in an open and transparent manner. Information should not be withheld from the public unless there are clear and lawful reasons for so doing

### Honesty & Integrity

Councillors should act with honesty and integrity and should not place themselves in situations where their honesty and integrity may be questioned

### Leadership

Councillors should exhibit these principles in their own behaviour. They should actively promote and robustly support the principles and be willing to challenge poor behaviour wherever it occurs

# 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 is 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 is asked to elect a Vice-Chairman until the end of the Municipal Year.

**3. Apologies**

To receive any apologies for absence from members of the Committee.

**4. Declarations of Interest**

Members of the Committee are requested to declare any interests on items included in this agenda. Please refer to the workflow on the preceding page for guidance. Declarations received will be reported at the meeting.

**5. Confirmation of Minutes**

To confirm and sign as a correct record the minutes of the meeting held on 22 January 2020.

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**6. Public Items**

To receive any public questions, statements or petitions submitted in accordance with the Constitution, which is available to view at the following link:

[https://democracy.bcpCouncil.gov.uk/ieListMeetings.aspx?CommitteeID=151&Info=1&bc\\_r=1](https://democracy.bcpCouncil.gov.uk/ieListMeetings.aspx?CommitteeID=151&Info=1&bc_r=1)

The deadline for the submission of a public question is 4 clear working days before the meeting.

The deadline for the submission of a public statement is midday the working day before the meeting.

The deadline for the submission of a petition is 10 working days before the meeting.

**7. Russell-Cotes Art Gallery & Museum Update Report**

This report will provide an update on the activities of the Russell-Cotes Art Gallery & Museum over the last year including the impact of the coronavirus pandemic.

13 - 24

Operating restrictions have been applied since March 2020 which has had the inevitable negative impact on visitors, income and learning activities.

However despite the ongoing pandemic, the museum has reopened twice and attracted a high level of visitors compared to similar local attractions. The Pre-Raphaelite exhibition – *‘Beyond the Brotherhood; The Pre-Raphaelite Legacy’* was delivered and then extended so visitors had access after the initial lockdown period.

The DCMS and ACE funded project for the redisplay of three historic rooms was nearly completed and has hugely improved the visitor experience in the first-floor rooms.

Work on the review of governance has continued with steady progress being made.

Russell-Cotes Art Gallery & Museum has been successful in attracting two major support grants from Arts Council England. £29,000 from the Coronavirus Emergency Fund has supported salaries and digital developments. £226,000 from the Coronavirus Recovery Fund will support the loss of visitor income, investments in future financial sustainability (outdoor catering, signage and new till systems) and provides support for consultancy and professional services needed for the Governance Review.

## **8. Acquisitions, Loans and Disposal Report**

25 - 44

To note the new acquisitions to the collection (the material owned and held in trust in accordance with its charitable objectives by the Russell-Cotes Art Gallery & Museum charity) and the loan of material to other institutions (ie public art galleries and museums) and to approve the disposal of items in the collection according to Museums Association Code of Ethics.

## **9. Russell-Cotes Art Gallery and Museum Annual Accounts 2019/20**

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This report includes 2019/20 final accounts for the Russell-Cotes Museum and Gallery Trust.

## **10. Exclusion of the Press and Public**

In relation to the item of business appearing below, the Committee is asked to consider the following resolution: -

‘That under Section 100(A)(4) of the Local Government Act 1972, the public be excluded from the meeting for the following item of business on the grounds that it involves the likely disclosure of exempt information as defined in Paragraph 3 in Part I of Schedule 12A of the Act and that the public interest in withholding the information outweighs such interest in disclosing the information.’

## **11. Museum Governance - Progress Update**

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To receive an update on the above.

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.

**BOURNEMOUTH, CHRISTCHURCH AND POOLE COUNCIL  
RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT  
COMMITTEE**

Minutes of the Meeting held on 22 January 2020 at 2.00 pm

Present:-

Stuart Bartholemew – Chairman

James Grasby – Vice-Chairman

Present: Cllr L Allison, Stuart Bartholomew, James Grasby, Cllr M Howell,  
Cllr L Williams and Victoria de Wit

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

**RESOLVED that Stuart Bartholomew be elected Chairman until the end of the Municipal Year.**

Voting - Unanimous

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

**RESOLVED that James Grasby be elected Vice-Chairman until the end of the Municipal Year.**

Voting - Unanimous

3. Apologies

No apologies for absence were received.

It was noted that there was a current vacancy on the Committee following the resignation of Lorryne Blomfield.

4. Declarations of Interest

There were no declarations of disclosable pecuniary interest.

Other interests: Cllr L Williams declared that he was a member of the South West Arts Council.

5. Confirmation of Minutes

**RESOLVED that the minutes of the meeting held on 29 March 2019 be confirmed and signed by the Chairman.**

6. Public Items

There were no public questions, statements or petitions for this meeting.

7. Museum Update Report - October 2018 - October 2019

The Museum Manager presented a report, a copy of which had been circulated to the Committee and a copy of which appears as Appendix A to these minutes in the Minute Book. The report provided an update on activity in relation to the Museum for the period October 2018 – October 2019.

The Museum Manager drew the Committee's attention to four major projects:

The exhibition in Southampton of 'Beyond the Brotherhood: The Pre-Raphaelite Legacy' on which the Russell-Cotes had worked in partnership with Southampton City Art Gallery with external funding. The Museum Manager highlighted the importance of achieving GIS for this exhibition, as this had enabled the insurance costs to be met. The exhibition was due to transfer to the Russell-Cotes during Spring 2020. The Committee was also informed of the centenary exhibition of Bournemouth Arts Club.

Reinterpretation and Redisplay: Work had started in April 2019, focusing on the Mikado, Red and Yellow Rooms. Funding for this work had been kickstarted by a £6,000 initial contribution from the Mayor's Fund. The work was subject to a tight timescale, to be completed in 2020.

Museum Accreditation: It was noted that work to maintain accreditation would require a number of policies and plans to be signed off by the Committee prior to submission in February 2021.

Governance Arrangements: A major review was now underway, following the decision of the Committee in 2019 to support the move to full independence. This was the subject of a separate update report on the agenda.

The report also gave a summary of visitor numbers and performance. Income targets for 2019 in relation to admissions and the café were on target, and the shop was performing better than expected. The fluctuation in visitor numbers between 2015 and 2019 was attributed to a number of factors, including particular exhibitions, marketing, price changes, and seasonal variation (the impact of good weather).

The Committee discussed opportunities in the short term to attract more visitors to the café. It was noted that the café was no longer the driver it had been under the previous operator. There was general agreement that the café's current location was not ideal and was perceived to be accessible only to those visiting the museum as well. The Committee discussed the feasibility of relocating to the ground floor and providing an outdoor pop-up facility with seating in the garden. The Museum Manager explained that

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unfortunately there was no easy solution or available resource to make short term changes to the internal layout of the building. The use of the outside area had been previously explored but not progressed for various reasons of viability. The Committee noted that a wholesale reconfiguration of the museum would require significant investment.

The Committee agreed that a spatial assessment of the building would assist the development of a longer-term strategic plan for the museum. The Museum Manager explained that the Forward Plan for 2020 – 2024 would enable the museum to refocus and create a more sustainable offer for the future. Members of the Committee raised the following points in discussion:

- The level of income from the museum in the context of the current staff base was excellent compared to other museums in Dorset.
- The expectations of the visiting public had changed considerably over the last few decades.
- The museum could not accommodate all the facilities it would like to by making small scale changes.
- Any major development of the museum required a holistic approach.
- Future plans should not compromise the visitor experience.
- The Russell Cotes was not built to be museum and there were significant challenges in displaying the collection to its full potential within the confines of a domestic property.
- The collection itself was vast, eclectic and included high quality individual pieces which warranted national profile in their own right.
- Relocating some of the collection would require serious consideration, as it could detract from the collection as a whole.
- There were opportunities to increase the public benefit of the collection through temporary displays and outreach work. Suggestions included loaning items or using facsimile and projection, for display in the public realm in areas of high visibility/footfall, using empty retail units, and holding taster sessions.
- Successful programming could have a significant impact on visitor numbers, in attracting both new and return visitors. It was noted that the formation of BCP Council facilitated a more balanced offer across the area.
- It was imperative to apply for significant investment funding once the future direction of the museum was established and an operating framework in place.

The Cabinet Member for Regeneration and Culture explained the purpose of the Cultural Enquiry which was underway across the BCP Council area. He also reported that the Council was working to develop a heritage trail and welcomed any suggestions on this from Committee members.

**RESOLVED that the Russell-Cotes Art Gallery and Museum 12 month review report for the period October 2018 – October 2019 be accepted and the actions suggested going forward in the report be agreed.**

Voting - Unanimous

8. Acquisitions, Loans and Disposals

The Museum Manager presented a report, a copy of which had been circulated to the Committee and a copy of which appears as Appendix B to these minutes in the Minute Book.

The report provided an update on new acquisitions to the collection, the loan of paintings to other institutions, and the items in the collection which were proposed for disposal in accordance with the Collections Development Strategy and the Museums Association Code of Ethics.

Appendix 2 of the report provided a detailed assessment prepared by the Museum Curator for each of the 12 ship models recommended for disposal. It was not possible to display or store these items properly and they did not form part of the museum's core offer. The Museum Manager outlined the process undertaken when disposing of an item, in transferring it to another suitable museum or public collection directly or through wider museum community advertisement. It was noted that the model of the P.S. Bournemouth Queen was recommended for transfer to Poole Museum due to its local connection.

**RESOLVED that:**

- a. the acquisitions and loans outlined in the report be noted.**
- b. the disposals outlined in the report be approved.**

Voting - Unanimous

9. Forward Plan and Action Sheet

The Museum Manager presented a report, a copy of which had been circulated to the Committee and a copy of which appears as Appendix C to these minutes in the Minute Book.

The Committee was advised that the previous Forward Plan expired in 2019. The new Forward Plan 2020-2024 had been developed in consultation with staff, volunteers and stakeholders, and was attached as an appendix to the report. It was a requirement of Museum Accreditation to have a formally adopted Forward Plan in place. The Forward Plan set out the key objectives for the museum over the next five years and identified seven priority areas. It was supplemented by an Action Plan, also appended to the report, which supported the delivery of each priority. The Action Plan was regularly updated and kept under review by the Committee.

The Museum Manager explained the context of the Forward Plan within the wider review of the museum's governance arrangements, as summarised in



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paragraph 3 of the report. She responded to questions from members of the Committee on the following points:

- Action Plan, 3.3 – Increase in visitor numbers of 10% by 2023. She was confident that this was target was achievable as long as a clear vision for the future of the Russell-Cotes was established.
- Whether different interpretation methods could be explored, such as the use of students or actors (for example in the Irving Room). She explained that various approaches had been tried in the past. All options were being considered as part of the work to establish a clear vision for the museum, with ideas being explored in a focus group looking at audience development.

The Chairman commented on the need to consider the Forward Plan and Action Plan as part of the emerging governance arrangements and proposed externalisation of the museum. He suggested that the Forward Plan and Action Plan be noted at this stage and considered further at the next meeting of the Committee, by which time greater clarity on the future direction of the museum would be available.

**RESOLVED that the report on the Museum Forward and Action Plan be noted and reconsidered at the next meeting of the Committee.**

Voting - Unanimous

10. Governance Review Update

The Museum Manager presented a report, a copy of which had been circulated to the Committee and a copy of which appears as Appendix D to these minutes in the Minute Book. The report set out the background to the governance review and outlined progress to date in preparing a full business case for the Russell Cotes to move to full independent trust status, to be agreed and presented to Cabinet later in the year.

The Museum Manager explained that work had only been able to be progressed in the last few months partly due to local government reorganisation. Section 2 of the report provided a summary of the key principles emerging from the work undertaken by the internal Project Board and museum staff with support from external consultants. These principles related to governance, the business plan, building maintenance, staff, pensions, VAT and the Council. The table in Appendix 1 of the report provided a more detailed update on specific issues.

The Committee was advised that the charitable vehicle being considered was a Foundation Charitable Incorporated Organisation (CIO). There were a number of areas still to be addressed before recommending this option, including the question of its ineligibility for loans, accreditation requirements, trustee numbers and committee membership. In the context of membership Victoria de Wit advised that changes to deeds should be avoided where possible as this ensured a smoother transition.

Victoria de Wit reported that she was looking at exemplars of Transfer of Asset documents in respect of the building and the collection. The Committee discussed the role and obligations of BCP Council in the proposed CIO, particularly in relation to conservation issues and building maintenance. The Director of Destination and Culture (BCP Council) reported that the Council was keen to progress from the current management arrangements and wanted all assets (building and collection) to remain as one. Victoria de Wit explained that it was difficult to find a direct comparison as most of the models she was researching had transferred from a position of direct local authority control rather than the Council as trustee.

