

# Notice of Russell Cotes Art Gallery and Museum Management Committee



Date: Monday, 24 October 2022 at 2.00 pm

Venue: Committee Room, First Floor, BCP Civic Centre Annex, St Stephen's Rd, Bournemouth BH2 6LL

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## Membership:

### Chairman:

Stuart Bartholomew

### Vice Chairman:

Cllr L Williams

Cllr B Dunlop  
Cllr M Iyengar

Mr A Frost  
Mr G Irvine

Ms F Winrow  
Sir George Meyrick Baronet

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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?MIId=5521>

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

Press enquiries should be directed to the Press Office: Tel: 01202 454668 or email [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

14 October 2022



Available online and  
on the Mod.gov app

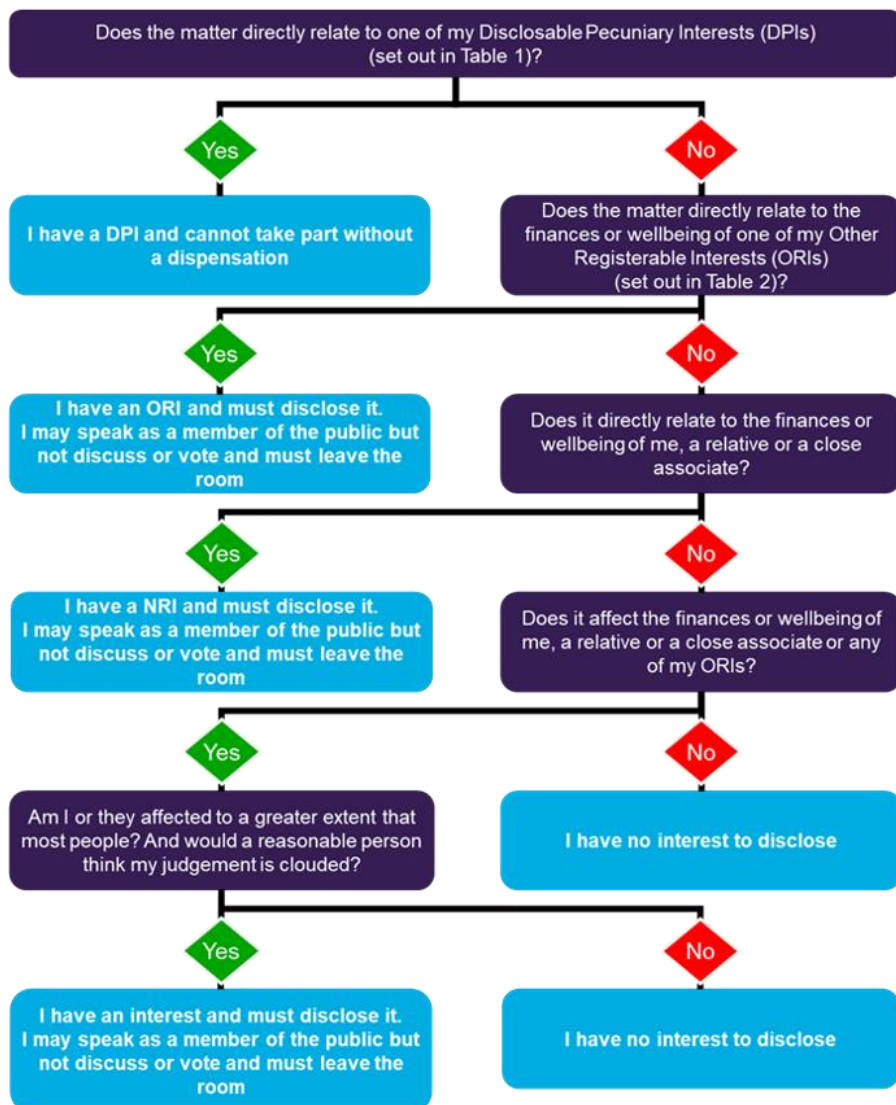


## Maintaining and promoting high standards of conduct

### 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



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. Apologies

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

## 2. Declarations of Interests

Councillors 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.

## 3. Confirmation of Minutes

5 - 8

To confirm and sign as a correct record the minutes of the Meeting held on 4 May 2022.

## 4. Russell-Cotes Art Gallery & Museum Update Report

9 - 18

This report provides an update on the activities of the Russell-Cotes Art Gallery & Museum from 1 April – 31 September 2022.

Visitor numbers and performance have returned to pre-Covid levels with strong income levels in admissions, shop and café.

The Museum has embarked on the MEND programme to replace Mechanical and Engineering services and to refurbish the Conservatory. Additional applications have been made for grant funding to support further work on the fabric of the building.

In the Centenary year, there has been a focus on improved programming with children's activity days and late night openings encouraging audiences to return. Our Sixpence days have brought in very significant numbers and enabled access for all.

A very strong exhibition programme has been developed for the next year with 'Telling Tales: the Story of Victorian Narrative Art' in partnership with Southampton City Art Gallery opening in October 2022. An exhibition on Bournemouth born, equestrian artist Lucy Kemp-Welch is being developed in association with the National Horse Racing Museum for Spring 2023.

Schools, universities and language schools have returned for formal learning sessions as well as group visits.

## 5. Acquisitions, Loans and Disposals Report

19 - 142

To note the new acquisitions to the Collection (the material owned and held in trust by the Russell-Cotes Art Gallery & Museum charity in accordance with its charitable objectives) and the loan of material to other institutions (i.e. public art galleries and museums and to approve the disposal of items in the collection, which do not meet the Museum's Core Offer, according to the Museums Association Code of Ethics.

|   |           |
|---|-----------|
| <p><b>6. Russell-Cotes Work Programme October 20022</b></p> <p>To consider the work programme for the Russell-Cotes Art Gallery &amp; Museum Management Committee.</p>  | 143 - 144 |
| <p><b>7. Exclusion of Press and Public</b></p> <p>In relation to the items of business appearing below, the Committee is asked to consider the following resolution: -</p> <p>‘That under Section 100(A)(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve 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.’</p>   |           |
| <p><b>8. Progress on the Externalization of the Russell-Cotes Art Gallery and Museum</b></p> <p>The Russell-Cotes Management Committee has been reviewing the governance arrangements of the Russell-Cotes since 2018 to address the compromised arrangements in place which materially impact on the charity's ability to deliver its objectives.</p> <p>The Russell-Cotes now has clarity on the governance changes needed and a clear business plan which sets out a 10 year strategy. The Charity Commission has agreed that the changes are in the best interests of the Russell-Cotes and has invited BCP Council as sole trustee to apply to them for a parliamentary scheme to change the Sole Trustee.</p> <p>A draft Cabinet/Council Report and Business Plan have been drafted for formal submission to BCP Council. These outline the case for change, seek agreement to implement the governance changes required and make the request for financial support to the new sole trustee. Input from Management Committee members is sought to ensure that they agree with the argument and proposals presented, they support the level of financial request to be made, and they endorse the decision to proceed.</p> | 145 - 226 |

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.

## **RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE**

**WEDNESDAY, 4TH MAY, 2022**

**Present:** Stuart Bartholomew in the Chair

Councillors Cllr B Dunlop and Cllr M Iyengar  
Sir G Meyrick

**18 Apologies**

Apologies for absence had been received from Councillor Williams and Mr Frost.

**19 Declarations of Interests**

There were no declarations of interest made on this occasion.

**20 Confirmation of Minutes**

The minutes of the meetings held on 22 October 2021 and 12 January 2022 were agreed as true and correct records.

Voting: unanimous

**21 Public Issues**

There were no public issues on this occasion.

**22 Russell-Cotes Art Gallery & Museum Update Report**

The Museum Manager presented a report, a copy of which had been circulated to each Member and a copy of which appears as Appendix 'A' to these Minutes in the Minute Book.

This report provided the Committee with an update on the activities of the Russell-Cotes Art Gallery and Museum from October 2021 – March 2022 including the ongoing impact of the coronavirus pandemic.

The Committee commended the Team's work around the difficulties which arose during the Covid Pandemic.

It was noted that just one wedding was listed and asked if there was an ambition to host more. It was advised that the wedding booking had been taken during the pandemic. The Team did not wish to continue with weddings but would consider individual approaches. The building was a challenging environment for a wedding. It was agreed that other ventures may be more beneficial to pursue.

In response to a question about what merchandise sells best, it was advised that the guidebook was number one seller, then the current exhibition book, "Lost Words" number two and prints thirdly.

**RESOLVED that the Management Committee accepted the Russell-Cotes Art Gallery and Museum review report for the period 1 October 2021 – 31 March 2022 and agreed the actions suggested in the report**

Voting: Unanimous

**23      Recommendation for an Extension to the Term of Office of the Chair of the Management Committee**

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

The Management Committee were asked to consider to recommend to Cabinet that the Chair of the Management Committee be given a further term of office to provide vital continuity at an exceptional time for the Russell-Cotes both externally and internally.

It was unanimously agreed that a report requesting the that the Chair of the Management Committee be given a further term of office, be presented at the September meeting of Cabinet, at the latest.

**RESOLVED that the Management Committee recommend to Cabinet that the Chair of the Management Committee be given a further term of office to provide vital continuity at an exceptional time for the Russell-Cotes both externally and internally.**

Voting: Unanimous

**24      Acquisitions, Loans and Disposals Report**

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

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

It was acknowledged that there were no disposals. Loans – the Museum and Art Gallery would be loaning a lacquer sample set, which demonstrated the process, to the Rijksmuseum in a few months.

**RESOLVED that the Management Committee noted:**

**(a) The acquisitions;**

**(b) The loans; and**

**(c) The disposals**

**as outlined in the Acquisitions, Loans and Disposals Report.**

Voting: Unanimous

**25      Update on 'Repair and Renewal' Project funded by ACE MEND etc for restoration of Conservatory etc**

The Museum Manager presented a report, a copy of which had been circulated to each Member and a copy of which appears as Appendix 'D' to these Minutes in the Minute Book.

The Committee was asked to note the successful application for funding and the progress in the delivery of the 'Repair and Renewal Project', and agree to review the Museum's charges to meet the funding and ongoing maintenance needs.

In response to questioning about the financial arrangement with the Council, it was explained that the Council had agreed to match fund £426K. £213K would be loaned, with the repayments being an additional burden to the budget, a paper detailing this would be presented at the next meeting. The interest on the loan was £15K per year, fixed at 3%, for the next 20 years. The allocation of £213k from CIL, was a gift and did not need to be repaid

In response to a question about the outstanding finances, it was advised that the building works had been estimated and would require substantial financial support. How to attract funding was an ongoing matter.

It was agreed that Maintenance Needs be added to the work programme as a standing item.

**RESOLVED that:**

- a) the Committee noted the successful application for funding and the progress in the delivery of the 'Repair and Renewal Project'; and**
- b) The Committee agreed to review the Museum's charges to meet the funding and ongoing maintenance needs.**

Voting: Unanimous

**26 Russell-Cotes Art Gallery & Museum Management Committee Work Programme**

The Democratic Services Officer presented a report, a copy of which had been circulated to each Member and a copy of which appears as Appendix 'E' to these Minutes in the Minute Book.

The Committee was asked to note and update the work programme as necessary.

It was agreed that key dates be included, for example financial issues; acquisitions, etc, at next meeting. Issues relating to the externalisation project would be detailed in a separate project plan.

**RESOLVED that a work programme be included on all future agenda for the Committee.**

Voting: unanimous

**27 Exclusion of Press and Public**

**RESOLVED that under Section 100 (A)(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items of business on the grounds that they involve 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.**

**28 Update on Progress towards Externalization**

Exempt Report as defined in Paragraph 3 in Part I of Schedule 12A of the Local Government Act 1972.

The Museum Manager presented a report, a copy of which had been circulated to each Member and a copy of which appears as Appendix 'F' to these Minutes in the Minute Book.

The Management Committee was asked to note the progress made with Business Planning and Governance Discussions and to approve the continued progress of the Russell-Cotes Art Gallery and Museum to externalization as a fully independent charity.

The Committee was advised that since this report had been written, contact with the Charity Commission had only resulted in a holding response so far. A meeting with the Monitoring Officer had gone well and was encouraging to finding a route through this.

It was explained that the next course of action was to take a report to Cabinet. The initial process had commenced with the Charity Commission, who want evidence externalisation was in the best interest of the charity.

In response to a question about levels of support needed to achieve the project, it was explained that it would depend on the Charity Commission feedback. The Monitoring Officer had confirmed the use of internal legal resources to support this.

Wednesday, 4th May, 2022

**RESOLVED that:**

- a) **The Management Committee noted the progress made with Business Planning and Governance Discussions; and**
- b) **The Management Committee approved the continued progress of the Russell-Cotes Art Gallery and Museum to externalization as a fully independent charity**

Voting: Unanimous

**Duration of the meeting:** 2.00 - 3.45 pm

Chairman at the meeting on  
Wednesday, 4 May 2022



# RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



|                            |  |
|----------------------------|--|
| Report subject             | <b>Russell-Cotes Art Gallery &amp; Museum Update Report</b>  |
| Meeting date               | 24 October 2022  |
| Status                     | Public Report  |
| Executive summary          | <p>This report provides an update on the activities of the Russell-Cotes Art Gallery &amp; Museum from 1 April – 31 September 2022.</p> <p>Visitor numbers and performance have returned to pre-Covid levels with strong income levels in admissions, shop and café.</p> <p>The Museum has embarked on the MEND programme to replace Mechanical and Engineering services and to refurbish the Conservatory. Additional applications have been made for grant funding to support further work on the fabric of the building.</p> <p>In the Centenary year, there has been a focus on improved programming with children's activity days and late night openings encouraging audiences to return. Our Sixpence days have brought in very significant numbers and enabled access for all.</p> <p>A very strong exhibition programme has been developed for the next year with 'Telling Tales: the Story of Victorian Narrative Art' in partnership with Southampton City Art Gallery opening in October 2022. An exhibition on Bournemouth born, equestrian artist Lucy Kemp-Welch is being developed in association with the National Horse Racing Museum for Spring 2023.</p> <p>Schools, universities and language schools have returned for formal learning sessions as well as group visits.</p> |
| Recommendations            | <p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee accepts the Russell-Cotes Art Gallery and Museum review report for the period 1 April – 31 September 2022 and agrees the actions suggested in the 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.  |

|                      |   |
|----------------------|---|
| Portfolio Holder(s): | Councillor Beverley Dunlop, Portfolio Holder for Culture and Vibrant Places   |
| Corporate Director   | Jess Gibbons, Chief Operations Officer  |
| Report Authors       | Chris Saunders, Service Director, Destination and Culture<br>Michael Spender, Head of Culture<br>Sarah Newman, Museum Manager |
| Wards                | Not applicable  |
| Classification       | For Update  |

## Visitor Figures and Performance

1. We have continued to see a very strong performance in our visitor figures, with numbers returning to pre-Covid levels. The summer has also seen the return of language school groups and coach parties, as well as overseas visitors, which is very encouraging.
2. Admission Figures

| Year         | 2019         |             |              | 2020        |            |             | 2021         |             |              | 2022         |             |              |
|--------------|--------------|-------------|--------------|-------------|------------|-------------|--------------|-------------|--------------|--------------|-------------|--------------|
| Month        | museum       | café        | total        | museum      | café       | total       | museum       | café        | total        | museum       | café        | total        |
| April        | 3277         | 613         | 3890         | 0           | 0          | 0           | 0            | 382         | 382          | 3622         | 608         | 4230         |
| May          | 3353         | 640         | 3993         | 0           | 0          | 0           | 1185         | 388         | 1573         | 3261         | 565         | 3826         |
| June         | 3488         | 590         | 4078         | 0           | 0          | 0           | 2724         | 195         | 2919         | 3601         | 757         | 4358         |
| July         | 3718         | 593         | 4311         | 873         | 12         | 885         | 3441         | 257         | 3698         | 3732         | 598         | 4330         |
| Aug          | 4161         | 813         | 4974         | 1856        | 124        | 1980        | 4141         | 575         | 4716         | 4575         | 538         | 5113         |
| Sep          | 3771         | 725         | 4496         | 2823        | 208        | 3031        | 3662         | 685         | 4347         | 4004         | 573         | 4577         |
| Oct          | 3976         | 676         | 4652         | 2066        | 204        | 2270        | 4083         | 612         | 4695         |              |             |              |
| Nov          | 2847         | 690         | 3537         | 187         | 22         | 209         | 2573         | 511         | 3084         |              |             |              |
| Dec          | 1818         | 358         | 2176         | 1215        | 77         | 1292        | 2392         | 353         | 2745         |              |             |              |
| Jan          | 2824         | 614         | 3438         | 0           | 0          | 0           | 847          | 224         | 1071         |              |             |              |
| Feb          | 3599         | 606         | 4205         | 0           | 0          | 0           | 3304         | 432         | 3736         |              |             |              |
| Mar          | 1853         | 324         | 2177         | 0           | 0          | 0           | 3558         | 497         | 4055         |              |             |              |
| <b>Total</b> | <b>38685</b> | <b>7242</b> | <b>45927</b> | <b>9020</b> | <b>647</b> | <b>9667</b> | <b>31910</b> | <b>5111</b> | <b>37021</b> | <b>22795</b> | <b>3639</b> | <b>26434</b> |
| summer       | 21768        | 3974        | 25742        | 5552        | 344        | 5896        | 15153        | 2482        | 17635        | 22795        | 3639        | 26434        |
| winter       | 16917        | 3268        | 20185        | 3468        | 303        | 3771        | 16757        | 2629        | 19386        | 0            | 0           | 0            |

3. As agreed by the Management Committee, the admission price was increased on 5 September from £7.50 to £8.50 gift aided, for an adult ticket, with all other prices increased proportionately. This is the first increase since 2018.
4. On the whole income from admissions and secondary spend has increased by 10% on 2019/20 figures with particular strength in the shop, owing to 'The Lost Words' merchandising; 30% increase in income from the sale of Friends Membership and annual tickets, reflecting the strength of the programming offer, and a 20% increase in income from the café.
5. Costs however have increased, most notably energy prices.

## **Building**

6. Extraordinarily hot weather brought different challenges for the building over the summer, attracting unwelcome wildlife into the building including ants under the Vestibule floor which have started to cause damage to original tiles. Water ingress has made holes in the staff room wall enabling unwelcome access and recently a squirrel progressed through the museum via the café gallery.
7. There were several leaks in the Ladies lavatory off the Main Hall, perhaps indicating that the 120 year old space is not going cope with modern visitors for much longer. The toilet is modern but constant leaks weaken the original tiled floor. These are resolved for now.
8. In June we had about the last rain of the summer and water ingress on the Café Gallery was recorded and emergency gutter clearance was undertaken. Only when it started raining again in September was it realised that we had considerable water ingress and investigations indicate the cause is the roof corner turn rather than the guttering. Further investigation is needed, in the meantime mould is building up on the ceiling. Any repairs will require scaffolding.
9. Recent failures in the environmental handling system highlighted how high temperatures followed by recent high humidity have caused the system to struggle and that the more extreme weather means efficient plant is very necessary. The environmental parameters were eased in June in response to the high energy bills and changes in use in the modern wing. In September the system failed but procedures were followed and the system is currently working.
10. Fire Audit has been completed and an Action Plan drawn up and is being prioritised and actioned.
11. A Topographical survey has also been completed providing an extraordinarily detailed 3D mapping of the museum interiors and exteriors which will support future building work and provide a great resource to the museum.
12. Repair and maintenance work started at the beginning of September on the Russell-Cotes Road side of the building which will include repairs to the roof and skylights, external redecoration and repairs of windows, doors etc. This package of work is being managed by Philip Hughes Associates and delivered by Greendales. It is scheduled to take about 10 weeks.

## **MEND Project Progress**

13. Philip Hughes Associates were appointed as the lead designers for the ACE funded, MEND project, with Martin Thomas Associates as the sub-contractors for the design of the Mechanical and Engineering Services and Watertite as the building contractors. Support is being provided by surveyors and engineers from Building Services.
14. Planning permission has been secured for the outlined work with a number of restrictions and requirements which will be resolved as the design is finalised.
15. To date, most work has been concentrated on developing a more detailed specification for the M and E work, given the complexity of the building and the lack of detailed plans of existing infrastructure.
16. Timescales have been modified because of the slow progress in developing designs (because of limited access to the site and the number of services and professionals needed to input) and the 20 week order time on critical parts. It is hoped that a

design will be agreed by the end of October so that critical parts – Air Handling Units and Air Conditioning Units can be ordered in expectation of a start date of Spring 2023 for the first Plant Room replacement. The other Plant Rooms would then be completed in Autumn 2023. This would ensure that environmental conditions can be maintained throughout, both for the safety of our own collections and to comply with GIS requirements for upcoming exhibitions. This is within the timeframe required by the funding. It is very likely that the project will have to be value engineered to stay within budget.

17. Design work on the Conservatory repairs element of the project will start in the winter, with the tender for the building work being published in the new year and the work to be carried out in Summer 2023.

### **Collections and Conservation Care**

18. Key items of conservation work were carried out in this period which significantly improved the condition of important items and improved the visitor experience.
  - Napoleon's table designed by George Bullock (1717-1818) from Longwood, Saint Helena. The unstable supporting structure was repaired and strengthened. Damage to top was repaired and losses were made good and it was cleaned. It has been returned to display in the Dining Room.
  - Moorish Alcove electric lantern. The original lantern from this space was repaired, cleaned and adapted for modern LED light bulbs. The lantern was then hung at the correct level, replacing the simple light fitting installed circa 2000, bringing the Alcove back to its glittering intended appearance.
19. The RCAGM collection is very significant but historically under published. Publishing raises the profile of the collection and raises opportunity for research and collaborations whilst also presenting income generation opportunities. Following the successful experimentation of the booklets for the Bournemouth Arts Club centenary and Battle of Britain 80th exhibitions a short publication of some highlights of our European ceramics has just been published. 'Decorating the House Beautiful: Chinamania at Russell-Cotes' has been written by Dr Anne Anderson, a noted expert, and is the first time that this part of our collection has been subject to rigorous study and evaluation.
20. A similar publication 'Passport to Japan: Sir Merton and Lady Annie Russell-Cotes and their Victorian Vision of the East' by Greg Irvine, (Management Committee Member and former curator of the Japanese Department at the V&A), is currently under production and will be released later in the year.
21. See separate Report for the Acquisitions, Loans and Disposals.