The Committee agreed that further information was required in relation to the implications of a CIO before it could be recommended as the best option. The Committee felt that independent legal advice and an independent survey of the building's condition should be provided. Victoria de Wit reported that fast track funding may be available for the building survey from the resilience strand of the Heritage Lottery Fund. Subject to costs the Arts Council may provide funding for legal advice. The Director of Destination and Culture agreed to take forward these requests on behalf of the Committee. It was suggested that the Committee consider arranging an informal meeting to provide further input into the development of the business case before it was finalised. Members of the Committee were invited to contact the Director with any additional issues to be explored.

The Committee was assured that in case of financial failure the assets would be returned to the Council in trust.

**RESOLVED that**

- a. Progress on the development of the business case to date be noted.**
- b. An informal meeting of the Committee be arranged to enable further input into the development of the business case.**
- c. The Committee meets to review and approve the business case when it is finalised for submission to Cabinet.**

Voting - Unanimous

11. Draft Annual Accounts 2018-2019

The Company Accountant (BCP Council) provided a verbal update on the progress of the draft annual accounts for the financial year 2018-2019, a copy of which had been previously circulated by email to the Committee.

As the audit on the draft accounts was not yet complete the Committee was asked to delegate authority to the Chairman and the Portfolio Holder for Regeneration and Culture to sign off the final audited accounts, which would be available in early February. The Committee commented on the

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unsatisfactory timescales in submitting the final accounts and requested that this be addressed in future, while noting that the impact of local government reorganisation may have contributed to the delay this year. The Chairman asked if there was likely to be any major variance between the draft and final accounts, and the Company Accountant advised that he wasn't aware of this.

**RESOLVED that the signing off of the final audited accounts for the 2018/2019 financial year be delegated to the Chairman of the Management Committee and the Portfolio Holder for Regeneration and Culture (Cllr M Howell).**

Voting - Unanimous

12. Future Meeting Dates

The Committee asked that arrangements for future meetings be progressed as follows:

- Informal Management Committee workshop to input into development of the business case – to be held during March/April
- Formal Management Committee meeting to be held at an appropriate time during the lead in period for 29 July Cabinet meeting, to enable review and approval of the business case prior to consideration by Cabinet.

The meeting ended at 3.43 pm

CHAIRMAN

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## Russell-Cotes Art Gallery & Museum Management Committee



Report subject	<b>Russell-Cotes Art Gallery &amp; Museum Update Report Nov2019 – 31 Nov 2020</b>
Meeting date	8 January 2021
Status	Public Report
Executive summary	<p>This report will provide an update on the activities of the Russell-Cotes Art Gallery &amp; Museum over the last year including the impact of the coronavirus pandemic.</p> <p>Operating restrictions have been applied since March 2020 which has had the inevitable negative impact on visitors, income and learning activities.</p> <p>However despite the ongoing pandemic, the museum has reopened twice and attracted a high level of visitors compared to similar local attractions. The Pre-Raphaelite exhibition – ‘<i>Beyond the Brotherhood; The Pre-Raphaelite Legacy</i>’ was delivered and then extended so visitors had access after the initial lockdown period.</p> <p>The DCMS and ACE funded project for the redisplay of three historic rooms was nearly completed and has hugely improved the visitor experience in the first-floor rooms.</p> <p>Work on the review of governance has continued with steady progress being made.</p> <p>Russell-Cotes Art Gallery &amp; Museum has been successful in attracting two major support grants from Arts Council England. £29,000 from the Coronavirus Emergency Fund has supported salaries and digital developments. £226,000 from the Coronavirus Recovery Fund will support the loss of visitor income, investments in future financial sustainability (outdoor catering, signage and new till systems) and provides support for consultancy and professional services needed for the Governance Review.</p>
Recommendations	<p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee accept the Russell-Cotes Art Gallery &amp; Museum 12 month review report for the period November 2019 - November 2020 and agree the actions suggested in this report.</b></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.
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Portfolio Holder(s):	Councillor Mohan Iyengar, Portfolio Holder for Tourism, Leisure & Culture
Corporate Director	Bill Cotton, Corporate Director Regeneration & Economy]
Report Authors	Chris Saunders, Service Director Destination & Culture Sarah Newman, Museum Manager
Wards	Not applicable
Classification	For Update and Information

### Impact of Covid

1. This report covers the period when the coronavirus pandemic began and the initial measures that were introduced nationally to contain its spread. This has had a significant impact on the operations of the Russell-Cotes Art Gallery & Museum.
2. In February, the Museum had opened its exhibition '*Beyond the Brotherhood*', and was scheduled to complete the Redisplay Project in the historic rooms, but from early March concerns were growing nationally about the spread of coronavirus which impacted on visitor confidence. A local decision was taken to close the museum to the public on 19 March 2020 and the national lockdown was declared on Monday 23 March.
3. Initial lockdown measures ended on 4 July and the museum re-opened to the public on 7 July 2020.
4. The second phase of national lockdown measures meant the museum closed again on 4 November and reopened on 5 December 2020.
5. During periods of closure the museum was staffed daily to ensure the safety and security of the museum and collection with particular regard to the changed response of the Dorset and Wiltshire Fire Service to automated fire alarms. As a result of Covid and the impact on their services, the DWFS decided to stop attending automated fire alarms in non-residential buildings between the hours of 8am and 6pm, 7 days per week unless there was a confirmed fire. Unable to rely on a fire service response to alarms, staff were therefore required to be on site for 70 hours per week in case of fire. This has had significant impact on staffing because 2 staff always need to be present for security reasons and only 6 staff are trained to lock, unlock and manage the museum site. Council representatives have made every effort to engage with the Fire Service locally and nationally about the potentially catastrophic impact such a ruling might have on heritage buildings such as the Russell-Cotes and are hopeful that a resolution will be found.
6. Some front of house, catering and administrative staff were placed on furlough during the summer and others were redeployed to the 'Together We Can' project to support local communities during the Covid effort.

## Re-opening

7. The museum staff initially undertook a comprehensive risk assessment to ensure the museum could operate safely for staff, contractors and visitors under the relevant government and BCP Council guidelines. This risk assessment remains under review and is adjusted as more information is made available.
8. Financial viability was another key test in order to reopen and opportunities such as the '*Beyond the Brotherhood: the Pre Raphaelite legacy*' exhibition helped to make this possible
9. Staff followed the relevant government guidelines to make the museum Covid-secure for visitors. We launched the sale of timed-tickets online, although casual walk-ins are allowed if there is sufficient capacity. A maximum capacity in the building was established to enable social distancing. The installation of sneeze screens and hand gel stations and enhanced cleaning regime for regular touch points were also instigated.
10. A one-way system with separate entrance and exit has been established because of narrow staircases and pinch points, but this is far from ideal because it impacts adversely on the visitor journey, forces people to leave by the fire exit and requires additional staff to supervise exits. In addition, the exit from the house via the conservatory cannot be used if it is raining because it leaks so badly so additional staff are always needed on wet weather standby.
11. Opening days were reduced from 6 days per week to 4 days per week because of the lack of visitor confidence and the additional staffing required with limited capacity (both for fire cover when closed and to staff the one way system).
12. Volunteers have been used where possible but Covid has impacted on their willingness and ability to come on site.

## Financial impact

13. The Museum has benefited from the Coronavirus Job Retention Scheme, the reduction in VAT on tourism and hospitality from 20% to 5% and adopted the free online booking system developed by the Art Fund to support museums.
14. The Council took action to contain the financial impact of the pandemic council wide including setting a Council wide Covid-budget and freezing recruitment. The revised budget and impact on income means the budget gap that requires council funding has widened from £314,000 to £400,000.
15. Russell Cotes raises 55% of its income from visitors i.e. nearly £500,000 per year and therefore the impact on closure is considerable – possibly up to 70% reduction in earned income.
16. The museum has been successful in receiving grants from the Arts Council. It was awarded £29,000 from Arts Council Coronavirus Emergency Fund to fund the salaries of the Curator and Learning Officer during lockdown and to develop digital engagement projects. It was also awarded £226,000 from the Coronavirus Recovery Fund which will fund some of the shortfall from the loss of visitor income, investment into future financial sustainability through



improved signage, new till system, visitor journey changes and outdoor catering as well as additional support to progress the governance review including professional advice on legal, governance, VAT, business planning and branding.

## Visitor Figures and Performance

17. Visitor figures for the winter of 2019 were consistent with previous years. The opening of the Pre Raphaelite exhibition in February saw a 20% increase in visitor numbers for the first few weeks. However, the impact of the coronavirus was evident very quickly. When the museum reopened confidence was very low, but numbers increased particularly in September and averaged 47% of normal from July – October, yielding 40% of the usual visitor admission income. Compared to many museums this result, is very encouraging but in the context of the major exhibition it was inevitably disappointing.

18. Comparative Figures showing impact of Covid for Russell-Cotes 2019/20

	<b>2019</b>	<b>2020</b>	<b>Percentage achieved</b>
Total Visitor numbers April – November	33,933	8,683	25%
Visitor Numbers July7 – Nov4 for comparison of performance	18,436	8,683	47%
Income from admissions YTD	£120,000	£49,000	40%
Income into shop YTD	£60,000	£24,000	40%
Income in café YTD	£66,000	£21,000	31%

## 19. Admission Figures 2016 - 2020

	2016	2017	2018	2019	2020
	<b>museums admissions</b>				
April - September	20,222	24,799	21,313	21,768	5,552
Oct - March	20,138	18,126	17,613	16,917	2,253*
<b>Total</b>	<b>40,360</b>	<b>42,925</b>	<b>38,926</b>	<b>38,685</b>	<b>7,805</b>
	<b>café only</b>				
April - September	5,199	3,152	4,681	3,974	344
Oct - March	2,981	3,541	3,799	3,268	226*
<b>Total</b>	<b>8,180</b>	<b>6,693</b>	<b>8,480</b>	<b>7,242</b>	<b>570</b>
	<b>total admissions</b>				
April - September	25,421	27,951	25,994	25,742	5,896
Oct - March	23,119	21,667	21,412	20,185	2,479*
<b>Whole Year</b>	<b>48,540</b>	<b>49,618</b>	<b>47,406</b>	<b>45,927</b>	<b>8,375</b>

20. However, the response from visitors has been overwhelmingly positive with great reviews and feedback. Our Tripadvisor rating has increased from No 2 in Bournemouth to no 1 (above the beach and Hengistbury Head). Feedback on the museum and the Covid measures continues to be excellent.
21. The Museum has become part of the South West Visitor Insights run by South West Museums Development which will enable us to capture and examine audience insights data more effectively and make better sector comparisons.
22. The introduction of on-line ticketing has long been an aspiration of the museum and now is a sector norm, but an unintended consequence is a reduction on Gift Aid which usually generates £20,000 per annum. In person, the museum has a very high conversion rate, but online this is much more difficult to achieve and may warrant further scrutiny.

## Accreditation

23. The Museum was due for a renewal of its accreditation by Arts Council England in 2020. However, due to the pandemic its current accreditation has been extended and the Arts Council is expected to issue a revised timetable of invitations for renewals in January 2021.

## Building

24. There have been increasing challenges in managing and maintaining the building in the last 12 months with 69 building faults recorded.
25. The wet December in 2019 led to very significant water ingress in offices via the veranda in even more locations than usual. Building Services have budget to investigate and solve the water ingress problems stemming from the veranda. The tile conservator's report was completed in October and work to repair and fill tiles and cracks in render will take place followed by a period of observation to judge its success.
26. The storms in February 2020 caused considerable loss of Conservatory glass leading to worse than usual water ingress through the year with insurance works now looking possible in January 2021.
27. Increasing boiler lock outs highlight the issues with the plant which is at 'end of life', although this was coaxed into action in order to achieve the necessary environmental conditions required for GIS.
28. Fire fault signal activations reported from May led to the panel being condemned. Current investigative work on new radio signal fire system is being undertaken and with surveying of voids and testing of signal strengths taking place at speed before Christmas driven by the intervention of the Council Fire Safety team.
29. A lead theft attempt on Gallery roof in August is now all repaired and the thief successfully prosecuted due to metals alert system protecting this section of the roof and speedy response from staff, police, fire service and the police helicopter! A second lead theft attempt in December was disturbed by the Police. Two break-in attempts were made on the downstairs offices. Damage was done to an original stained glass door in August but works are still not completed due to the specialist conservator being on furlough. But we are hopeful that the work will start in January.
30. The completion of a detailed and comprehensive condition survey of the building by specialist architectural surveyors, Philip Hughes Associates has given a more holistic and conservation minded view of the state of repair of the building. A fully costed programme of works needed has been formulated. The report highlights work to be done to the roof structure, the conservatory, an additional maintenance programme, the need for further specialist fire engineer investigations, consideration of the renewal of the plant and specialist conservation needed for historic interiors.