### **Interpretation and Display**

22. We have reworked our display of the Royal Bath Hotel Visitor Book to include touch screen information to increase engagement and interactivity. We have invited feedback from visitors and have received very positive comments on the content and display.
23. These changes are part of a wider interpretation review - currently underway – which looks at our display and interpretation and offers new opportunities to enhance visitor experience and improve consistency in display, interpretation, tone, and narrative across the whole museum. Central to this is our aim to address decolonisation issues within our wider interpretation, and to improve access.

## **Programming**

### **'The Lost Words' March – 18 September 2022**

24. This very successful touring exhibition from Compton Verney, based on the bestselling book by Robert Macfarlane and Jackie Morris, has just come to an end.
25. Over 18,000 visitors came to see the exhibition, and our exhibition comment 'tree' was overflowing with positive comments.

*"Thankyou for opening our eyes to Lost Words. Magical, beautiful and exquisite"*

*"Simply Beautiful"*

*"Words fail me, wonderful, just wonderful"*

*"Beautiful and thoughtful exhibition"*

*"Wonderful and uplifting"*

26. The Museum ran a number of successful related events based around the themes and artwork featured in the exhibition, including family fun days, late night events and adult artist workshops. The co-creator of the book, artist Jackie Morris, also came to the museum for an artist-in-residence day and evening talk, much to the delight of museum visitors.
27. With support from a museum shop consultant, the Russell-Cotes also trialled a pop up shop in the Cafe Gallery dedicated 'The Lost Words' exhibition in order to fully display the wide range of 'The Lost Words' merchandise. This proved to be extremely financially beneficial, with over £30,000 of sales of 'The Lost Words' merchandise made during the exhibition run.

### **'Collecting the World: Quay Crafts at the Russell-Cotes' 28 June – 16 October 2022**

28. This is an installation of contemporary art responses throughout the house by QuayCrafts, a group of artist/makers based on the Isle of Wight. Celebrating the centenary of the Russell-Cotes Museum, nine artists have created responses, inspired by the home and collections of Merton and Annie Russell-Cotes using a wide range of media. Works include textiles, ceramics, paper, print, mosaic and photography and are displayed throughout the historic house. Art works are for sale. The exhibition has been very well received.

### **'Telling Tales; The Story of Victorian Narrative Art' 8 October 2022 – 5 March 2023**

29. This exhibition is a collaboration with Southampton City Art Gallery, following our success with 'Beast or Best Friend: Animals in Art' in 2015 and Beyond the Brotherhood: The Pre-Raphaelite Legacy in 2019/20. It marks our centenary by highlighting some of the finest paintings in our collection and partnering them with the best of Southampton's. The exhibition will transfer to Southampton in Spring 2023.
30. The exhibition has been guest curated by Kirsty Stonell-Walker.
31. Narrative Art was the reality television of the Victorian era. While the artistic elite rejected it, the general public loved to see soap opera drama on the gallery walls. Its accessible and sensational quality allowed viewers to transport themselves to the scene and identify with the characters depicted. Narrative Art was often a visual companion to novels, and many famous narrative pieces drew their inspiration from literature. 'Telling Tales' will explore Victorian attitudes, from the cradle to the grave,

through paintings chosen to show love and loss, the perils of being a woman, the foreshadowing of adult life though childhood, and how war and Empire were legitimised.

32. This exhibition has been made possible as a result of the Government Indemnity Scheme. The Russell-Cotes Art Gallery and Museum is very grateful to HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity. It will require stewards to support the scheme and is seeking to do this as far as possible from its volunteers.

**'New Histories and Old Stories: portraits by Jack Dickson' 7 October – 14 November 2022**

33. This is a selling exhibition in the Café Gallery of stunning mixed media portraits of sitters of mixed heritage with a link to Dorset. The artist and teacher, Jack Dickson lives and works in Dorset. Having roots in both Zambia and the UK allows him to draw upon a wide range of cultural and aesthetic influences. He uses a variety of media in his work including digital imagery, photography, printed textiles, painting and drawing. At the core of his practice is drawing and observing the world around him. More recent work has focussed on portraiture, and he is currently developing a new series of portraits that explores the experience of being mixed race and British. Jack has exhibited in Brighton, London and Dorset and appeared on Sky Arts Portrait Artist of the Year in 2020. Most recently he was invited to take part in a new production for the BBC called 'Make It At Market' which is due to air in Autumn 2022.

**'In her own voice: The art of Lucy Kemp-Welch (1869 – 1958)' opening April 2023**

34. The Russell-Cotes Art Gallery & Museum is working in partnership with the National Horseracing Museum in Newmarket to organise a major retrospective of works by Lucy Kemp-Welch. This exhibition will be the first significant exhibition highlighting her work, since her death. It is being curated by Dr David Boyd Haycock and will feature over 60 works drawn from both public and private collections around the UK.
35. Kemp-Welch was born in Bournemouth, and known to Merton and Annie Russell-Cotes who bought a number of her early paintings. She was one of Britain's foremost equestrian painters in the tradition of British impressionism. She was an expert horsewoman with an innate understanding and love of her equine subjects, especially working horses. From the late 1890s to the mid-1920s she was one of the country's best-known female artists.
36. An accompanying creative programme of activities drawing on the exhibition is planned and the opening in Bournemouth will coincide with the launch of David Haycock's new biography of the artist.
37. The exhibition will bring together paintings from national, regional and private collections. It will open in Bournemouth and then transfer to Newmarket in autumn 2023.
38. The Russell-Cotes has applied successfully to The Art Fund for support for this exhibition and together with the National Horseracing Museum is seeking further sponsorship for what should be a superb and very popular exhibition.

**The Centenary 1922 - 2022**

39. Sixpence Days have continued on a quarterly basis and continue to attract significantly increased numbers of visitors, but have been manageable within our limited space.
40. In July, the museum hosted a free children's party to celebrate the centenary and commemorate Annie Russell-Cotes. Activities included a Punch and Judy show, a comedy magic show, music, craft activities, dressing up, a children's trail and a fancy dress parade. 36 children and 39 adults attended.
41. Lates programme has continued extremely successfully with a monthly themed late night opening— Wellbeing, Japan, 'The Lost Words' etc with a variety of programming, much of which was researched and provided by museum volunteers – object handling, music, talks and tours and some additional programming brought in- DJ sets, musicians, dance instructors etc. These regularly attract 100 + visitors and drive renewals of Friends and Annual Ticket memberships.
42. The programme for autumn and winter has been established with advertised Lates, children's half term activities, and a range of Christmas themed events highlighting the decorated house.

### **Review of Programming**

43. In the light of experience this year to date, museum staff have reviewed the programming offer against the income, numbers and resource required and are in the process of drafting the plan for 2023 which would continue the Lates Programme, Sixpence Days and children's activities but reduce online talks and adult creative workshops.

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

#### **Schools and Home Ed**

44. June and July were busy with the return of school visits, with many schools wanting to celebrate the end of a difficult school year with a trip. 11 School visits totalling 564 school pupils. Home Education continued with the art group already established but there has been an increase in the amount of enquiries from other Home Educators. 3 visits, totalling 20 pupils.

#### **Universities Projects**

45. We supported a placement for an AUB Creative Events Management Student, which was a great success and the student has become a volunteer. We also worked with AUB Model Making where 44, 1<sup>st</sup> Year students designed and made cold-cast bronze resin plaques to represent different countries and cities that are represented in the Russell-Cotes collection. The plaques were put on display in the museum garden over the summer holidays with an accompanying trail also created by the students.

#### **Family Activities**

46. Family Activity Days were held during Easter (2 days) and Summer Holidays (4 days) to celebrate the museum's centenary. Activity days had various themes including the exhibition 'The Lost Words', Victorian Summer, Discover the World and It's Great to Create. In total over the 6 days there were 291 children and 251 adults.

47. In addition to the activity days, each school holiday had a themed garden and house trail for visiting families to participate in, Easter and Summer Holidays focused on The Lost Words exhibition, whilst Summer Half Term celebrated the Platinum Jubilee with a corgi theme.
48. The online collection pages on the Russell-Cotes website currently contain 262 collection pieces, allowing visitors to find out more information about the collection either onsite or at home. This includes all paintings and sculpture currently on display in the house. The results of the interpretation review will determine how these are built upon.

### **Audiences**

49. We have been working to diversify our audiences, engaging different communities in and around Bournemouth. We have established links with community groups, specifically IAAC, using our collections, spaces and stories to connect Bournemouth's diverse communities to Russell-Cotes. We will be co-curating an exhibition with members from the community later in the year.
50. We are setting up focus groups on Visitor Experience, Programming, Access and Diversity as forums to seek the views and ideas of our diverse visitors and communities, help inform the work of the Russell-Cotes, ensuring that it is relevant, engaging and respectful to all, and to drive improvements across our work. The groups will start operating in early January 2023

### **Marketing**

51. The Russell-Cotes has appointed a Marketing Officer, who will deliver the Marketing Strategy devised by Blue Sail Consultancy (funded by ACE CRF funding) which supports an increase in visitor numbers to 60,000 per year, through improved market focus, concentration of resource on digital marketing and partnership working. Blue Sail are providing short-term mentoring support to the new Marketing Officer.

### **Facilities and Income Generation**

#### **Café**

52. The Café welcomed roughly 16,000 visitors; of which 1,350 used the terrace (only taken from drinks sold on cart till). Income to date £85,000 (gross). The café has had a very busy year and has noticed group bookings start to return which brings in extra catering for the café. It has taken on new staff and also lost some along the way, so spent most of the summer period being under staffed.
53. The café has had 186 Afternoon Tea bookings (£9,266) and has continued to adapt them for events and programming. The second year of Air Festival Afternoon teas had 47 bookings and £3,325 income, and the weather held so it thankfully did not have to move everyone inside with next to no view of planes! It also had 20 bookings for our Jubilee Weekend teas (£1,085 income).

#### **Shop**

54. Stock take was 27th/28th March. Stock held at value of £18,889 and the high value reflects 'The Lost Words' merchandise purchased ready for 14 March 2022 opening.
55. We are bedding in changes related to a shop review with an external consultant to ensure we remain fresh and relevant within the Russell-Cotes narrative. One area we are working on is bringing in a 'seaside nostalgia' theme to support our most



popular images. Jewellery and Own Prints sales were down as these spaces were used by the Exhibition merchandise. Sales: 1st Apr to 17 Sep 22 Net sales of merchandise in the gift shop £65,648.

### **'The Lost Words' Exhibition Merchandise Sales**

56. The use of the pop-up shop on the Café Gallery with prints and merchandise was successful and ensured that visitors in the summer months still processed through shop merchandise regardless of which entrance they chose solving the recorded dip in profits from less footfall in the actual shop space. We intend to retain this going forward for the next Exhibition and Christmas merchandise.
57. Sales to date from 'The Lost Words' merchandise are £30,000. Profit has yet to be established (because of the sales and returns but is likely to be around 53% rather than the standard margin on general stock at 60% + reflecting the number of books and licensed merchandise. As anticipated sales of books for 'The Lost Words' exhibition were strong and the profit on the main book title alone was £3,790 (x379 copies).