## **Redisplay project – Red, Yellow and Mikado's Rooms**

31. Work has continued on the redisplay project although inevitably delayed but the impact of Covid on suppliers and supply chains.
32. The Red, Yellow and Mikado's Rooms have all been totally refurbished with original murals conserved and new carpets laid. New cabinets in Victorian style but with contemporary security and environmental controls have been filled with highlights from our collection. Paintings, furniture and objects from the collection have been conserved and all the rooms reinterpreted. Pull-out drawers, audio-visual film of the trip to Japan, audio interpretation and an interactive album from the Russell-Cotes trip to New Zealand have been incorporated to great effect.
33. The rooms are transformed and the response from visitors has been exceptionally positive.
34. This project was made possible by grants from the Sasakawa Foundation, DCMS Wolfson and the Arts Council England, a donation from the Mayor's Fund and a legacy from Mrs Hart and has been delivered very successfully by the Interpretation Officer, whose contract will finish in January 2021.

## **Reinterpretation**

35. The renewal of the interpretation in the house has been reviewed in the light of Covid and the need to avoid touch points. All hand-held cards and information folders have been removed. New interpretation boards will be installed in December and the Museum has subscribed to 'Smartify' a digital App, used by many museums including the National Gallery which uses image recognition to enable visitors on site and on the web to download information and explore the collection. This App is a cost-effective mechanism and has been funded from the ACE Coronavirus Recovery Grant. Currently volunteers are working with the Curatorial team to develop the content for upload.
36. Delivering the community aspect of this project which should have seen a collaboration with BAME community groups and included outreach into schools and communities as well as a celebratory events programme on site unfortunately has been made virtually impossible by the pandemic. It's hoped that these partnerships and relationships will endure until such times when we they can be rekindled in some form.
37. The Museum received a small grant of £1,000 from the Association of Independent Museums to pay for a conservator to support the museum in its conservation practices. Though delayed by Covid, the Museum will work with conservator Sarah Howard to update our Conservation Policy, develop a Conservation plan of prioritized work and write a manual for new staff and volunteers to embed good conservation practices.

## **Exhibitions and Programming**

38. '*Sublime symmetry: The mathematics behind De Morgan's Ceramic Designs*' exhibition ran successfully until 2 February 2020.
39. '*Beyond the Brotherhood: the Pre-Raphaelite Legacy*' (22 Feb – 27 Sep) was a major development for the museum and represented a significant step-up in the scale of our ambition in every area of work. This major exhibition undertaken in partnership with Southampton City Art Gallery and funded by Art Fund had taken several years of investment and activity to make the structural improvements to the galleries, negotiate loans from regional and national lenders including Bristol Museums, Tate Britain, Royal Academy, Victoria and Albert Museum and achieve Government Indemnity Standard to support the cost of insurance. A fully illustrated catalogue was produced in partnership with publishers, Sansoms and is widely available in shops and online.
40. The exhibition opened on 22 February with great promise, and a packed private view. It saw a 20% increase in visitor numbers and spend in the shop during the opening weeks, but very quickly was overtaken by Covid and with dwindling visitors the museum closed prior to full lockdown.
41. The museum had the responsibility for ensuring the security of the loans throughout lockdown and was in regular touch with lenders, GIS and insurers about the situation. Faced with the possibility that the exhibition might close before the museum could reopen and the challenge of deinstalling under Covid restrictions we negotiated with all lenders for an extension until 27 September for which we are very grateful.
42. This major exhibition and project, made more complex by Covid, represents a significant achievement for all the staff at the Russell-Cotes and gives confidence to the team to achieve future ambitions. The catalogue which, along with the exhibition, highlights the importance of the Russell-Cotes collection provides a lasting legacy. Whilst the evidence of the opening weeks, along with visitor numbers on reopening, provides evidence of the appeal and value of high-profile programming of this kind to the museum's future success.
43. Covid has obviously made all planning very challenging, because of the lead times required for exhibitions, loans and transport and the uncertainty about whether the museum would be open to recoup the cost. So, a decision was taken in March to postpone the planned 'A Century of British Art: Bournemouth Art Club 1920 -2020' exhibition which is now scheduled for summer 2021.
44. Instead, we installed a 'Hidden Highlights; Life in Lockdown exhibition' using our own paintings to take a humorous look at life in lockdown which gives maximum flexibility but has actually been rather popular!

### **Secretary's Room**

45. The exhibition '*Romanticizing Dorset: The Paintings of Leslie Moffatt Ward*' closed at the end of December 2019 and the Secretary's Room was used as open storage/display of material displaced by the redisplay of the Mikado's and Yellow Room. An exhibition of 19<sup>th</sup> century folding fans belonging to

local collectors and coinciding with the Annual Conference in Bournemouth of the Fan Circle was cancelled because of Covid.

46. However, we did manage to deliver an exhibition 'Sea, Land, Air and Home: Art of the Second World War' in collaboration with the Imperial War Museum from August – November to commemorate the 80th anniversary of the Battle of Britain. Four museums across the country, including the Russell-Cotes borrowed three Battle of Britain artworks from the IWM to be displayed alongside unique works from their own collections in order to explore and illustrate their own histories and local perspectives. We were also able to publish a booklet, featuring artworks from the Russell-Cotes collection and the Imperial War Museums. This exhibition had been designed to coincide with the Air Festival.

### **Café Gallery**

47. **PRESSED: Contemporary Prints from Poole Printmakers** was held very successfully from 5 November 2019 – 3 March 2020. Since then the gallery has been used for the sale of reproduction prints from the collection. With the new Covid visitor journey, it is not anticipated that this gallery will be used again for contemporary art shows.

### **Education, Engagement and Digital**

48. Until lockdown, the education, events and education programme continued very successfully, with a Christmas Weekend 2019 which attracted 455 visitors, Father Christmas 2019 offer, talks and events programme. The Pre-Raphaelite exhibition was the focus of an ambitious programme of events including a study day, evening talks and events etc but with the exception of a workshop by 'Games of Thrones' designer, Kieran Belshaw, a talk by Oscar-winning art director Alan Lee, and curator tours, all had to be cancelled. Through the summer the problems of risk assessing and planning educational visits have been too great and all activities cancelled.
49. During the second lockdown, the museum refreshed its Christmas decorations in the expectation that there might be an opportunity to market a Victorian Christmas offer this year and the knowledge that any investment would always be a useful legacy for future programming.
50. The closure of the museum and focus on digital engagement cast a sharp spotlight on the museum's lack of resource and capacity in this area. Our website and social media accounts, while popular and attractive, are designed to give information to on-site visitors and push information out, rather than to engage and involve audiences on-line. ACE Emergency funding was spent on developing a digital strategy and producing some content with staff, curatorial experts and creatives. This fundamental rethink in our operations will require time and investment but in the short term the museum has delivered zoom talks, created films, podcasts, quizzes etc to engage better with audiences.

## **Staff**

51. The Fundraising Officer and part-time Marketing Officer left the museum in March 2020 to pursue new roles elsewhere. It was decided to combine the roles into a full-time Marketing and Development Officer position, but recruitment was frozen because of the pandemic. However funding from ACE has enabled us to recruit a 6 month role, particularly with a view to driving our digital presence.
52. The Programmes Officer returned from maternity leave in September 2020 and, working 16 hours per week, has taken back the management of the exhibitions programme.

## **Facilities – Café**

53. The Café was significantly impacted by COVID-19, but opportunities have arisen that show promise for the future. Following the first lockdown we introduced an outside catering offer on the terrace. Anecdotally, this does not appear to have driven significantly more visitors (although we feel it will as awareness grows locally), but it does seem to have encouraged more visitors to use the catering facilities who otherwise may not have done. Arts Council funding will assist in developing this, and overcoming some of the operational difficulties in managing the offer. Also, moving admissions online for pre-booking has driven an increase in Afternoon Tea bookings, especially around the Christmas season, but which hopefully will continue to be popular. Social distancing has meant a significant reduction in covers in the café, and a limit on the potential outdoor covers.

## **Shop**

54. Until lockdown the shop continued to perform well with sales and profit increasing. Sales from the PRESSED exhibition generated £1000 in profit.
55. From April to June, the shop was closed with some very few remote sales hampered by the lack of an online shop system. After reopening July was slow, with August picking up, and September sales doing very well (only £2000 down on 2019 figures) due to a big influx of staycationers to the region. October figures have slowed but with a noticeable interest in our online offer.
56. Since reopening there have been many challenges in the shop as ordering stock with fluctuating sales and unclear delivery lead times presents a risk to profits due to the unpredictability of pandemic situation. The shop has retained sale or return merchandise from the Pre-Raphaelite exhibition (refurbished antique stools etc) to give some zero-cost stock options during the pandemic.
57. Sales relating to the exhibition 'Beyond the Brotherhood' have been good compared to other exhibitions, despite the reduced visitors (4<sup>th</sup> most profitable exhibition since 2015).
58. It is an aspiration for the Museum to develop an online shop using Shopify and with ACE funding we purchased 1 year subscription but have been unable to complete the setup because of banking issues. It is noted that

museum retail across the UK has found that online sales have performed well during the pandemic.

59. With funding from the ACE Recovery grant, the museum will buy a new CRM and retail system to deliver one-stop shop efficient visitor data, retail and café sales and ensure future proofing.

## **Fundraising**

60. Success with grants from the Arts Council has been noted above whilst the completion of various funded projects has continued. Unsolicited donations and on-site donations have doubled as visitors, it seems, are appreciative of the Museum's efforts to open and reflective of the importance to their wellbeing.

## **Marketing**

61. Additional investment was made into marketing for the Pre-Raphaelite exhibition with support from Liz Lean PR and an increased budget for adverts on railway stations and billboards through the conurbation. However much of this work was cancelled.
62. With the coincidental resignation of the Marketing and Fundraising Officers and the uncertainty around opening, and the lack of opportunity (no leaflets, less advertising, signage etc), we have not been in a position to promote the museum as much as normal. However, with the recruitment of a Marketing Officer in the new year, the situation should improve.

## **Weddings and Venue Hire**

63. Venue hire took a significant blow due to coronavirus, with a number of planned events cancelled. We had hoped to pick up additional wedding business after the first lockdown ended, with a special offer, which attracted two bookings, but enquiries were low. We have achieved £3,741 net income, from 2 weddings and one film booking.

## **Governance**

64. Separate agenda item

## **Background papers**

None

## **Appendices**

There are no appendices to this report.



# RUSSELL-COTES ART GALLERY & MUSEUM MANAGEMENT COMMITTEE



Report subject	<b>Acquisitions, Loans and Disposal Report</b>
Meeting date	8 January 2021
Status	Public Report
Executive summary	To note the new acquisitions to the collection (the material owned and held in trust in accordance with its charitable objectives by the Russell-Cotes Art Gallery & Museum charity) and the loan of material to other institutions (ie public art galleries and museums) and to approve the disposal of items in the collection according to Museums Association Code of Ethics.
Recommendations	<p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee notes</b></p> <ul style="list-style-type: none"> <li><b>a) the acquisitions,</b></li> <li><b>b) the loans</b></li> </ul> <p><b>and approves</b></p> <ul style="list-style-type: none"> <li><b>c) the disposals</b></li> </ul> <p><b>outlined in the Acquisitions, Loans and Disposals Report (attached in Annexes 1 and 2).</b></p>
Reason for recommendations	The recommendations are in line with the Russell-Cotes Art Gallery & Museum's agreed policies and procedures, including its Collections Development Strategy and conform to Museums Association Code of Ethics.

Portfolio Holder(s):	Councillor Mohan Iyengar, Portfolio Holder for Culture and Regeneration
Corporate Director	Bill Cotton, Corporate Director Regeneration & Economy
Report Authors	Sarah Newman, Museum Manager Duncan Walker, Curator
Wards	Not applicable
Classification	For update and 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.