### **Venue Hire and Weddings**

58. Venue Hire has become less of a priority now, as we focus more on driving admissions and the supplementary income from visitors. We have chosen not to renew our wedding licence, but continue to receive enquiries for hire which we consider on a case by case basis. Within this period, we have had one filming session taking place.

### **Staffing, Volunteer and Training**

59. A Marketing Officer has been recruited internally but has created a vacancy as a Senior Museum Assistant. Other staff have had to cover the security and lock up duties during the process of recruitment. New casual catering staff have also been recruited.
60. Collections and Engagement Officer has been recruited on an 18 month contract to support programming, engagement and reinterpretation display particularly in the context of reaching new audiences, decolonisation issues and the ACE 'Let's Create' agenda.
61. Volunteer recruitment has continued to support the work of the museum, particularly as stewards to support the requirement for staff/volunteers to be present for GIS for the upcoming Telling Tales exhibition.
62. Museum staff and volunteers took part in Diversity and Equality Training in June. Staff visited Dorset Museum to see the NHLF capital project and to meet counterparts. In September 25 volunteers took part in a training day on conservation issues in the house and were given a behind the scenes tour.

### **Funding**

63. The MEND project is underway. The Russell-Cotes has fulfilled all the Arts Council requirements for the funding of £518,000.
64. An application was made for core funding from the Arts Council through the National Portfolio Organisation programme and the result is expected in October.
65. An application was made to the Art Fund for financial support for the costs of the loans for the Lucy Kemp-Welch Exhibition. Decision is expected in September.

## **The Sculpture Gallery Project**

66. An application was made to DCMS/Wolfson Museum Improvement Fund, Valentine Charitable Trust and Talbot Village Trust for a project to refurbish the Sculpture Gallery, making it watertight and accessible to the public, conserve, redisplay and reinterpret the sculptures and give them a wax treatment to make them available for touch tours for people with visual and learning impairments. In addition we would develop wellbeing guides/toolkits/activities to maximise the opportunities in which the museum visit can support personal wellbeing.
67. The total project cost is £275,000 because the Sculpture Terrace floors and copper canopies are integrated into the other architectural elements of the front façade and all redecorations and building work would need to address all the issues of the front façade.
68. If the grant application is successful, the project would be tendered with the MEND project refurbishment of the conservatory.
69. The funding would require £50,000 match funding from the Russell-Cotes reserves and would have to be drawn down and spent in the Financial Year 2023/24.

## **Governance**

70. The reappointment of the Chair of the Management Committee for a further 3 year term of office was approved by Cabinet on 7 September 2022.

## **Future Budgets**

71. A brief slide presentation will be made to give up-to-date information on the potential budget position of the Russell-Cotes in FY 2023/24

## **Background papers**

None

## **Appendices**

There are no appendices to this report.

# RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



|                            |  |
|----------------------------|--|
| Report subject             | <b>Acquisitions, Loans and Disposals Report</b>  |
| Meeting date               | 24 October 2022  |
| Status                     | Public Report  |
| Executive summary          | To note the new acquisitions to the Collection (the material owned and held in trust by the Russell-Cotes Art Gallery & Museum charity in accordance with its charitable objectives) and the loan of material to other institutions (i.e. public art galleries and museums and to approve the disposal of items in the collection, which do not meet the Museum's Core Offer, according to the Museums Association Code of Ethics. |
| Recommendations            | <p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee notes and approves</b></p> <p><b>(a) The acquisitions</b></p> <p><b>(b) The loans</b></p> <p><b>(c) The disposals</b></p> <p><b>as outlined in the Acquisitions, Loans and Disposals Report.</b></p>  |
| Reason for recommendations | The recommendations are in line with the Museum's agreed policies and procedures including its Collections Development Strategy which outlines the areas of the collection for development and those areas which do not meet the Core Offer and are therefore subject to disposal in order to achieve a more usable, well managed collection. The process and procedures used conform to the Museums Association Code of Ethics.   |

|                      |   |
|----------------------|---|
| Portfolio Holder(s): | Councillor Beverley Dunlop, Portfolio Holder for Culture and Vibrant Places |
| Corporate Director   | Jess Gibbons, Chief Operations Officer                                      |
| Report Authors       | Sarah Newman, Museum Manager<br>Duncan Walker, Curator                      |
| Wards                | Not applicable  |
| Classification       | For Decision and Update   |

## 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. Each action is decided on a case by case basis in line with the Collections Development Strategy as outlined in the report and appendices.

## Summary of financial implications

3. There are minimal financial costs from the acquisitions and any financial implication (storage, conservation cost) is taken into consideration when deciding on the acquisition of material.
4. The costs of loans are borne by the borrowers and it is anticipated that the institutions which acquire disposed objects will cover costs of removal and transport.
5. Any income generated by the sale of items from the Collection is held in a restricted fund and used solely for the purposes of acquiring items for the Collection (according to the Collections Development Strategy) or conserving objects already in the Collection in compliance with the Museums Association Code of Ethics and item 16.11 of the Collections Development Strategy.

## Summary of legal implications

6. All activities are carried out in line with the Museums Association Code of Ethics and the Museum's Collection Development Strategy.

## Background papers

Russell-Cotes Art Gallery and Museum Collections Development Strategy. See <https://russellcotes.com/wp-content/uploads/2021/11/5-Collections-Development-Policy.pdf>

## Appendices

1. Acquisitions, Loans and Disposals 1 April 2022 – 31 September 2022
2. Disposals Report – 10 October 2022

3. Acquisitions, Loans and Disposals 1 October 2021 – 31 March 2022 (agreed at previous meeting in May 2022)

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**Appendix 1**  
**Russell-Cotes Art Gallery & Museum**  
**Management Committee May 2022**  
***Acquisitions, Loans and Disposals Report***

**Acquisitions for the Collections**  
**1 April 2022 – 31 September 2022**

| <b>Donor / Method of Acquisition</b> | <b>Material</b>  | <b>Date of Acquisition</b> |
|--------------------------------------|--|----------------------------|
| Purchase from Kirsty Stonell-Walker  | A full-page advertisement for the Royal Bath Hotel taken from the 17.1.1903 edition of 'Country Life' and  | 29.3.2022                  |
| Purchase from Kirsty Stonell-Walker  | An unused postcard showing a group portrait of the staff at the Royal Bath Hotel during their Christmas Ball, 1923.  | 19.4.2022                  |
| Gift from Kirsty Stonell-Walker      | A collection of nine commemorative and uncirculated British coins from the year 2000 made to celebrate the Millennium, issued by the Royal Mint with packaging giving its history from the reign of King Alfred the Great onwards. | 29.3.2022                  |
| Purchase from Castleman Fine Art     | A pen and ink drawing on paper titled 'Self Portrait' by Eustace Nash, dated to 1955-1969.   | 25.4.2022                  |
| Gift from Helen Ivaldi               | Original metal tin for 'Allenbury's Glycerine and Black Current Pastilles'. Lady Russell-Cotes' favourite brand of sweet and to be used in object handling/re-enactment sessions.  | 31.5.2022                  |
| Gift from Carrie Hearne              | Book 'Oil Painting' by Dorothea Sharpe ROI RBA, 1947. (Artist represented in RCAGM collections).   | 13.4.2022                  |
| Gift from Sarah Fuller               | Chinese embroidered silk jacket dated to 1900. The donor's family were friends with the Russell-Cotes family.  | 16.5.2022                  |

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



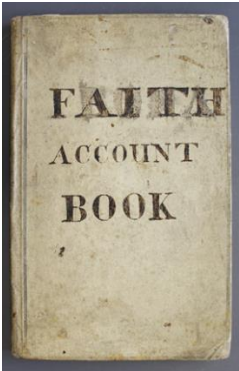
| Completed  |  |                        |  |                 |
|--|--|------------------------|--|-----------------|
| Borrower   | Exhibition                                       | Dates                  | Item(s) borrowed   | Visitor numbers |
| Rijksmuseum (Amsterdam)  | 'Japanese Lacquer Art 1890 to 1950'              | 1.7.2022 – 4.9.2022    | :6.21.139-140 Japanese lacquer process sake bowl set   | 79,000          |
| Dulwich Picture Gallery  | 'Woman in the Window'                            | 4.5.2022 – 4.9.2022    | 00484 'The Kitchen' by Isabel Codrington   | 34,440          |
| Current  |  |                        |  |                 |
| Borrower   | Exhibition                                       | Dates                  | Item(s) Borrowed   |                 |
| Fondazione La Triennale di Milano  | 'Unknown Unknowns. An Introduction to Mysteries' | 15.7.2022 – 11.12.2022 | 00786 'The Crater of Kilauea' by Charles Fureaux   |                 |
| The Sainsbury Centre for Visual Arts (University of East Anglia, Norwich), The Laing Art Gallery (Newcastle) | 'Visions of Ancient Egypt'                       | 3.9.2022 – 12.5.2023   | SC3 'Cleopatra' by Eugenio Lombardi, RC823 Wedgwood 'Bat' vase, RC814 Wedgwood 'Crocodile' sugar bowl, 01350 'Alethe' by Edwin Long RA, 00908 'Subsiding of the Nile' by Frederick Goodall RA, RC232 Egyptian Necklace |                 |






|   |   |                        |   |
|---|---|------------------------|---|
| Falmouth Art Gallery, William Morris Gallery, Tullie House Museum and Art Gallery | 'The Legend of King Arthur and the Pre-Raphaelites'                             | 8.10.2022 – 29.9.2023  | 00572, 00574-00580 Nine watercolour illustrations by Walter Crane for the book 'King Arthur's Knights: The Tales Retold for Boys and Girls' by Henry Gilbert, 1911.<br>07851 Book 'King Arthur's Knights: The Tales Retold for Boys and Girls' by Henry Gilbert, 1911.<br>00299 'Study for King Arthur' by Herbert Bone |
| Pallant House Gallery (Chichester)  | 'Sussex Landscape: Chalk, Wood and Water'                                       | 12.11.2022- 23.4.2023  | 00835 'The South Downs near Eastbourne' by Edward Reginald Frampton   |
| Henry Moore Institute, Leeds  | 'The Art of Anxiety: Sculpture and Colour in Victorian Britain' (working title) | 25.11.2022 – 26.2.2023 | SC20 'Nelusko' by Luigi Pagani<br>SC22 'Selika' by Luigi Pagani<br>SC119 'The Mother' after Rafaelle Monti (tbc)  |
| Hamburg Kunsthalle  | 'Femme Fatale: Gaze – Power – Gender'   | 9.12.2022 – 10.4.2023  | 00515 'An Incantation' by John Collier  |
| <b>Future</b>   |   |                        |   |
| <b>Borrower</b>   | <b>Exhibition</b>   | <b>Dates</b>           | <b>Item(s) Borrowed</b>   |
| Kunsthalle Munchen (Munich)   | 'Flowers Forever. Flowers in Art and Culture'                                   | 3.2.2023- 9.7.2023     | 01897 'Venus Verticordia' by D.G. Rossetti  |
| Museo d'Arte Moderna e Contemporanea di Casa Cavazzini (Udine, Italy)             | 'Together'  | 18.2.2023- 16.7.2023   | 02734 'The Annunciation' by Simeon Solomon<br>01631 'War Profiteers' Christopher Richard Wynne Nevinson   |
| Museo Nacional Thyssen-Bornemisza (Madrid)  | 'Women Masters, Old and Modern'   | 31.10.2023- 4.5.2024   | 00374 'A Moorish Girl with Parakeet' by Henriette Browne  |