### **Options Appraisal**

2. N/A.

### **Summary of financial implications**

3. 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**

4. N/A

### **Summary of human resources implications**

5. N/A

### **Summary of sustainability impact**

6. N/A

### **Summary of public health implications**

7. N/A

### **Summary of equality implications**

8. N/A

### **Summary of risk assessment**

9. N/A

## **Background papers**

### **Appendices**

1 – Acquisitions, Loans and Disposals – January 2020 to December 2020

2 – Disposals Report for T11.1.2001.1 – A judge's chair probably from the County Court, Bournemouth

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

**Acquisitions for the Collections**  
**January 2020 – December 2020**

<b>Donor / Method of Acquisition</b>	<b>Material</b>	<b>Date of Acquisition</b>
Kirsty Stonell-Walker (donation)	<p>An unused black and white postcard showing a reproduction of a line drawing by Joseph Pike entitled 'The Royal Bath Hotel The Ladies' Boudoir'.</p> <p>The image shows a view of highly decorated room with a large stained-glass window and a full-length mirror mounted on the wall. The centre of the room is dominated by a large rug which has an ornate side table placed on it. The title and the artist's signature appear in the bottom right corner of the image. Dated to 1900-1920.</p>	10.8.2020
Kirsty Stonell-Walker (donation)	<p>An unused black and white postcard showing a reproduction of a line drawing by Joseph Pike entitled 'The Royal Bath Hotel King's Hall'.</p> <p>The image shows a view of highly decorated ballroom with a vaulted ceiling and a mezzanine area at the far end. A couple are dancing in the middle of the dance floor while other figures are clustered around the edges of the room at the far end. The sides of the room are lined with seats and the right-hand side has small tables as well. The artist has signed the drawing at the bottom on the left-hand side and titled it on the right.</p>	10.8.2020
Peter M. Taylor (donation)	A legal document recording a marriage settlement between Evelyn Cotes (daughter of Herbert Cotes and granddaughter of Sir Merton Russell-Cotes) and her first husband Henry Norman Jacks, dated 7.5.1920.	12.8.2020

	The document, which is handwritten on parchment, is signed by Evelyn, Norman, Herbert and his wife (Evelyn's mother) Edith Maud Cotes. It settles a proportion of ownership of the Royal Bath Hotel on Evelyn and her husband to be. It was drawn up by the firm of Tattersall and Son, 105 Old Christchurch Road, Bournemouth. The donor provided legal and business representation for Antony Jacks (the son of Evelyn and Norman) in the UK and found this document amongst his papers while downsizing.	
Buxton Art Gallery & Museum (transfer)	A Japanese watercolour painting on paper showing a young woman pulling a thorn out of the foot of an old farmer as he holds on to a Peach tree, dated to 1890-1920. Unsigned. Mounted, framed and glazed.	6.12.2020

#### Loans from the Russell-Cotes to other Galleries and Museums

Completed				
Borrower	Exhibition	Dates	Item(s) borrowed	Visitor numbers
Portsmouth Museums Service	'Portsmouth Revisited'	20.9.2019 – 1.9.2020	02437 'Spithead, 23rd July, 1887' by W.L. Wyllie RA	16,500
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	7,495

Southampton City Art Gallery	'Beyond the Brotherhood: The Pre-Raphaelite Legacy'	18.10.2019 – 1.2.2020	39 works (listing available on request)	11,488
Sainsbury Centre for Visual Arts (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	14,752
Guildhall Art Gallery (City of London)	'The Enchanted Interior'	14.3.2020 – 30.8.2020	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	735
<b>Current</b>				
<b>Borrower</b>	<b>Exhibition</b>	<b>Dates</b>	<b>Item(s) Borrowed</b>	
The John Buchan Story Museum (Peebles)	General display	6.3.2019 – 1.2021	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.	
Burgh House and Hampstead Museum	'A Nest of Gentle Artists: Randolph Schwabe and his Hampstead Contemporaries'	16.9.2020 – 7.3.2021	01945 'Perrin's Court, Hampstead' by Randolph Schwabe	

Laing Art Gallery (Newcastle)	'Art Deco by the Sea'	20.9.2020 – 13.3.2021	02018 'Fishermen and Visitors' by J.E. Southall 02213 'Near Worbarrow Bay, Dorset' by L.M. Ward 01605 'Bus Interior Scene' by Eustace Nash
<b>Future</b>			
<b>Borrower</b>	<b>Exhibition</b>	<b>Dates</b>	<b>Item(s) Borrowed</b>
Wakefield Museums and Castles	'Bracing Air, Abundant Amusements: Charles Pears and the Gold Age of the Travel Poster'	5.2021 – 2.2022	01719 'Self Portrait' by Charles Pears
San Floriano Committee (Casa delle Esposizioni of Illegio, Italy)	Cambiare	16.5.2021 – 17.11.2021	01247 'A Highland Flood' by Sir Edwin Landseer
Rijksmuseum (Amsterdam)	'Japanese Lacquer Art 1890 to 1950'	1.7.2021 – 5.9.2021	:6.21.139-140 Japanese lacquer process sake bowl set
Victoria Art Gallery (Bath)	'Freud, Minton and Ryan – Unholy Trinity'	10.7.2021 – 19.9.2021	01522 'Painter and Model' by John Minton
Falmouth Art Gallery	'Freud, Minton and Ryan – Unholy Trinity'	25.9.2020 – 27.11.2020	01522 'Painter and Model' by John Minton
Dulwich Picture Gallery	Woman in the Window	12.2021 – 4.2022	00484 'The Kitchen' by Isabel Codrington



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

Object Number	Description	Image	Proposed intended action
T11.1.2010.1	A Judge's chair from the County Court Bournemouth		Offer to suitable public collection, but more likely sale or destruction

Update – All the ship models proposed for disposal at last meeting were offered directly to relevant public collections across the UK. None of these collections were interested and so the items were advertised in the November/December issue of the Museums Journal and placed on the Museums Association's website (Find and Object).

Only one museum, North East Land, Sea and Air Museum in Sunderland has been in touch to enquire about acquiring one model, the SS Langleeridge, which was built on the Tees for a Newcastle shipping company. Therefore, approaches will also be made to suitable specialist maritime antiques auctioneers (Charles Miller Ltd, Bonhams etc) in February/March 2021 (Covid-19 restrictions allowing). In line with the Museums Association's stipulation the sale of these ship models is being undertaken as a last resort and any income generated will be ring-fenced and used only for collections care purposes.

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## **Disposal Report for T11.1.2010.1 - A judge's chair probably from the County Court, Bournemouth**

### **Introduction**

The RCAGM 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 local/social history, are surplus to requirements and constitute a drain on limited resources.

Sections 2.8.3 and 2.8.4 of the Collection Development Strategy identifies most the local/social history collection as irrelevant when applied to the 'Core Offer'<sup>1</sup> of the RCAGM. The RCAGM now only collects such material when there is a strong connection to the Russell-Cotes' and their activities in Bournemouth.

The RCAGM Disposals Plan 2017-2018 has specifically identified the shipping container where this object is stored as a collection management problem. It was only ever meant as a temporary solution when it was acquired in 2010 and years of weathering mean that its fabric is beginning to fail. It has led to friction with our neighbours and members of the public do periodically seek to break into it.

### **Object Description and Provenance**

The specific details of the item under consideration in this report are as follows<sup>2</sup>:

:T11.1.2010.1 - A large wooden throne-like chair with a brown padded leather seat and a high back. Carved decoration on feet, legs and back supports. Originally there was a wooden panel decorated with a coat of arms inset into the top of the back, but this is now missing. H2200 mm x H850 mm x W780 mm.

This provenance of this chair is obscure. There is no accession register entry which matches it but there is photographic evidence of it being used as visitor seating in 1978 (see Appendix). It was in commercial storage and later the Southcote Road Depot from circa 1999 until 2009 when it was transferred to the shipping container.

### **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 chair is completely irrelevant to the RCAGM Interpretation Strategy (see below).

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<sup>1</sup> See Appendix for the full text of the 'Core Offer' of the RCAGM

<sup>2</sup> See Appendix for images of the item

## **Public Benefit**

The RCAGM is not benefitting the public in any way by retaining this object (see below). The RCAGM is not a social/local history museum and its retention is not furthering the cause of preserving and presenting Bournemouth's heritage.

## **Effect of Disposal on Remaining Collections**

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

## **Implications for Public Collections Holding Similar Material**

No other local history collections in the UK would suffer from the RCAGM disposing of this object.

## **The Costs of Retention (Including Conservation)**

Currently this object does not place an excessive cost the RCAGM. No rent is paid for the shipping container or the ground it is sited on. This object is covered by the RCAGM insurance policy but as it is of little financial worth the cost is minimal.

While the chair does not currently place a financial burden on the RCAGM in the longer term the cost of retaining it will rise significantly. The shipping container it is stored in is coming to the end of its life-span. New rented accommodation for this material would have to be found if it was retained as it cannot be accommodated in the Study Centre building itself.

Currently, storage of the chair in the shipping container is appropriate from a collections care standpoint. However, this will change in the longer term as the fabric of the shipping container begins to fail.

The condition of the chair is deemed poor. In addition to the loss of its heraldic device the chair has suffered damage and losses to its decorative woodwork and the leather of the seat is in very poor condition with cracks, rips and tears. To bring the object back to display condition would require a large amount of money and include the creation of a replica heraldic panel.

## **The Case for Disposal**

### **Meeting the 'Core Offer' of the RCAGM**

This object does not meet the RCAGM 'Core Offer'. It originates from an interest in collecting local history by Graham Teasdill, which was never a properly planned activity, always limited by the resources available (display and storage) and haphazard as a result.

It cannot be proven that this object directly relates to the activities of our Founders in Bournemouth. Sir Merton Russell-Cotes was a Justice of the Peace (Magistrate) but due to poor provenance information it cannot be determined that this chair was one that he would have used in that role. Its description as a 'judge's chair' implies that it was not used by magistrates but by a higher level of legal adjudicator.

## **Relevance to the RCAGM Interpretation Strategy**

This object is currently completely irrelevant to the RCAGM Interpretation Strategy as it completely lacks any relevance to the 'Core Offer' around which the strategy is based. It is impossible to see any reason why the RCAGM would use this chair in its programme of exhibitions and events.

## **Public Benefit**

The RCAGM is not benefitting the public in any way by retaining this chair. The RCAGM is not a social/local history museum and its retention is not furthering the cause of preserving and presenting Bournemouth's heritage.

## **Effect of Disposal on Remaining Collections**

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

## **Implications for Public Collections Holding Similar Material**

No other museums/collections in the UK would suffer from the RCAGM disposing of this object.

## **The Costs of Disposal**

The cost of disposing of this object would be minimal and of the usual amount one would expect to see as part of the disposal process. There is no grant aid or funding to be repaid.

## **Conclusions and Recommendations**

This object lacks any relevance to the RCAGM and its current activities which are based around its 'Core Offer'. Thus, the disposal of this type of material is indicated in the Collection Development Strategy under sections 2.8.3 and 2.8.4.

While not costing the RCAGM currently it will do in the future as the shipping container it is stored in fails.

The retention of this item is not of benefit to the public particularly as there isn't a dedicated local history museum for Bournemouth.

Therefore, this report recommends that this object is disposed of.

Sector best practice and the RCAGM's own procedures regarding disposals mandate that all disposals should be advertised to the wider museum community prior via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest. However, specific contact should be established with Hampshire Cultural Trust (formerly Hampshire County Museums Service) as this chair dates from before the re-drawing of the county lines that placed Bournemouth within Dorset.

However, it should be noted that the size and condition (especially the loss of the heraldic panel) of this chair will probably preclude any interest on the part of Hampshire Cultural Trust. It is unlikely that an auctioneer would be interested in this chair for similar reasons although enquiries will be made. Disposal by destruction will be the most likely outcome.

**Duncan Walker MA, AMA**

**Curator, RCAGM**

**23 December 2020**

**Report Approved and Authorised:**

**Sarah Newman**



**Manager, RCAGM**

**Date:**

23 December 2020

## Appendices

### Appendix 1 - Images

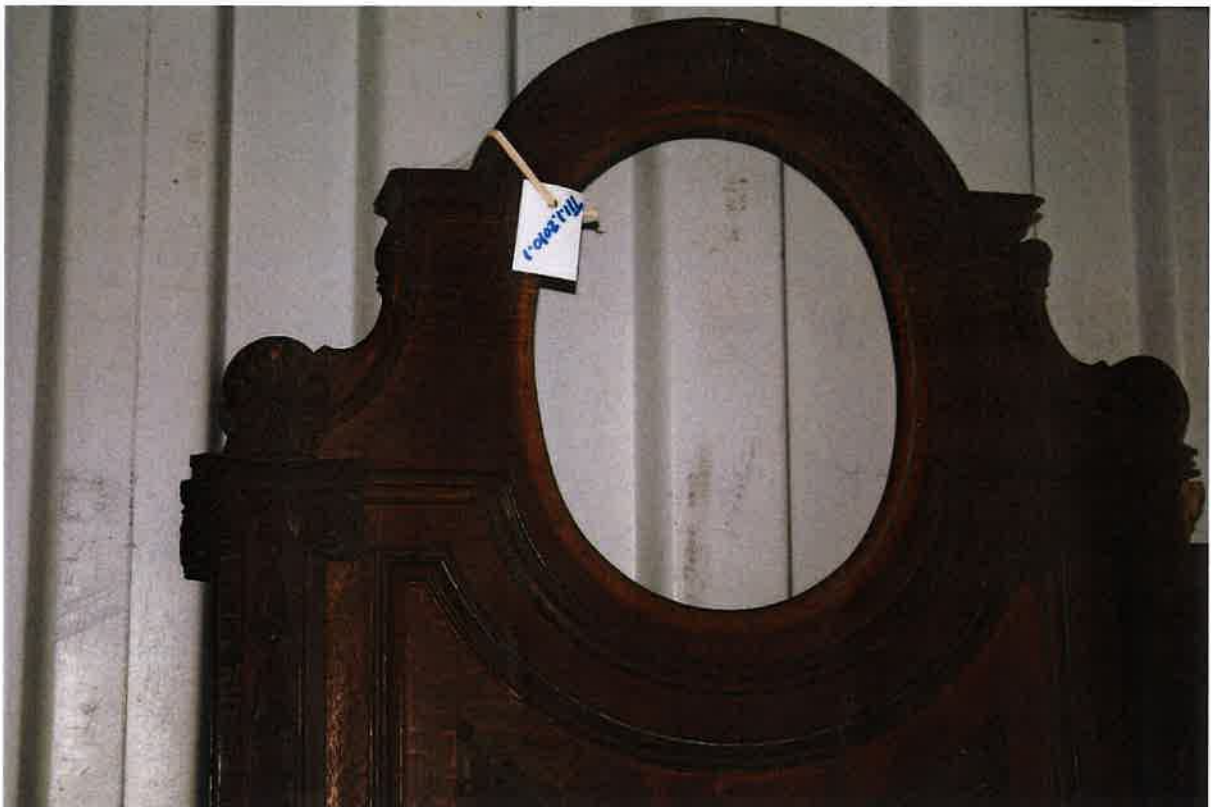
An Image Dated 1978 From the RCAGM Archive Showing the Chair with Heraldic Device



Images of the Chair in its Current Condition











## **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 AND MUSEUM MANAGEMENT COMMITTEE



Report subject	<b>Russell-Cotes Art Gallery and Museum Annual Accounts 2019/20</b>
Meeting date	8 January 2021
Status	Public
Executive summary	This report includes 2019/20 final accounts for the Russell-Cotes Museum and Gallery Trust.
<b>Recommendations</b>	<p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee recommend that the 2019/20 annual accounts for Russell-Cotes Art Gallery and Museum are approved by the Portfolio Holder.</b></p>
Reason for recommendations	<ul style="list-style-type: none"> <li>To comply with the Charity Commission requirements to approve the accounts and submit by 31 January 2021 deadline.</li> </ul>
Portfolio Holder(s):	Councillor Drew Mellor, Leader, Finance & Transformation
Corporate Director	Graham Farrant, Chief Executive
Report Authors	<p>Tina Worthing Finance Manager</p> <p>✉ tina.worthing@bpcouncil.gov.uk</p>
Wards	Council-wide
Classification	For Recommendation

### Background

1. The Charity Commission require each charity to agree and sign-off the annual accounts by the charity's trustees.
2. BCP Council is the sole Trustee for the Russell-Cotes and is therefore responsible for the approval and sign-off of the annual accounts.

## 2019/20 Annual Accounts

3. The key point to note in the 2019/20 accounts is that the depreciation is no longer treated as a donation from the Council, instead it is written off against the endowment reserve. The 2018/19 comparatives have been amended to reflect this accounting change. The policy was changed following a review by the external auditor.

## Options Appraisal

4. There are no options, it is a statutory requirement to submit the annual accounts, appropriately approved by the Trustee to the Charity Commission by 31<sup>st</sup> January each year following the end of the financial year to which they relate

## Summary of financial implications

5. All financial implications are given within the annual accounts attached at Appendix A. A summary of the income and expenditure for 2018/19 and 2019/20 is shown below.

	2019/20	2018/19
	£k	£k
Income (excluding BCP Council donation)	686.9	530.3
BCP Council donation	369.5	429.3
Total Income	1,056.4	959.6
Expenditure	1,072.9	959.4

The value of the collection held by the Art Gallery and Museum as at 31 March 2020 was £44.3 million, compared to £43.0 million at the end of March 2019.

## Summary of legal implications

6. Pursuant to the Council's Constitution, local choice functions are intended to be executive functions (ordinarily exercised by the Leader and/or Cabinet and Cabinet members per the Leader's scheme of delegation) as is permitted in accordance with the Local Authorities (Functions and Responsibilities) (England) Regulations 2000.

The Council's executive therefore exercises the function as Trustee for the operations and management of the Russel-Cotes Art Gallery and Museum.

The annual accounts for the period ending 31 March 2020 are required by the Charity Commission to be filed by the end of January 2021 in accordance with The Charities (Accounts and Reports) Regulations 2008.

## Summary of human resources implications

7. There are no human resource implications as a result of this report.

**Summary of sustainability impact**

8. There are no direct sustainability implications as a result of this report.

**Summary of public health implications**

9. There are no public health implications as a result of this report.

**Summary of equality implications**

10. There are no equality implications as a result of this report.

**Summary of risk assessment**

11. There is no requirement to complete a risk assessment for the annual accounts.

**Background papers**

None

**Appendices**

Appendix A – 2019/20 Annual Accounts for Russell-Cotes Art Gallery and Museum

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**RUSSELL-COTES ART GALLERY AND MUSEUM**  
**ANNUAL REPORT AND STATEMENT OF ACCOUNTS**  
**YEAR ENDED 31 MARCH 2020**

**Charity number 306288**

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## Report of the Trustee

The trustee is pleased to present its report together with the financial statements of the charity for the year ended 31st March 2020.

### Reference and administrative details

Registered name: Russell-Cotes Art Gallery and Museum  
Charity number: 306288  
Principal Office: Russell-Cotes Road, East Cliff, Bournemouth, BH1 3AA  
Trustee: BCP Council - Cabinet members <https://democracy.bpcouncil.gov.uk/mgCommitteeDetails.aspx?ID=285>  
The current holder of the Meyrick Baronetcy (*entitlement not taken up*)  
Auditors: Grant Thornton UK LLP, The Colmore Building, 20 Colmore Circus, Birmingham B4 6AT

As of 1st April 2019 Bournemouth Borough Council became part of a new authority Bournemouth, Christchurch & Poole Council (BCP) and the policy of donation has passed to the new authority. This is enshrined in the following two UK Statutory Instruments:

- 2018 No. 648 The Bournemouth, Dorset and Poole (Structural Changes) Order 2018
- 2008 No. 2176 The Local Government (Structural Changes)(Transfer of Functions, Property, Rights and Liabilities) Regulations 2008.

The trustee is pleased to present these formal statements of account. This recognises the importance the art gallery and museum has as a key cultural community resource and flagship visitor attraction for the Bournemouth conurbation and region. The trustee has taken the Charity Commission's guidance on public benefit into consideration. It formalises the accounting treatment of the Trust as a separate entity with its own transactions distinct from those of BCP Council (The Council).

### Governing Document

The Trust was created under Indentures of 1908, 1918 and 1920 between the County Borough of Bournemouth Corporation and Sir Merton and Lady Russell-Cotes. In 1962 a charity was formed to take over responsibility for the house and contents. Further information is provided in the notes to the accounts - fixed assets.

Under the Indentures, the house and its collection were gifted to the Council for the purpose of forming an art gallery and museum for the use, benefit and enjoyment of the residents of and visitors to Bournemouth.

The original Indentures were varied by s.57 Bournemouth Borough Council Act 1985. This requires that the Council manage, regulate, control and deal with the Trust, premises and property by means of a management committee appointed by them in accordance with the Local Government Act 1972.

### Governance

Pursuant to the Council's Constitution, local choice functions are intended to be executive functions (ordinarily exercised by the Leader and/or Cabinet and Cabinet members per the Leader's scheme of delegation) as is permitted in accordance with the Local Authorities (Functions and Responsibilities) (England) Regulations 2000. The Council's executive therefore exercises the functions as Trustee for the operations and management of the Russell-Cotes Art Gallery and Museum. As in practice, Cabinet does not sit as the Management Committee and to that end, a new Management Committee was created in 2016, as a sub-committee of Cabinet and exercises the functions delegated to it.

The Management Committee meets twice a year and is serviced by the Council's Democratic services team. As a sub-committee the minutes of meetings are noted and agreed by Cabinet.

The Management Committee is made up of:

- a. The Portfolio Holder
- b. Two further Council members
- c. 4 external (Non-Council Members)
- d. Sir George Meyrick (or the person for the time being in enjoyment of the title), in compliance with the Bournemouth Borough Council Act. A substitute can be agreed with the elected chair prior to any meeting.

Non-council members cannot lawfully exercise formal voting rights. However the rules have been written very carefully to ensure the non-members' views are taken into account through a recorded shadow vote before any formal vote is taken.

### Recruitment and appointment of external members

The management Committee recruitment process is carried out by officers and existing members on behalf of the Management Committee. The vacancy is advertised in the local media and interested parties are then provided with:

- a. Briefing Note
- b. Forward Plan
- c. Collections Strategy
- d. Latest Annual Report

The applicants' CV's are reviewed and potential applicants are then interviewed and appointed using the Charity Commission Operational Guidance, Trustee Act 2000, OG 86 B4 'Power to employ nominees and custodians'. On the appointment the committee members are provided with a copy of the governing documents, the Rules of the Management Committee together with the rules for conflicts of interest. A familiarisation session will be provided which ensures that the new management committee members have a good understanding of the Russell-Cotes Art Gallery and Museum as a whole and how it operates within the context of BCP Council.

## Objectives and Activities

The objectives of the Charity are the same as the purposes of an art gallery and museum.

## Vision and Aims

### Vision

Our vision is that the Russell-Cotes Art Gallery and Museum will be the internationally-acclaimed cultural flagship for Bournemouth and beyond. The pandemic has not changed this vision.

### Mission

The mission is to inspire and enrich the lives of Bournemouth's residents and visitors by creating a cultural flagship around a unique historic house and international art collections. The pandemic has not changed this mission.

### The 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 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.

## Background

The Russell-Cotes housed in East Cliff Hall and Grade II\* listed is a rare survivor as the residence of a Victorian / Edwardian collector, filled with works of art and souvenirs from Sir Merton and Lady Russell-Cotes's extensive travels and planned and perpetuated as a permanent art museum. It now comprises art galleries, historic house, exhibitions, a licensed café and a shop and activity / learning area.

## The Collections

The collection is a prime example of Victorian attitudes which resulted in an eclectic collection spanning fine art, ethnography, decorative and applied arts, sculpture, souvenirs and a theatre collection. Since Merton Russell-Cotes was an assiduous collector of British paintings in the latter part of the 19th century, the art collection provides a unique insight into middle class taste of the period. The collections were expanded and enhanced by the souvenirs acquired during the Russell-Cotes's travels around the world. Further donations, purchases and bequests have significantly added to the collection after 1921. The 'collections strategy' contains the policies for the acquisition, preservation, management and disposal of heritage assets and the details of the assets are maintained in the Modes database. The public has access to the collections that are on display however personal access to the collections is not permitted as a general rule however each request is reviewed on its merits taking into account the risks to the collection before granting or refusing access.

## Achievements and Performance

### Review of the year

During the year, the gallery provided a range of public benefits through its public exhibitions, displays, activities, events and learning resources and sessions, achieving the usage numbers:

- 122,197 usages (45,929 visits in person, 1,661 enquiries, 62,137 unique website users, 7176 followers on facebook, 2,425 followers on Twitter, 2,199 followers on Instagram and 670 off-site participants), compared to 120,961 in 2018-19.
- 45,929 visits in person, compared to 47,406 in 2018-19.

August 2019 saw the most visitors to the gallery (4,976), whilst October (4,512) and September (4,496) were also busy.

Visitor numbers were lower than in the previous year, which was largely a result of the coronavirus pandemic. Visitor numbers noticeably decreased from 8 March, the museum closed to the public on 19 March and on 23 March the country entered lockdown. It also impacted on schools and educational visits and events programming.

- 24 school sessions/educational visits on and off-site, delivering to 788 pupils. This compares to 40 visits by 1,021 school pupils in 2018-19.

The number of annual tickets sold increased to 646 (from 514) generating 898 return visits. The Friends membership stabilized with 314 new members, generating 173 return visits.

### Covid-19 pandemic

The museum was closed from 19 March reopening on 4 July however with a much reduced visitor number capacity. The museum complied with all the HM Government guidance regarding social distancing. The pandemic has again forced the museum to close on 5 November with an expectation to reopen on 2 December. These periods of closure have led to much decreased visitor numbers, impacting also schools educational visits and events programming, and will cause admission fees to decrease with a knock on effect of decreased donations, retail & cafe sales - this is an income loss of an estimated £204,000 which has partly been offset by a decrease in expenditure of £80,000. The pandemic has not changed the vision, mission or core offer of the museum, it has only restricted it in terms of the numbers of people it can currently reach. The museum was granted on 16 October £225,916 as part of the HM Government's Culture Recovery Fund. Despite the pandemic, the museum is still a viable going concern as BCP Council acting as the trustee will donate services sufficient for the museum to achieve breakeven.

## Exhibitions and Events

### *China: Through the Lens of John Thomson (2 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 his stunning photographs. The beauty of his work established him as a pioneer of photo-journalism and one of the most influential photographers of his generation.