## Disposals from the Russell-Cotes Collection

| Object Number | Description   | Image  | Proposed intended action             |
|---------------|---|--|--------------------------------------|
| :761.64.19.2  | Labbez patent telemeter and case, dated to 1880-1900. |  | Transfer to Royal Museums Greenwich. |


|            |  |  |  |
|------------|--|--|--|
| :761.64.20 | Small gunmetal (bronze) Admiralty Pattern. Dated to 1850-1930.   |   | Offer as a transfer to suitable public collection via Museums Association. |
| :761.64.18 | Admiral's tiller yoke (1800-1900)                                |   | Offer as a transfer to suitable public collection via Museums Association. |
| :885.67.55 | Ship's account book for the vessel 'Faith', dated to circa 1865. |  | Offer as a transfer to suitable public collection via Museums Association. |

|              |   |  |  |
|--------------|---|--|--|
| :846.66.59   | A ship's foghorn, dated to 1800-1900.           |   | Offer as a transfer to suitable public collection via Museums Association. |
| :761.64.19.1 | Azimuth compass, with case, dated to 1880-1900. |   | Transfer to Royal Museums Greenwich.                                       |
| :761.64.19.3 | Pendant clinometer and case, dated 1916-1917.   |  | Offer as a transfer to Royal Museums Greenwich.                            |

|              |  |  |  |
|--------------|--|--|--|
| :855.66.104  | Sextant, dated to 1860-1880.                                   |   | Offer as a transfer to Royal Museums Greenwich.                            |
| :1125.69.61  | A telescope, dated to 1800-1830.                               |   | Offer as a transfer to Royal Museums Greenwich.                            |
| :T1.4.2008.1 | A telescope – possibly a surveyor's level, dated to 1850-1950. |  | Offer as a transfer to suitable public collection via Museums Association. |

|               |  |  |   |
|---------------|--|--|---|
| :T22.4.2008.5 | A telescope, dated to 1800-1900.                               |   | Offer as a transfer to Royal Museums Greenwich. |
| :825.65.55    | Telescope with an octagonal wooden barrel, dated to 1700-1800. |   | Transfer to Royal Museums Greenwich.            |
| :761.64.17    | Octant, dated to 1800-1900.                                    |  | Offer as a transfer to Royal Museums Greenwich. |

|              |  |   |   |
|--------------|--|---|---|
| :T1.4.2008.2 | Brass navigational ruler dated to 1700-1900. |  | Offer as a transfer to Royal Museums Greenwich. |
| :1160.70.1   | A telescope, dated to 1840-1860.             |  | Offer as a transfer to Royal Museums Greenwich. |

|               |  |   |  |
|---------------|--|---|--|
| :T8.6.2012.13 | Commissioned donation box made for the 1990 extension of the Russell-Cotes Art Gallery & Museum by Lucy Casson |  | Offer as a transfer to suitable public collection via Museums Association. |
|---------------|--|---|--|

### Update on previous disposals:

The previous round of disposals has been taken to an auctioneers following a lack of interest from other UK public collections. Unsurprisingly, given their quality and nature, they have (at the time of writing) failed to attract many bids. Therefore, it is likely that they will have to be destroyed.



**Disposal Report for - :761.64.19.2 Labbez patent telemeter and case (1880-1900)**



### **Introduction**

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

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

### **Object Description and Provenance**

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

: 761.64.19.2 - A Labbez patent telemeter (used for measuring the distance to an object) in a small cylindrical light brown leather case. The case has a lid with a button and hook fastening and the initials 'H.R.' The telemeter itself is cylindrical and comes in two parts that fit together. There are measurements inscribed on the top of the small part, on the side of the larger part there is an inscription which reads 'Labbez Telemeter, Sole Agent, J. H. Steward, 406, Strand London, No 77.2'. The telemeter fits inside a brass reel containing a length of thin cord. Dated to 1908-1912.

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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

This telemeter is in good condition and only needs some minor conservation repair to its leather case. Telemeter itself is in good condition apart from the wear to the inscription on it. The leather case is in fair condition with a hole torn in one side and the fastening hole worn and broken. The telemeter was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telemeter was rated 'acceptable'.

Dimensions: 85 mm x 53 mm x 55 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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<sup>3</sup> Formerly known as the National Maritime Museum

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

The telemeter is in fair to good condition but would benefit from conservation treatment. Currently this telemeter does not place an excessive cost on the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the telemeter and its case to display standard is estimated at £800.

### **The Case for Disposal**

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

This telemeter does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

#### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this telemeter for educational use (i.e. handling collection).

#### **The Costs of Disposal**

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

## Conclusions and Recommendations

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

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

Therefore, this report recommends that this telemeter is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



20.7.2022



20.7.2022

## Appendices

### Appendix 1 - Images











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

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

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

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

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



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

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



## Disposal Report for - :761.64.20 anchor (1850-1930)



### Introduction

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

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

### Object Description and Provenance

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

:761.64.20 - A small gunmetal (bronze) Admiralty Pattern anchor probably intended for use with a boat or small yacht. Dated to 1850-1930.

This anchor is in good condition and only needs some minor conservation cleaning. The anchor itself is a little tarnished, with some scratches on it and polish residue imbedded in the recessed areas of the object. The anchor was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

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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

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

Dimensions: 295mm x 225mm x 164mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

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

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

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

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

The anchor is in good condition but would benefit from conservation treatment. Currently this anchor does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the anchor to display standard is estimated at £500.

## **The Case for Disposal**

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

This anchor does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This anchor is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any

reason why the RCAGM would use this anchor in its public programme as there is no dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

### **Public Benefit**

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

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

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

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

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

### **The Costs of Disposal**

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

### **Conclusions and Recommendations**

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

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

Therefore, this report recommends that this anchor is disposed of, ideally to another UK public collection. Sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022

Appendices

  
19 July 2022

#### Appendix 1 - Images



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

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

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

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

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

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

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





## Disposal Report for - :761.64.18 Admiral's tiller yoke (1800-1900)



### Introduction

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

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

### Object Description and Provenance

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

: 761.64.18 - An Admiral's barge tiller yoke made from gunmetal (bronze) with a rectangular hole in centre, the handle to either side forming mythical creatures of the sea with long scaly necks. Scrolling design to the centre and base of each.

This tiller yoke is in good condition and only needs some minor conservation cleaning. The tiller yoke itself is a little tarnished and has polish residue imbedded in recessed areas of object. The tiller yoke was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

Dimensions: 115 mm x 594 mm x 20 mm

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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

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

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

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

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

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

The tiller yoke is in good condition but would benefit from conservation treatment. Currently this tiller yoke does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the tiller yoke to display standard is estimated at £300.

## **The Case for Disposal**

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

This tiller yoke does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

### **Public Benefit**

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

## Effect of Disposal on Remaining Collections

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

## Implications for Public Collections Holding Similar Material

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

## The Costs of Disposal

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

## Conclusions and Recommendations

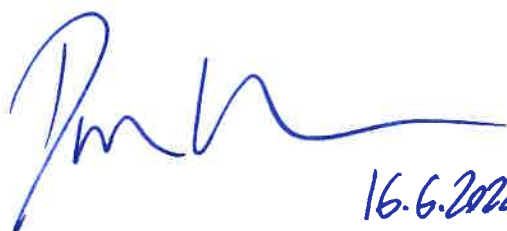
The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir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

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

Therefore, this report recommends that this tiller yoke is disposed of, ideally to another UK public collection. Sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022<sup>51</sup>



19 July  
2022

## Appendices

### Appendix 1 - Images



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

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

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

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

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

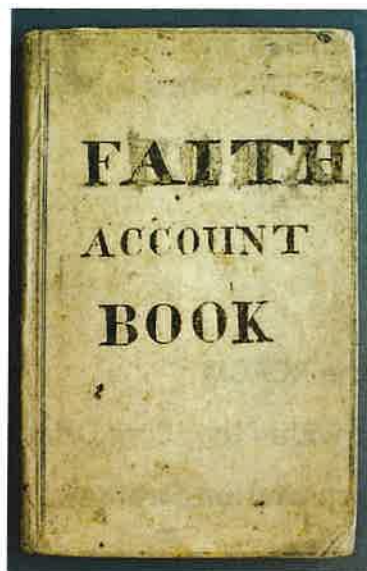
Finally, the spaces available at Russell-Cotes Art Gallery & Museum are not the exclusive domain of the Victorians. We are developing a vibrant cultural programme which, while rooted in the era of our founders, will be a stage for wider participation and engagement. We will continue in the spirit of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

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an

irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.



## Disposal Report for - :885.67.55 ship's account book (circa 1865)



### Introduction

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

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

### Object Description and Provenance

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

:885.67.55 - The ship's account book for the merchant brig 'Faith', dated to circa 1865. The book has leather covers and handwritten text within pre-printed pre-ruled lines. The 'Faith' was built in 1856 at Rye, East Sussex and bought by M. Ougham and Partners for £1460 in 1865.

This account book is in good condition, consistent with age and use, and only needs some minor conservation cleaning. The covers of the account book are a little marked and worn indicating hard use. The account book was purchased from Captain F.C. Ougham of Chine Crescent Road, Bournemouth in 1967.

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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

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

Dimensions: 326mm x 213mm x 13mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

The retention of this account book the RCAGM would not benefit the public in any way.

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

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

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

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

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

The account book is in good condition but would benefit from conservation treatment. Currently this account book does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the account book to display standard is estimated at £500.

## **The Case for Disposal**

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

This account book does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway



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

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

## **Public Benefit**

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

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

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

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

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

## **The Costs of Disposal**

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

## **Conclusions and Recommendations**

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

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

Therefore, this report recommends that this account book is disposed of, ideally to another UK public collection. Sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum

community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

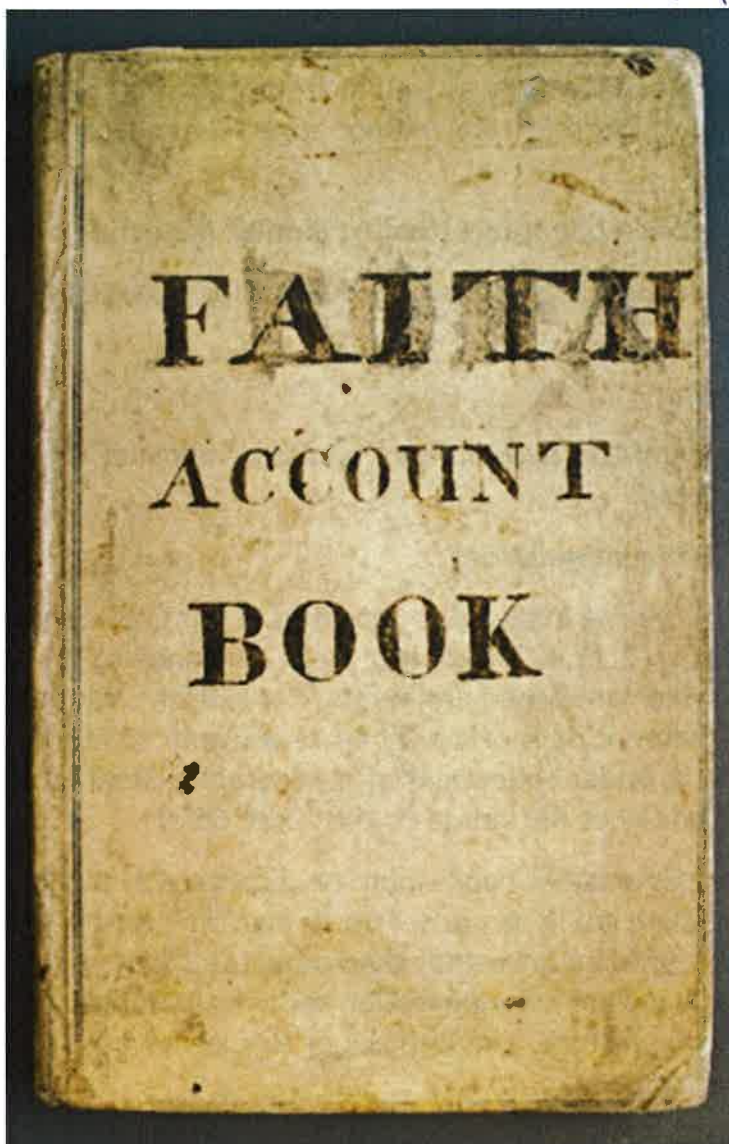
Duncan Walker - Curator, RCAGM

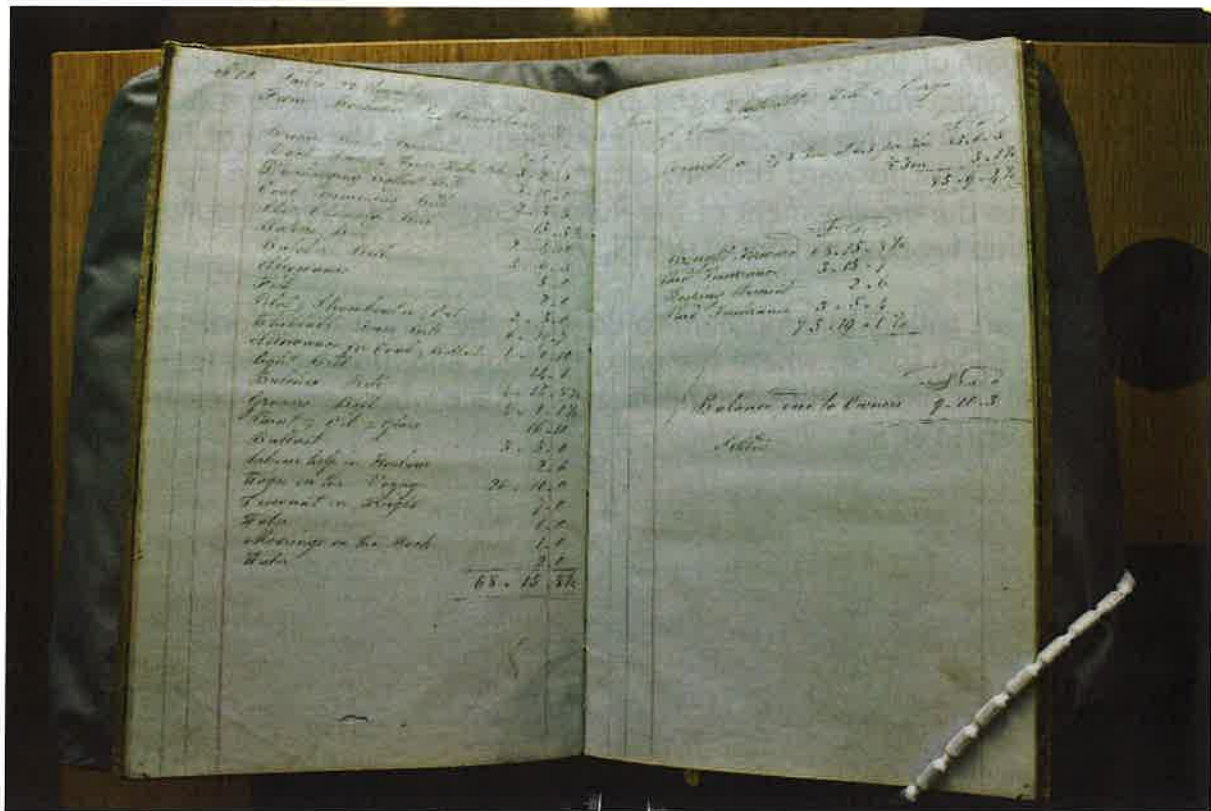
16.6.2022

Appendices

Appendix 1 - Images

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12/2/2022





## 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.

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

## Disposal Report for - :846.66.59 ship's foghorn (1800-1900)



### Introduction

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

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

### Object Description and Provenance

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

:846.66.59 - A brass ship's foghorn, dated to 1800-1900.

This foghorn is in fair condition, consistent with age and use, and only needs some minor conservation cleaning. The foghorn itself is a little tarnished with dents along its length indicating hard use. The foghorn was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

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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

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was displayed in the 2006 'Nelson and Napoleon. A Heroic Collection' exhibition but it has not been on display since.

Dimensions: 410mm x 72mm x 65mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

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

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

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

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

The foghorn is in good condition but would benefit from conservation treatment. Currently this foghorn does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the foghorn to display standard is estimated at £500.

## **The Case for Disposal**

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

This foghorn does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

## **Public Benefit**

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

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

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

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

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

## **The Costs of Disposal**

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

## **Conclusions and Recommendations**

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

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

Therefore, this report recommends that this foghorn is disposed of, ideally to another UK public collection. Sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale



would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022

Appendices

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19.7.2022

## Appendix 1 - Images



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

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

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

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

1. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity



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

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

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



## Disposal Report for - :761.64.19.1 compass and case (1880-1900)



### Introduction

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

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

### Object Description and Provenance

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

: 761.64.19.1 - A brass azimuth compass in a green shagreen case, probably intended for use on land. The case is pear shaped and made from wood with grey shagreen. It is hinged with two hook and eye fastenings. It has a green blue velvet

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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

interior lining. The compass is made from brass with a lid and folding pointed protruding fastening to the front. There is a swirling marked scratch pattern across the top surface of lid. There is a mounting bracket on the lid.

This compass is in fair condition and needs some minor conservation repair. There is some wear on the outside of the case and the imprint of the compass on the velvet lining. The metal of the compass is tarnished, and the exterior of case is worn through use. Thread on the objective vane slightly damaged. The compass was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator, Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This compass was rated 'acceptable'.

Dimensions: 150 mm x 84 mm x 36 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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<sup>3</sup> Formerly known as the National Maritime Museum

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

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

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

The compass is in fair condition and would benefit from conservation treatment. Currently this octant does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the compass and its case to display standard is estimated at £1,000.

### **The Case for Disposal**

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

This compass does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

#### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this compass for educational use (i.e. handling collection).

## The Costs of Disposal

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

## Conclusions and Recommendations

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

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


Therefore, this report recommends that this compass is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