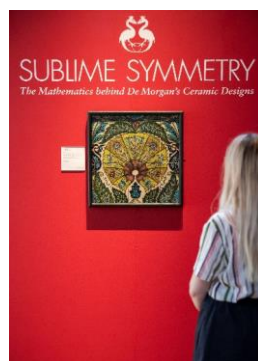
The exhibition of modern prints, blown up to more than life-size proportions from the original glass plates, was organized by Betty Yao of Credential Arts on behalf of the Wellcome Library, London.



The Russell-Cotes selected about fifty photographs for display, themed around place and social status.

They were accompanied by objects, such as opium pipes and kingfisher hair ornaments, which featured in the photographs and had been collected by Annie and Merton Russell-Cotes on their visit to China in 1885. The exhibition was successful in both facilitating research on the Chinese collection and as a popular and engaging exhibition for the public.

### *Sublime Symmetry: The Mathematics behind De Morgan's Ceramics Designs (2 June 2019 - 2 February 2020)*



This exhibition showcased the glorious work of William De Morgan (1839-1917), the celebrated Arts and Craft designer who was undoubtedly the most intriguing and inventive ceramic designer of the Victorian period. De Morgan revolutionised ceramics with his rediscovery of the lost art of lustre, his reproduction of the sumptuous colours associated with Islamic pottery and his visual imagery of peacocks, parrots, swans and flowers. This exhibition from The De Morgan Foundation presented over 70 magnificent tiles and vases, which explored the mathematical principals used by De Morgan to such extraordinary visual effect.



Russell-Cotes Art Gallery and Museum and Southampton City Art Gallery worked in collaboration over a number of years to stage this major Pre-Raphaelite exhibition, showing in turn at both venues (18 October 2019 to 1 February 2020 at Southampton and 21 February to 21 June 2020 in Bournemouth). The exhibition showcased both permanent collections which are rich in iconic Pre-Raphaelite works. Southampton's Collection featured Edward Burne-Jones' *Perseus Series*; Holman Hunt's *After Glow in Egypt* and Ford Madox Brown's *Cordelia's Portion*. The Russell-Cotes holds

Evelyn De Morgan's *Aurora Triumphans* and Dante Gabriel Rossetti's *Venus Verticordia* as well as an important collection of works in tempera. Both collections were complemented by significant loans from institutions such as Tate Britain, Victoria and Albert Museum, Royal Academy, Bristol Museums, Victoria Art Gallery, Bath and private lenders in London and across the South.



The concept of this exhibition was to take Pre-Raphaelitism beyond its standard limits of 1848 to 1914/8 into the 1920s-1930s and even beyond beyond illustrating how Pre-Raphaelitism lives on in contemporary fantasy, book illustration and film and how it inspires artists today. The exhibition was curated by Dr Anne Anderson.

At the Russell-Cotes it was arranged thematically and its content included the core Pre-Raphaelite brothers (Dante Gabriel Rossetti, John Millais and Holman Hunt), second generation artists (Edward Burne-Jones), Academic artists (Edward Gregory, Frank Dicksee), women artists (Evelyn de Morgan, Noel Laura Nisbet), Brotherhood of Ruralists (Peter Blake and David Inshaw), illustrators (Walter Crane, Brian Froud and Alan Lee) and fantasy artists (Keiran Belshaw).



This exhibition was a major development for the museum, taking several years of investment and activity to make structural improvements to the galleries (with the replacement of the skylights funded by DCMS/Wolfson and ACE), negotiate loans and achieve Government Indemnity Standard to support the costs of insurance.

A fully-illustrated catalogue was produced in partnership with publishers, Sansoms and is widely available in shops and online. This catalogue provides a lasting legacy for the project, spotlights the importance of the collection and will be a popular product in the shop. The exhibition and catalogue were supported by a grant of £25,000 from the Weston Loan Programme with Art Fund.

#### **Secretary's and Morning Room Exhibitions**

Short-term exhibitions continued to highlight strengths in the collection

*'China: through the eyes of the Russell-Cotes'* (23 November 2018 - 12 May 2019) provided an opportunity to display more material from the Chinese collection, notably ceramics, bronze vessels, religious items and ephemera which was collected by Merton and Annie and by subsequent benefactors.



#### ***'Romanicizing Dorset: The paintings and prints of Leslie Ward'* (25 May - December 2019)**

The much-loved artist Leslie Moffatt Ward (1888 - 1978) was a pivotal figure in the Dorset arts scene and a founder member of the Bournemouth Arts Club in 1920. An accomplished painter, exquisite printmaker and teacher at the Bournemouth Art College, his last exhibition at the Russell-Cotes was in 1978 shortly before his death. This exhibition displayed some of the museum's extensive collection of his work documenting the peaceful unspoilt landscapes of his beloved southwest.

In September 2019, an object handling session was held at the museum to explore and discuss a range of artefacts from Africa and the Caribbean with members of the BAME community. The outcome of this session was an exhibition held in the Morning Room with interpretation drawn from the group's comments, memories and responses. In addition to this display of objects was an exhibition of work by Lance Mundle, a local artist who depicts scenes from his youth in Ocho Rios, Jamaica. These displays were exhibited throughout October, in celebration of Black History Month.

## Cafe Gallery Exhibitions

The policy to programme exhibitions of work by contemporary artists alongside community groups and schools in the café gallery space to develop audiences as well as sales of affordable art continued.

- Billa Edwards and Felicity House, Indian Summer (2 April - 14 July)
- Prints from the Collection (16 July - 3 November 2019)
- PRESSED: Contemporary Prints from Poole Printmakers (5 November 2019 - 3 March 2020)
- Prints from the Collection (5 March - 8 July 2020)

## Events, Learning & Community

A total of 268 informal learning and activity sessions took place on-site. These included guided tours, behind the scenes tours and workshops.

- Bi-Monthly 'Behind the Scenes' tours with the curator
- Volunteer-led guided tours every Wednesday, Thursday, Saturday and Sunday
- 42 booked group visits, some with a guided tour, for 865 people (including U3A, adult education, WI as well as for coach tour operators)
- Talks by Paul Whitaker on his new book 'The Art of a Salesman; Merton Russell-Cotes; Elizabeth Kramer, Northumbria University on A Paradise of Pretty Girls, Sarah Hardy, De Morgan Foundation on The Misattribution of 'Aurora Triumphans'
- In association with the John Thomson exhibition 'Chinese Portrait art workshops with Abi Kremer and a talk on 'Fashionable China' by Sarah Cheang from the Royal College of Art
- Architectural tour for Dorset Architectural Heritage Week
- In association with the Sublime Symmetry exhibition, the museum held a Curator talk and an evening with Curator Sarah Hardy and Prof June Barrow examining the careers of William De Morgan and his father the distinguished mathematician Augustus De Morgan
- In connection with the 'Beyond the Brotherhood Exhibition', Anne Anderson gave curator tours, an evening was held with Alan Lee (illustrator and Oscar winner for art direction of Lord of the Rings), a talk by art historian Kirsty Stonell-Walker on the Pre-Raphaelite Girl Gang and Keiran Belshaw, Game of Thrones concept artist, gave a workshop on digital art
- An art Workshop in association with BEAF (Bournemouth Emerging Arts Festival)
- Two drawing workshops were held in association with the Classical Art Academy
- The regular talk programme continued with talks by volunteers on the Royal Bath Hotel Visitor Book and artist Edwin Long
- For Arts by the Sea Festival, a special sunset evening opening was held with music and talks and the blinds up to reveal the view
- A Valentine's evening was held with music and art demonstrations
- An Antiques Road Show evening and garden event was organized in partnership with Duke's Auctioneers as a fundraiser with valuations by TV stars



In addition, 736 (878 in 2018-19) children and adults participated in the following family-learning and engagement activities:

- 29 activity days with craft-making activities during the School holidays, delivered to 515 children and adults
- 'After Dark' spooky Halloween interactive event for 150 adults and children.
- 2 Victorian Family Christmas days with visits to Father Christmas for 71 children
- Christmas weekend with carol singing, poetry and crafts attracted 455 people

3 informal learning and activity sessions - 'take out talks' - were delivered off-site to 125 people.

At least 74 learning sessions to a total of 1,677 pupils and students were delivered on site including:

- 21 Local and non-local schools
- 7 art sessions for Home Educated students
- A project with Applied Theatre students at Arts University Bournemouth
- A project with PGCE students at Winchester University using the collection as inspiration for teaching
- 15 University groups of 430 under-graduate and post-graduate students
- 35 Language school visits with 765 students (although many of these were self-led)



As part of the Reconnect and Redisplay project to redisplay the museum's collections of world cultures in partnership with the local community, a range of interactive, engagement activities were organised including an evening to introduce the Japanese collection with Greg Irvine, Senior Japanese Curator at the Victoria and Albert Museum, a Black History Month display was co-curated with members of the BAME community and a Drumming Workshop held in the museum.

Outreach events were held at the 'World of Love' festival, in the museum garden and at Asda, reaching 230 people.

Staff also visited 3 local primary schools to show Japanese objects from the collection and talk about the museum and its collection to 305 pupils.



## Collections and Interpretation

### 'Reconnect and Redisplay' Project

The programme of improvements to the fabric of the building and the displays and reinterpretation was continued. Major funding was received from DCMS Wolfson, ACE, and from Sasakawa Foundation.

The main focus of the work was the Mikado's, Yellow and Red Rooms where the decoration, displays and interpretation were in need of complete overhaul. Conservation and cleaning of the historic murals in the Mikado's, Red and Yellow Room was completed. Display cases from the 2000 refurbishment were removed and new carpets laid. Cases in the Mikado's Room have been completed, others commissioned for later installation. Furnishings and wallpaper have been commissioned. Objects and paintings have been conserved and audio-visual interpretation commissioned. Consultation has taken place with visitors, BAME community groups and external specialist curators to inform decisions made. When completed the rooms will tell the story of the Russell-Cotes visit to Japan in 1885, their world travels and their personalities in a more engaging way with some of the highlights of the world cultures collection on display for the first time. Although the redisplay was due for completion by the end of March 2020, the coronavirus pandemic has caused some delays but are scheduled to be completed by the end of the project in December 2020.



## Income Generation

- **Café**  
The café continued to increase income and improve its operations, control costs and staffing in order to return a greater profit for the Museum, although it was impacted by the sudden and unanticipated closure of the museum with the loss of income and wasted stock.
- **Weddings and Venue Hire**  
The wedding and venue hire business continued and included 3 small weddings and 6 morning room bookings and 5 evening hires.
- **Retail**  
Turnover in the shop continued to grow as it was able to take advantage of the varied and appealing product ranges relating to William de Morgan's designs in the 'Sublime Symmetry' exhibition. Sales for the Pre-Raphaelite exhibition were promising until suddenly truncated. A significant amount of accumulated stock was written off in this Financial Year.

## Governance

At the end of March 2019, the Management Committee had reviewed and accepted the report on the governance arrangements and business plan (developed with a Resilient Heritage Fund grant from the Heritage Lottery Fund) which recommended that the Russell-Cotes charity move towards full trust status.

It planned to develop a full business case for further review and presentation to the newly formed BCP Council for a final decision. However, the election of Councillors to the newly formed BCP Council, development of internal structures for the new authority and appointment of new Management Committee members took some time and the first meeting of the Committee did not take place until January 2020. Although work continued on developing the Business Case, the coronavirus pandemic has delayed plans. The decision on whether or not to pursue independence has yet to be fully resolved.

## Commissioning Funding & Funding Bids

The Russell-Cotes was awarded a grant of £25,000 from Weston Loan Fund with Art Fund for the exhibition 'Beyond the Brotherhood: The Pre-Raphaelite legacy' organised jointly with Southampton City Art Gallery for 2019-20.

A grant of £115,500 was awarded by DCMS/Wolfson for the Reconnect and Redisplay project and £55,476 from the Arts Council England. £3,000 was received from the Sasakawa Foundation to support the costs of the audio visuals in the Mikado's Room.



## Staffing

Approximately 18.1 FTE members of staff were employed during this period, (17.1 FTE in 2018-19) reflecting the addition of the Interpretation Officer, excluding a % of senior management time.

Volunteers made a valuable 'in kind' contribution to the service, working on a range of projects including:

- **Exhibition support** (research, preparation, curation and installation)
- **Collections-related** (cataloguing the Russell-Cotes library, collections research and documentation, environmental monitoring, deep cleaning)
- **Public facing** (stewarding, tour guiding, learning assistance, talks, café etc.)
- **IT, marketing & administrative** (gift aid reclaim, visitor feedback data entry etc.)
- **Performing live music in the house**
- **Maintaining the garden**

During the year over 115 volunteers contributed about 3580 hours of their time, representing a significant increase in the number of volunteers from 72 in 2018 -19 and the number of hours worked.

## Financial Review

### Financial position and reserves policy

Historically the Council, in its role as local authority and corporate trustee, has provided donated services each year sufficient for the trust to achieve breakeven. This is currently the policy that is expected to continue and so the accounts have been prepared on a going concern basis. The unrestricted income fund is stock and cash held. Endowment income fund, conservatory repair fund & purchase reserve are held in trust to be retained for the benefit of the charity.

The trust's assets are the freehold land and buildings consisting of the East Cliff Hall, Bournemouth and the collection itself. The buildings are now classified as Heritage Assets. Their value is reflected in the endowment funds on the balance sheet. Following the insurance strategy Sotheby's revalued 46 paintings and two sculptures and together with a review of the remaining collection by the curator the valuation increased from £43.0m to £44.3m. To ensure valuations remain up to date a rolling programme of revaluation by collection area has been implemented using relevant experts. This year in line with the agreed insurance and valuation strategy Old Master paintings, British Pictures - both before and after 1850, 19th Century paintings, Modern & Post-War British Pictures and two sculptures were valued by Dr Franka Haiderer of Sotheby's. These valuations have been used to update the total valuations for the collection. All valuers with the exception of the museum curator are independent of the Trust. The museum curator has provided a valuation in her capacity as a professional in this area.



'Venus Verticordia' by Dante Gabriel Rossetti was lent to Mitsubishi Ichigokan Museum, Tokyo and Kurume City Art Museum in Japan for the exhibition Parabola of Pre-Raphaelitism from March - September 2019.

## Responsibilities of the Trustee

The Law requires the trustee to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of its net movement in funds for that period.

The charity trustee is responsible for preparing a trustee annual report and financial statements in accordance with applicable law and United Kingdom accounting standards (United Kingdom generally accepted accounting practice.)

In preparing those financial statements, the trustee is required to:

- a. select suitable accounting policies and then apply them consistently;
- b. observe the methods and principles in the Charities SORP
- c. make judgements and estimates that are reasonable and prudent;
- d. state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements,
- e. prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustee is responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charity, and to enable them to ensure that the financial statements comply with the requirements of the Charities Act 2011. They are also responsible for safeguarding the assets of the charity, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the persons who are trustees at the time when this Report of the Trustee is approved has confirmed that:

- so far as that trustee is aware, there is no relevant auditor information of which the trust's auditor is unaware, and
- a trustee has taken all the steps that ought to have been taken as a trustee in order to make them aware of any relevant audit information and to establish that the Trust's auditor is aware of that information.

All of the activities reported are derived from the continuing operations of the charity.

By Order of the trustee

Signed

Professor Stuart Bartholomew Chair of Management Board of the Russell-Cotes Art Gallery and Museum

Cllr. Drew Mellor on behalf of Trustee

Approved on 8 January 2021

## Independent Auditor's Report to the Trustee of Russell-Cotes Art Gallery and Museum

### Opinion

We have audited the financial statements of Russell-Cotes Art Gallery and Museum (the 'charity') for the year ended 31 March 2020, which comprise the Statement of Financial Activities, the Balance Sheet and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102; The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2020 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

### Basis for opinion

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with regulations made under section 154 of that Act. We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the 'Auditor's responsibilities for the audit of the financial statements' section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### The impact of macro-economic uncertainties on our audit

Our audit of the financial statements requires us to obtain an understanding of all relevant uncertainties, including those arising as a consequence of the effects of macro-economic uncertainties such as Covid-19 and Brexit. All audits assess and challenge the reasonableness of estimates made by the trustee and the related disclosures and the appropriateness of the going concern basis of preparation of the financial statements. All of these depend on assessments of the future economic environment and the charity's future prospects and performance.

Covid-19 and Brexit are amongst the most significant economic events currently faced by the UK, and at the date of this report their effects are subject to unprecedented levels of uncertainty, with the full range of possible outcomes and their impacts unknown. We applied a standardised firm-wide approach in response to these uncertainties when assessing the charity's future prospects and performance. However, no audit should be expected to predict the unknowable factors or all possible future implications for a charity associated with these particular events.

### Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustee's use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustee has not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

In our evaluation of the trustee's conclusions, we considered the risks associated with the charity's activities, including effects arising from macro-economic uncertainties such as Covid-19 and Brexit, and analysed how those risks might affect the charity's financial resources or ability to continue operations over the period of at least twelve months from the date when the financial statements are authorised for issue. In accordance with the above, we have nothing to report in these respects.

However, as we cannot predict all future events or conditions and as subsequent events may result in outcomes that are inconsistent with judgements that were reasonable at the time they were made, the absence of reference to a material uncertainty in this auditor's report is not a guarantee that the charity will continue in operation.

### Other information

The trustee is responsible for the other information. The other information comprises the information included in the Report of the Trustee, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

## Independent Auditor's Report to the Trustee of Russell-Cotes Art Gallery and Museum (continued)

### Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities Act 2011 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustee is inconsistent in any material respect with the financial statements; or
- the charity has not kept sufficient accounting records; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

### Responsibilities of trustee for the financial statements

As explained more fully in the Trustee's Responsibilities Statement set out on page 10, the trustee is responsible for the preparation of the financial statements which give a true and fair view, and for such internal control as the trustee determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustee is responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustee either intends to liquidate the charity or to cease operations, or has no realistic alternative but to do so.

### Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

### Use of our report

This report is made solely to the charity's trustee, as a body, in accordance with Section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charity's trustee those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and its trustee as a body, for our audit work, for this report, or for the opinions we have formed.

**[\*\*Signature\*\*]**

Grant Thornton UK LLP  
Statutory Auditor, Chartered Accountants  
Milton Keynes

**[\*\*Date\*\*]**

Grant Thornton UK LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

## Statement of Financial Activities (incorporating Income and Expenditure Account)

Year ended 31 March 2020

					RESTATED			RESTATED
		2019-20	2019-20	2019-20	2019-20	2018-19	2018-19	2018-19
		Unrestricted	Restricted Funds	Endowment	Total Funds	Unrestricted	Restricted	Total Funds
		Funds		Funds		Funds	Funds	
Note		£	£	£	£	£	£	£
2	<b>Income and endowments from</b>							
2a	Donations and legacies	(408,990)	0	0	(408,990)	(482,998)	(12,227)	(495,225)
2b	Other trading activities	(259,583)	0	0	(259,583)	(214,069)	0	(214,069)
2c	Investments	(47)	0	0	(47)	(44)	0	(44)
		(668,620)	0	0	(668,620)	(697,111)	(12,227)	(709,338)
2d	Charitable activities	(262,151)	(125,657)	0	(387,808)	(211,308)	(38,979)	(250,287)
	Total income and endowments	(930,771)	(125,657)	0	(1,056,428)	(908,419)	(51,206)	(959,625)
3	<b>Expenditure on</b>							
3a	Raising funds	765,969	125,657	0	891,626	742,166	51,206	793,372
		765,969	125,657	0	891,626	742,166	51,206	793,372
3b	Charitable activities	181,271	0	0	181,271	165,998	0	165,998
3c	Other	0	0	424,727	424,727	0	0	408,241
	Total expenditure	947,240	125,657	424,727	1,497,624	908,164	51,206	1,367,611
	<b>Net (income)/expenditure before other recognised (gains)/losses</b>	16,469	0	424,727	441,196	(255)	0	407,986
	Total (gains)/losses on revaluation of fixed assets	0	0	(2,350,338)	(2,350,338)	0	0	1,446,131
	<b>Net movement in funds</b>	16,469	0	(1,925,611)	(1,909,142)	(255)	0	1,854,117
	<b>Reconciliation of Funds</b>							
	Balance brought forward	36,580	52,394	64,646,161	64,735,135	36,325	50,572	66,500,533
	Movement in current assets	(16,469)	1,485	0	(14,984)	255	1,822	0
	Movement in fixed assets	0	0	1,925,611	1,925,611	0	0	(1,854,372)
	Total funds carried forward	20,111	53,879	66,571,772	66,645,762	36,580	52,394	64,646,161

All of the activities are derived from the continuing operations of the charity.

The movement in current assets is the difference between the opening stock and closing stock of items purchased for resale in the gift shop and cafe. These are donated assets and are reflected in the balance sheet.

The movement in fixed assets is due to capital costs being incurred by BCP Council and donated to the Trust and revaluations of the Heritage Assets.

# Balance Sheet

31 March 2020

Note.		2019-20 Total Funds £	2018-19 Total Funds £
5	<b>Fixed Assets:</b>		
	Heritage assets	66,571,772	64,646,161
	<b>Total Fixed Assets</b>	<b>66,571,772</b>	<b>64,646,161</b>
	<b>Current Assets:</b>		
6	Stock and work-in-progress	19,411	35,880
7	Debtors	4,236	8,241
8	Investments	8,580	8,580
	Cash in hand	700	700
	Cash held on behalf of the Trust	66,298	72,362
	<b>Total Current Assets</b>	<b>99,225</b>	<b>125,763</b>
	<b>Current Liabilities:</b>		
	Overdraft	0	0
9	Creditors: Amounts falling due within one year	(25,235)	(36,789)
	<b>Total Current Liabilities</b>	<b>(25,235)</b>	<b>(36,789)</b>
	<b>Net Assets</b>	<b>66,645,762</b>	<b>64,735,135</b>
	<b>The funds of the charity:</b>		
10	<i>Restricted Income funds</i>		
	Endowment income fund	(8,580)	(8,580)
	Conservatory repair fund	(29,206)	(27,721)
	Painting and Specimens Reserve	(16,093)	(16,093)
		<b>(53,879)</b>	<b>(52,394)</b>
11	Unrestricted income fund	(20,111)	(36,580)
12	<i>Endowment fund</i>		
	Heritage Assets	(66,571,772)	(64,646,161)
		<b>(66,571,772)</b>	<b>(64,646,161)</b>
	<b>Total Charity Funds</b>	<b>(66,645,762)</b>	<b>(64,735,135)</b>

Signed

Professor Stuart Bartholomew Chair of Management Board of the Russell-Cotes Art Gallery and Museum

Cllr. Drew Mellor on behalf of Trustee

Approved on 8 January 2021

# Notes to the Accounts

## 1. Statement of Accounting Policies

### Basis of preparation of the accounts

The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting standard applicable in the UK and Republic of Ireland (FRS 102). Section 1A of FRS 102 has been applied and no Statement of Cashflows has been prepared.

The Russell-Cotes Art Gallery and Museum's corporate trustee includes the charity in its consolidated financial statements. The consolidated financial statements are prepared under the International Financial Reporting Standards and are available to the public at <https://www.bcpccouncil.gov.uk/About-the-council/Budgets-and-finance/Annual-accounts.aspx>. In these financial statements the Russell-Cotes Art Gallery and Museum is considered to be a qualifying entity (for the purpose of this FRS) and has applied exemptions available under FRS 102 in respect of the requirement to present a cashflow statement. Having given regard to Public Benefit Entity guidance the corporate trustee considers the Russell-Cotes Art Gallery and Museum to be a Public Benefit Entity.

### Going Concern

Historically the Council, in its role as local authority and corporate trustee, has provided donated services each year sufficient for the trust to achieve breakeven. This is currently the policy and the trustee has received confirmation that this support will continue for the foreseeable future and is considered adequate and so the accounts have been prepared on a going concern basis. The trustee considers that there are no material uncertainties about the Trust's ability to continue as a going concern. The pandemic has not affected this policy.

### Income recognition

Voluntary income in the form of Donated Services received is recognised in the year that the matching unfunded element of expenditure is incurred. The policy of BCP Council has been and will be to subsidise the charity each year to the extent of its income shortfall.

While this arrangement is likely to continue for the foreseeable future there is no contractual necessity for the Council to provide the subsidy through Donated Services other than the basic maintenance of the East Cliff Hall premises and grounds and the collection. There is also the need to employ a curator. Staffing currently includes a post of this nature together with the staff expected of a modern-day museum and art gallery.

Income from commercial trading activities is recognised at point of sale - this includes income from the café. Grant income is recognised when the charity can demonstrate entitlement, receipt is probable, and the amount can be measured reliably.

## **Expenditure recognition**

### **Raising funds**

The main cost is for staff and there is no distinction or recording of time between charitable activities and the cost of generating funds. For example, there are no specific, salaried staff members employed to make retail sales. Instead, other staff members cover this function as an incidental part of their employment. An estimate of the value of this service is reflected in the statement of financial activities on an accrual basis.

Maintenance includes the direct costs of maintaining the building and gardens. Running costs include rates, utilities and insurances. Salaries represent the cost of the Council supplied staff including those funded by any external grants.

Operating costs are mostly incurred by the Council and charged by way of recharges to reflect the Russell-Cotes' apportionment of the cost of central Council services provided.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include those related to preparing statutory accounts, the statutory audit, legal fees and costs of Committee meetings.

### **Current assets - Stock**

The gift shop & cafe stock is counted at year end and valued at the lower of cost or most recent purchase price and net realisable value as per FRS102 (Section 13) and the Charity SORP.