  
16.6.2022

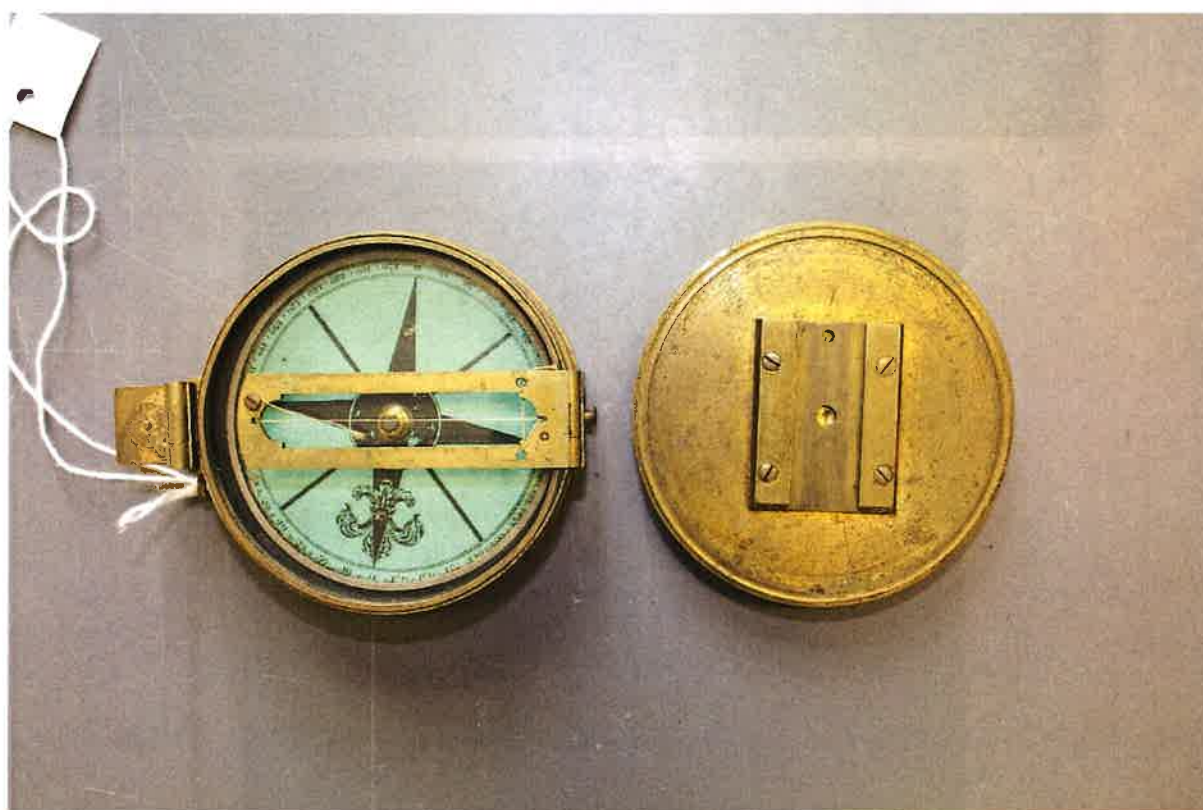
  
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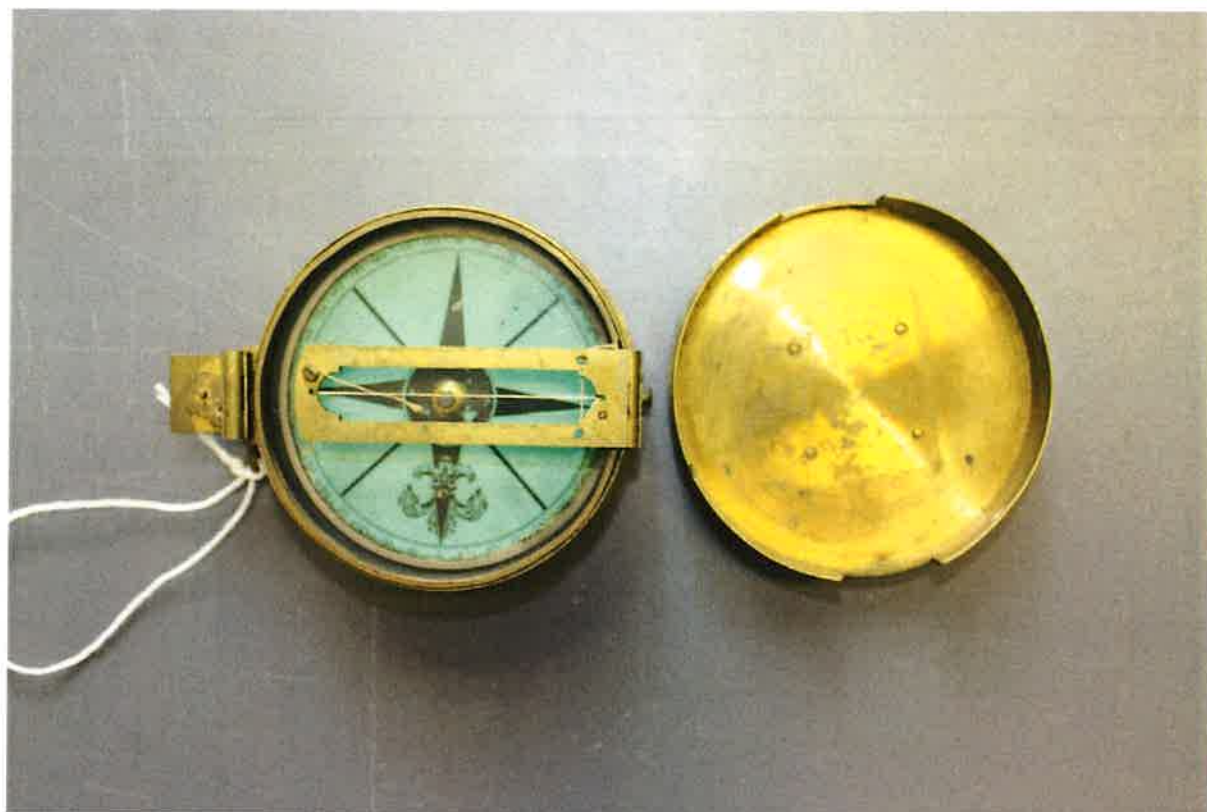
## Appendices

### Appendix 1 - Images











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

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

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

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

1. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world cultures/art collections, putting it into local, national and international context
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3. Explore aspects of the human condition, which were recognised by the Victorian innovators, philanthropists and social reformers, and which matter to communities today.

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

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



## Disposal Report for - :761.64.19.3 pendant clinometer and case (1916-1917)



### Introduction

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

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

### Object Description and Provenance

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

: 761.64.19.3 - A pendant clinometer used for measuring the angle of inclination of something, especially from the horizontal, dated 1916 with a case dated 1917. The case is made from brown leather. It is narrow and flat in shape with rounded end and flip lid with strap. There is an impressed stamped inscription along one side reads 'Martins - Bhammlimd 1917' the second 'M' and last 'D' abbreviated. There is an incised 'Broad Arrow' to the top of lid. The instrument has a brass semi-circular base with a compass type face, a manoeuvrable level and diamond shaped viewer inset with mirror. The top is fitted with a hoop for hanging. The instrument has the makers name and manufacture date 'Troughton & Simms Ltd. London 1916. No 2871' on the base with a 'Broad Arrow' above. Probably issued to the Corps of Royal Engineers during the First World War.

<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

This pendant clinometer is in good condition and only needs some minor conservation cleaning as does its leather case. The pendant clinometer itself is a little tarnished. The leather case worn consistent with age and use but intact and requiring only a clean. The pendant clinometer was purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This pendant clinometer was rated 'acceptable'.

Dimensions: 150 mm x 62 mm x 33 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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<sup>3</sup> Formerly known as the National Maritime Museum

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

The pendant clinometer is in good condition but would benefit from conservation treatment. Currently this inclinometer does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the pendant clinometer and its case to display standard is estimated at £500.

### **The Case for Disposal**

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

This pendant clinometer does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

#### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this pendant clinometer for educational use (i.e. handling collection).

### **The Costs of Disposal**



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

## Conclusions and Recommendations

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

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


Therefore, this report recommends that this pendant clinometer is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

 16.6.2022

 18-7 2022



## Appendices

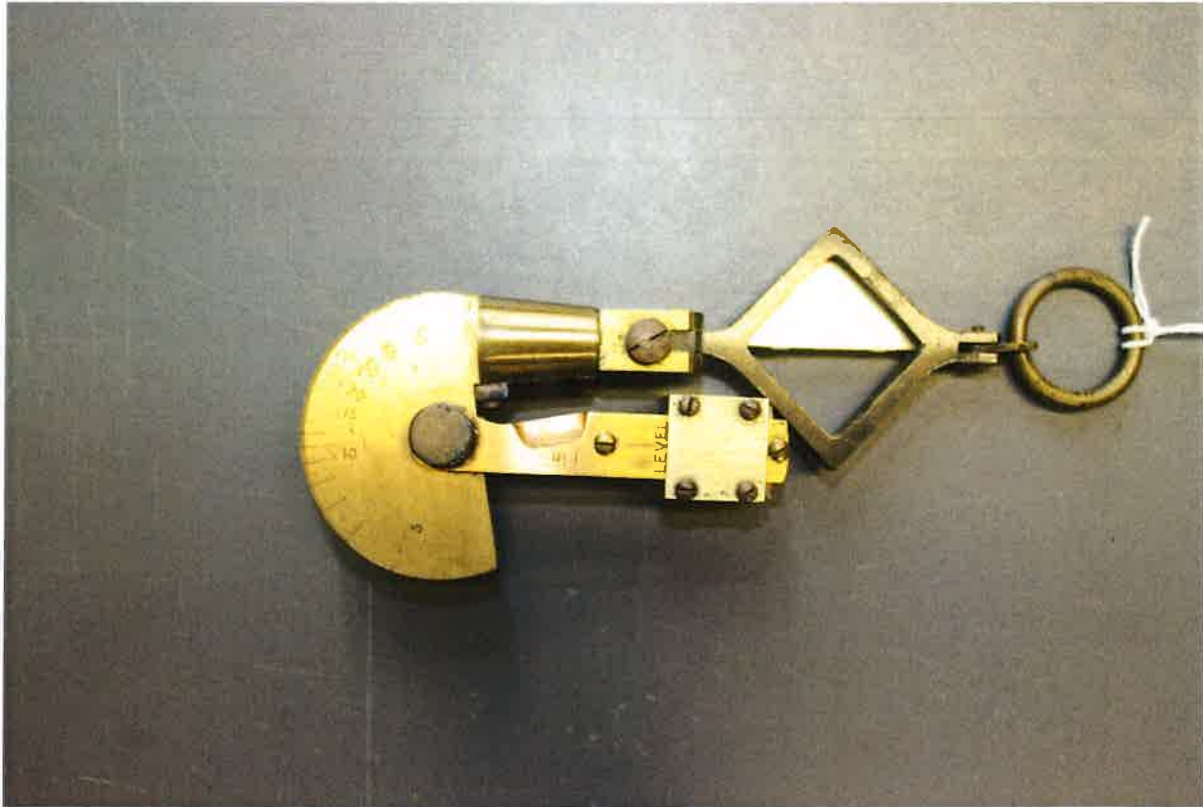
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## Disposal Report for - :855.66.104 sextant (1860-1880)



### Introduction

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

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

### Object Description and Provenance

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

:855.66.104 - A ship's sextant, with case and accessories, made by Blakeley and Co. of Sunderland and Hull, 1860-1880. The sextant has an anodized brass triangle pattern frame, with a polished brass limb, and wooden handle. It has four shades and three horizon shades. The adjustment of the horizon glass is by screw. The sextant case is square and missing the lid. The case contains the sight tube and three telescopes. The magnifier is on a swivelling arm. The maker's name is engraved on the scale of the sextant.

The sextant itself is in good condition requiring only a thorough and extensive clean. The case requires more considerable conservation treatment as the lid is missing. All the removable parts of the sextant itself are present and un-damaged. The sextant was purchased in 1966 from a Mrs B.L. Stedall of Kings Road, Swanage, Dorset.

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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

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdale, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was next displayed in the 'Nelson and Napoleon. A Heroic Collection' exhibition held at the RCAGM in 2006. It was then displayed in the 2017 exhibition 'Refracted: Collection Highlights'. It has not been on show since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This sextant was rated 'good'.

Dimensions: 102 mm x 206 mm x 208 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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

The sextant is in fair condition and would benefit from conservation cleaning. The case would require extensive conservation treatment. Currently this sextant does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the sextant and its case to display standard is estimated at £3,500.

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<sup>3</sup> Formerly known as the National Maritime Museum



## **The Case for Disposal**

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

This sextant does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this sextant for educational use (i.e. handling collection).

### **The Costs of Disposal**

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

### **Conclusions and Recommendations**

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

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

Therefore, this report recommends that this sextant is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

 16.6.2022

 19. July 2022

## Appendices

### Appendix 1 - Images



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**Disposal report regarding T8.6.2012.13 - commissioned donation box made for the 1990 extension of the Russell-Cotes Art Gallery & Museum by Lucy Casson**



Donations box shown as made in 1992

## **Introduction**

Although this donation box is not and never has been part of the RCAGM collections it is being treated as such and subjected to full disposal procedures. This is a result of advice from the Museums Association and Arts Council England. Putting this item through the collection disposal process allows for full and formal consideration to be given to the matter, especially relevant as public funds were involved in the creation of this commission.

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 4 and 5 of its Collection Development Strategy which identified some areas of its collection surplus to requirements and constitute a drain on limited resources. In this specific case the disposal of the item in question is mandated by section 5.4 which highlights a need for a rationalisation of 20<sup>th</sup> century artworks within the collections.

## **Object Description and Provenance**

In 1989-1991 the Russell-Cotes Art Gallery and Museum (RCAGM) was extended by the addition of a three-level modern wing. This linked into the historic house via the conservatory, servants' garden door and through the service area off the Dining Room.

This modern wing was intended to fulfil several functions including providing a space for contemporary art. It was accompanied by a programme of commissioned artworks intended to support and develop this use. Some of these commissions were functional in nature, such as this donation box.

Several artists and crafts people from the region and beyond were asked to submit designs for the programme. This was seen as part of the museum's then stated effort to support the contemporary arts scene. While they were not accessioned themselves, these commissions were intended to support the post 1960 modern art in the collection.

In 1992 Lucy Casson was commissioned to produce this donation box for use in the new extension. Unfortunately, no record had yet been found that details how much money was paid to the artist to produce this work.

The donation box is formed from a wooden lower section which contains the coin slot (which is marked 'DONATIONS'), a metal container the money falls into and an access door for emptying it. Also attached to the lower section are the electrical fittings to illuminate the upper section.

The upper section consists of a glass box which contains within it a depiction of a room fitted with a chandelier. There are several metal painted female figures arranged in the room in various poses. The figures appear to be made from recovered material which was an interest of the artist at this point. Two of the figures are wearing white dresses and appear to be holding on the chandelier. To the left there is a figure wearing a blue dress who is holding a bird and a shooting star (probably references to decorative motifs in the RCAGM). To the right a seated figure in a yellow dress is holding a cup, saucer and jug. There are more cups and saucers beside her. At the front of the group is a figure in a blue dress, laying on her front while examining a vase decorated with a classical style Cupid. This entire scene can be illuminated if the donations box is connected to mains electricity.

Above this is a chromed metal (now corroded) roof structure surmounted with a spire. The front of the roof structure is decorated with a bird motif while the other three sides are blank. The tip of the spire section has become damaged and is separated from the roof.