### **Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

### **Cash at bank and in hand**

Cash at bank is equal and opposite to the sum of the net of the debtors and creditors, the Conservatory Repair fund and the Paintings and Specimens reserve. The museum does not have its own bank account - all receipts are paid into and all payments paid from the BCP Council's main bank account.

### **Creditors**

Creditors are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount.

### **Prior Period Adjustments**

The depreciation on the fixed assets was treated as income and included in the donation from BCP Council. As depreciation is a non-cash movement then it should be written off against the Endowment reserve and not recognised as donated income.



## Fixed assets

### Heritage assets

The Trust's heritage assets consist of the museum building - East Cliff Hall, the land and the paintings, furniture and other objects that form the collection of the Russell-Cotes museum. They are held to provide benefit and enjoyment to the inhabitants of and visitors to Bournemouth.

Heritage assets are initially recognised at cost and are revalued periodically. Any revaluation gains or losses are held in the Endowment fund. These assets are valued using the Council's land and building valuation processes. Major refurbishment carried out by the Council is classified as a donated service and the asset revalued accordingly. Whilst being carried at other than a notional value, assets are depreciated on a straight line basis over their estimated useful lives.

Heritage - Freehold buildings	50 years
Heritage - Land	Not depreciated

The carrying values of heritage assets are reviewed where there is evidence of physical deterioration or breakage. Any impairment is recognised and measured in accordance with the Trust's general policies on impairment. Depreciation is only chargeable on heritage assets if they meet the Trust's general policies for depreciation. The collection is not depreciated but revalued on a periodic basis by appropriate experts including the museum curator. A record of the heritage assets held by the Trust is maintained in the Modes database.

Capitalisation follows the policy of a threshold of £1,000.

### Funds structure

There are a number of small restricted income funds which have designated purposes. The cash balance for these funds is held by the Council within its general bank balances and is available at any time upon demand.

The charity has a main unrestricted income fund. That comprises those funds which the trustee is free to use for any purpose in furtherance of the charitable objects.

The charity has a restricted endowment fund. This comprises the full sum of the Heritage Assets total revalued amount, the cost of any fixed asset additions since the last valuation and the depreciation charged.

## 2. Analysis of Income and endowments from

	2019-20 £	2018-19 £
Public Donations	(39,471)	(65,897)
General support through donated goods and services	(385,988)	(429,073)
Change in value of gift shop closing stock	16,469	(55)
Petty cash adjustment	0	(200)
Donations from BCP Council	(369,519)	(429,328)
<b>2a. Total Donations and legacies</b>	<b>(408,990)</b>	<b>(495,225)</b>

## 2. Analysis of Income and endowments from (continued)

	2019-20	2018-19
	£	£
Retail Income	(226,246)	(199,501)
Letting Income	0	0
Venue Hire	(8,337)	(12,071)
Loan of exhibits	(25,000)	(2,497)
<b>2b. Total Other trading activities</b>	<b>(259,583)</b>	<b>(214,069)</b>
<b>2c. Total Investments</b>	<b>(47)</b>	<b>(44)</b>
Admission fees	(205,531)	(200,611)
Grant Income	(173,240)	(38,979)
School Visits	(7,338)	(8,103)
Guided Tours	(1,699)	(2,594)
<b>2d. Total Charitable Activities</b>	<b>(387,808)</b>	<b>(250,287)</b>
<b>Total Income and endowments</b>	<b>(1,056,428)</b>	<b>(959,625)</b>

## 3. Analysis of Expenditure on

	2019-20	2018-19
	£	£
General Operations (see note 4)	653,786	681,004
Exhibition Expenditure	56,472	44,016
Grant Funded Expenditure	125,657	27,872
Letting & Venue Expenditure	0	0
Retail Expenditure	55,711	40,480
<b>3a. Total Raising funds</b>	<b>891,626</b>	<b>793,372</b>
General Operations (see note 4)	146,542	135,318
Accountancy and audit costs	18,774	14,200
Repository	15,955	16,480
<b>3b. Total Charitable Activities</b>	<b>181,271</b>	<b>165,998</b>
Depreciation	424,727	408,241
<b>3c. Total Other</b>	<b>424,727</b>	<b>408,241</b>
<b>Total Expenditure</b>	<b>1,497,624</b>	<b>1,367,611</b>

#### 4. Analysis of Expenditure on General Operations

	2019-20 £	2018-19 £
Generating income	653,786	681,004
Charitable activities	146,542	135,318
<b>Total General Operations Expenditure</b>	<b>800,328</b>	<b>816,322</b>
Being made up of:		
Repairs & maintenance	26,145	81,354
Rates & utilities	57,887	44,372
Other premises costs	8,021	26,050
<b>Total Premises Costs inclusive of Repairs &amp; Maintenance</b>	<b>92,053</b>	<b>151,776</b>
Wages and salaries	433,332	408,784
Social security costs	34,103	29,831
Pension costs	57,169	50,874
Other staff related costs	20,864	6,656
<b>Total Staff Costs</b>	<b>545,468</b>	<b>496,145</b>

The average number of staff employed during the year, on a full time equivalent basis, was 18 (17 in 2018-19). Staff are issued contracts of employment by BCP Council and the costs are included within the Donated Services Received value disclosed in the accounts.

No employees earned more than £60,000 for their Russell-Cotes related duties. There were no transactions involving the trustee or related parties and there were no ex-gratia payments. External auditor payments were £15,000 excluding VAT.

	2019-20 £	2018-19 £
<b>Accountancy, HR, Payroll and Legal Costs</b>	<b>17,544</b>	<b>17,200</b>
<b>Costs of Caring For The Collection Inc Insurance</b>	<b>52,197</b>	<b>56,155</b>
IT & telecoms	19,176	19,879
Travel	473	13
Other office costs	5,244	3,262
<b>Total Costs of Travel, Stationery and Office Costs Inc IT</b>	<b>24,893</b>	<b>23,154</b>
<b>Marketing &amp; Promotion</b>	<b>16,053</b>	<b>19,494</b>
	2019-20 £	2018-19 £
<b>Consultants</b>	<b>0</b>	<b>5,562</b>
<b>Miscellaneous Supplies &amp; Services</b>	<b>52,120</b>	<b>46,836</b>
<b>Total General Operations Expenditure</b>	<b>800,328</b>	<b>816,322</b>

## 5. Heritage Fixed Assets

	2019-20 £	2018-19 £
Heritage Assets - Buildings		
Cost b/f	21,656,856	20,412,033
Additions in year	0	0
Revaluation in year	649,706	1,244,823
Cost c/f	<b>22,306,562</b>	<b>21,656,856</b>
Depreciation b/f	0	0
Depreciation charged	424,727	408,241
Revaluation adjustment	(424,727)	(408,241)
Depreciation c/f	<b>0</b>	<b>0</b>
Heritage Assets - Freehold Land		
Cost b/f	7,000	7,000
Revaluation	0	0
Cost c/f	<b>7,000</b>	<b>7,000</b>
Heritage Assets - Total Land & Buildings	<b>22,313,562</b>	<b>21,663,856</b>
Heritage Assets - Collection		
Net book value b/f	42,982,305	46,081,500
Revaluation adjustment	1,275,905	(3,099,195)
Additions in year	0	0
	<b>44,258,210</b>	<b>42,982,305</b>
Heritage Assets - Net book value c/f	<b>66,571,772</b>	<b>64,646,161</b>

The outbreak of Covid-19 has impacted global financial markets and as at the valuation date, less weight can be attached to previous market evidence to inform opinions of value. There is an unprecedented set of circumstances on which to base a judgement. Valuations are therefore reported on the basis of 'material valuation uncertainty' as per the RICS. Consequently, less certainty and a higher degree of caution should be attached to the valuation. At the current time, it is not possible to accurately predict the longevity and severity of the impact of Covid-19 on the economy. Therefore, values have been based on the situation prior to Covid-19, on the assumption that values will be restored when the real estate market becomes more fluid.

### Valuation

The trust's assets are the freehold land and buildings consisting of the East Cliff Hall, Bournemouth and the collection itself. The buildings are now classified as Heritage Assets. Their value is reflected in the endowment fund on the balance sheet. Following the insurance strategy Sotheby's revalued 46 paintings and two sculptures and together with a review of the remaining collection by the curator the valuation increased from £43.0m to £44.3m. To ensure valuations remain up to date a rolling programme of revaluation by collection area has been implemented using relevant experts. This year in line with the agreed insurance and valuation strategy Old Master paintings, British Pictures - both before and after 1850, 19th Century paintings, Modern & Post-War British Pictures and two sculptures were valued by Dr Franka Haiderer of Sotheby's. These valuations have been used to update the total valuations for the collection. All valuers with the exception of the museum curator are independent of the Trust. The museum curator has provided a valuation in her capacity as a professional in this area.

The valuations for insurance purposes are as follows: -

	2019-20 £	2018-19 £
Heritage Assets -		
Building	£22.3m	£21.7m
Fine Art Collection	£44.3m	£43.0m
	<b>£66.7m</b>	<b>£64.7m</b>

The Building and Land combined have been revalued at £22.3m. Historically a residual approach had been adopted for Bournemouth Borough Council assets to establish land/building split. However since Bournemouth Borough Council became part of the new BCP Council (1st April 2019) a consistent approach needed across the conurbation and a bottom up approach was taken for 2020. This brings the Bournemouth assets into line with Christchurch and Poole.

## 6. Stock

	2019-20	2018-19
	£	£
Shop	17,065	33,075
Café	2,346	2,805
Stock of articles for resale	<u>19,411</u>	<u>35,880</u>

A review of the stock held led to a write down of £9,804, however some of the older items have been retained as they can possibly be sold at a later date.

## 7. Debtors

	2019-20	2018-19
	£	£
Debtors	<u>4,236</u>	<u>8,241</u>

## 8. Investments

	2019-20	2018-19
	£	£
Russell-Cotes Investment Capital	<u>8,580</u>	<u>8,580</u>

A small number of balances have built up over the years. These are maintained and used in accordance with any bequest or designated purpose. The balances are held on behalf of the trust within the BCP Council bank balances.

## 9. Creditors: Amounts falling due within one year

	2019-20	2018-19
	£	£
Creditors	<u>(25,235)</u>	<u>(36,789)</u>

The balance relates to amounts owing to accruals.

## 10. Restricted Income Funds

	2019-20	2018-19
	£	£
Endowment income fund	(8,580)	(8,580)
Conservatory repair fund	(29,206)	(27,721)
Painting & Specimens Reserve	(16,093)	(16,093)
	<u>(53,879)</u>	<u>(52,394)</u>

These represent cash held for specific purposes, the cash is held in the BCP bank account.

## 11. Unrestricted Income Fund

	2019-20	2018-19
	£	£
Stock	(19,411)	(35,880)
Cash	(700)	(700)
	<u>(20,111)</u>	<u>(36,580)</u>

The balance reflects cost of stock purchased for resale, petty cash imprest, till floats and capital expenditure incurred on behalf of the Trust by BCP Council.

## 12. Endowment Fund

	2019-20	2018-19
	£	£
Balance b/f	(64,646,161)	(66,500,533)
Movement in year	(1,925,611)	1,854,372
Balance c/f	<b>(66,571,772)</b>	<b>(64,646,161)</b>

The full sum of the total revalued amount, the cost of any fixed asset additions since the last valuation and the depreciation will be debited or credited to the endowment fund.

## 13. Analysis of net assets between funds

### Analysis of net assets between funds - current year

	Unrestricted funds £	Restricted funds £	Endowment funds £	Total funds £
Heritage Fixed Assets	0	0	66,571,772	66,571,772
Current assets	45,346	53,879	0	99,225
Creditors due within one year	(25,235)	0	0	(25,235)
	<b>20,111</b>	<b>53,879</b>	<b>66,571,772</b>	<b>66,645,762</b>

### Analysis of net assets between funds - prior year

	Unrestricted funds £	Restricted funds £	Endowment funds £	Total funds £
Heritage Assets			64,646,161	64,646,161
Current assets	73,369	52,394	0	125,763
Creditors due within one year	(36,789)	0	0	(36,789)
	<b>36,580</b>	<b>52,394</b>	<b>64,646,161</b>	<b>64,735,135</b>

## 14. Related party transactions

The trust has a close working relationship with BCP Council acting in its role of local authority. The Council acting in its role of trustee of the charitable trust has nominated Council Cabinet to act as the Management Committee under s.57 Bournemouth Borough Council Act 1985.

The charity trustee acting in the capacity as management was not paid or reimbursed expenses during the year and no charity trustee received any emolument or payment for professional or other service.

As disclosed in the analysis of resources expended, the Council provides staff to manage and maintain the museum and gallery. The Council has historically subsidised the annual deficits of the trust.

Donated services received by the Trust	2019-20	RESTATED 2018-19
	£	£
BCP Council in its capacity as a local authority	<b>369,519</b>	<b>429,328</b>

Services donated by the Trust

There are 4 exhibits on loan to BCP Council which can be found in the parlours of both the Mayor and the Mayoress.

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

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