The donation box was in use until circa 2012 when, as part of the re-examination of the RCAGM's income generation activities, new donation boxes which show the amount of money within were adopted as more effective and in line with best practice.

The donation box is in fair condition. There is general wear and tear consistent with age and use. The roof structure is corroded and the tip of the spire is damaged. However, the figures within are in very good condition and overall structure of the donation box is secure.

In 2012 Tim Craven of Southampton Art Gallery rated this item as 'acceptable' (i.e. museum quality) when rating the RCAGM 20<sup>th</sup> century Fine Art collection in terms of artistic merit.

Dimensions: Height 2050mm x Width 363mm x Depth 363mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

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

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

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

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

The donations box is in fair condition but would benefit from conservation cleaning and repair. Currently this donations box does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the donations box to display standard is estimated at £1,000. This is due to the expected amount of work required to repair and re-chrome the corroded roof section of the donations box.

## **The Case for Disposal**

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

This donations box does not fit within the RCAGM Core Offer as regards Fine Art and was never intended to be a collection item. The Core Offer refocuses the museum towards its strengths rooted in the 19th and early 20th centuries. Collection of modern artworks like this donation box is contrary to the Collections Strategy which recommends the active disposal of post 1960 contemporary art (section 5.4).

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

This donations box is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this donations box in its public programme as there is no dedicated late 20<sup>th</sup> century art display space in the RCAGM.

This donation box was placed in the Main Hall of the museum when the use of the 1990s extension of the building changed. It does not match the surroundings of the historic house following the 2000 HLF restoration.

The RCAGM's exhibition programme is now aligned to the principles set down in the Core Offer. Therefore, it is extremely unlikely that this donation box would ever be required as a display item.

### **Public Benefit**

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

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

The disposal of this donations box by the RCAGM would have no detrimental effect on the rest of its collections. The disposal of this item will not adversely impact the integrity of other collection items.

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

No other museums/collections in the UK would suffer from the RCAGM disposing of this donations box. Conversely it might be a valued addition to a more relevant museum's collection.

### **The Costs of Disposal**

The cost of disposing of this donations box would be minimal. There does not appear to be any grant aid or funding to be repaid.

### **Conclusions and Recommendations**

This donation box is surplus to requirements and its disposal is recommended. It was commissioned as a working item and never intended to become part of the collections. It has been superseded by more effective replacements which are specifically branded to the RCAGM income generation programme. This donation box is distinctive and expressive which means that it cannot be re-branded to meet the RCAGM's income generation programme.

The disposal of this type of material is indicated in the Collection Development Strategy under section 5.4. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'.

Both the Museums Association's document 'Due Diligence Guidelines Relating to Sales of Items from Museum Collections' (page 2 sections 1-3) and the Code of Ethics (section 6) place an emphasis on retaining material in the public domain.



Sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



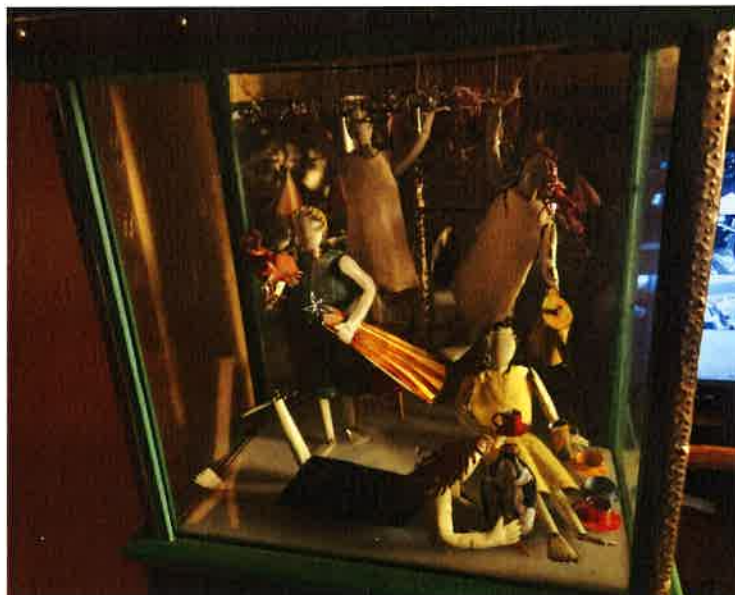
18.7.2022



18.7.2022

## Appendices

### Appendix 1 - Images (2022 appearance)





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

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

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

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

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

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

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

## Disposal Report for - :1125.69.61 telescope (1800-1830)



### Introduction

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

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

### Object Description and Provenance

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

:1125.69.61 - A portable brass telescope with a cylindrical extendable body and lens, 1800-1830. The telescope is made from brass and of simple design. It may originally have had a leather sleeve.

The telescope is in fair condition. The outer body is misshapen with indentations across surface. Small piece of adhesive foam is sealed to one edge which would require conservation treatment to remove. The lens itself is cracked and the main tube has likely lost its leather covering. This telescope was purchased in 1969 from a N.J. Munro of Blandford, Dorset.

The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It does not seem to have been displayed since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'acceptable'.

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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

<sup>3</sup> Formerly known as the National Maritime Museum

Dimensions: 60 mm x 530 mm x 60 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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

The telescope is in fair condition and would benefit from conservation treatment. Currently this telescope does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the telescope to display standard is estimated at £800-£1,000.

### **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

#### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this telescope for educational use (i.e. handling collection).

## **The Costs of Disposal**

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

## **Conclusions and Recommendations**

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

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

Therefore, this report recommends that this telescope is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

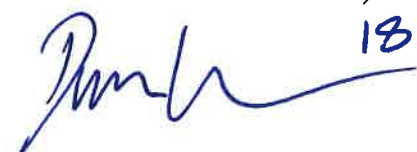
If the Royal Museums Greenwich are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale




would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



18.7.2022



18.7.2022

## Appendices

### Appendix 1 - Images



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

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

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

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

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

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



contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

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



## Disposal Report for - :T1.4.2008.1 telescope - possibly a surveyor's level (1850-1950)



### Introduction

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

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

### Object Description and Provenance

The specific details of the item under consideration in this report are as follows<sup>2</sup>. Given the uncertainty around the nature of this object (see below) this report will treat it as a maritime navigational instrument:

:T1.4.2008.1 - A brass telescope loosely resting on a frame with compass beneath, dated to 1850-1950. Only part complete, the base on which the frame and telescope would have stood is missing along with a section of the telescope. '139' is stamped to the right side of compass. There is a small key with a suspension chain toward of the front lens. This item has been identified as probably being a surveyor's level by Royal Museums Greenwich staff. It therefore might, possibly, be the object referred to by a typed display label found associated with the other telescopes in the RCAGM collection which reads 'Canal Maker's Level 19th Century by R. Spear, Dublin.' Unfortunately, there are no maker's marks on the object to confirm this.

The telescope is in fair to poor condition. The telescope not complete and the base is missing, the glazed cover of compass is cracked, there is a screw missing and the support is loose to the reverse of telescope. Surface dirt throughout. It has

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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

not been possible to match this object to any entry in the RCAGM accession register. However, it could possibly be part of 761.64.19, a set of four maritime navigational instruments, only three of which have been identified to date. This group of objects were purchased by Mr F.B. England, a member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased them from. However, there is currently no way of confirming or repudiating this.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

The display history of this object is unclear. If the label associated with the telescope collection applies to this object, then it would suggest that it was on display at the Rothesay Museum at some point. However, all that can be definitively said is that has not been on display since 2008.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'acceptable'.

Dimensions: 135 mm x 450 mm x 94 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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<sup>3</sup> Formerly known as the National Maritime Museum

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

The telescope is in fair to poor condition and would benefit from conservation treatment. Currently this telescope does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the telescope and its case to display standard is estimated at £2,000.

## **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

### **Public Benefit**

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

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

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

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

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

### **The Costs of Disposal**

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

### **Conclusions and Recommendations**

The disposal of this type of material is indicated in the Collection Development Strategy under section 2.15.4. This object lacks relevance to the RCAGM and its

current activities which are based around its 'Core Offer'. While the RCAGM holds maritime related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This telescope stands alone and does not relate to the 'Core Offer'.

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

Therefore, this report recommends that this telescope is disposed of, ideally by transfer to another UK public museum or collection holding body following sector best practice and the RCAGM's own procedures. This would be done via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

*Pm h 16.6.2022*

*Sarah Newman 18 July 2022*

## Appendices

### Appendix 1 - Images



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

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

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contribution to the development of the Russell-Cotes Art Gallery and Museum as a cultural flagship for Bournemouth. (MBTS, 2012)

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## Disposal Report for - :T22.4.2008.5 telescope (1800-1900)



### Introduction

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

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

### Object Description and Provenance

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

:T22.4.2008.5 - A portable telescope dated to 1800-1900. The telescope is made from brass and is of a simple design with a brass band round the halfway point of the tube and near the eyepiece. There are no maker's marks to be found on the telescope, but it is constructed to a typical 19th century design. It has likely lost its leather covering. The tube can be extended.

The telescope is in good condition but some tarnishing on the brass and it most likely has lost leather covering on the main tube. It is difficult to open due to a lack of lubrication. This telescope was found in store in 2008 during the MLA Hub funded collection inventory project. As it did not have an accession number associated with it was given a temporary number.

As a result, this object is separated from its provenance. There are two possible accession register entries that could relate to this telescope (836.66.21 and 846.66.58) but unfortunately, due to poor record keeping in the past, it is impossible to determine which one applies to it.

However, it is safe to assume that this telescope was acquired by Bournemouth Museums Service due to the enthusiasm of the then Curator, Graham Teasdill, for

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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

maritime material which was displayed in the Rothesay Museum (since demolished).

Although the display history of this telescope is obscure. It might have been shown at the Rothesay Museum as part of the 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It certainly does not seem to have been displayed since at least the 1980s.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the CAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'good'.

Dimensions: 40mm x 203mm x 40mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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

The telescope is in good condition but would benefit from conservation grade cleaning and lubrication. Currently this telescope does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the telescope to display standard is estimated at no more than £300-£500.

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<sup>3</sup> Formerly known as the National Maritime Museum

## **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this telescope for educational use (i.e. handling collection).

### **The Costs of Disposal**

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

### **Conclusions and Recommendations**

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

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


Therefore, this report recommends that this telescope is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

  
16.6.2022

 18 July 2022

## Appendices

### Appendix 1 - Images



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

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

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

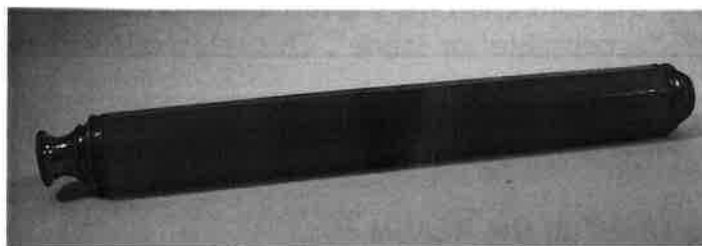
The 'core offer' is focused on the historic building, East Cliff Hall, its stunning seafront setting, and its internationally-known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the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

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

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

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

## Disposal Report for - :825.65.55 telescope (1700-1800)



### Introduction

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

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

### Object Description and Provenance

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

:825.65.55 - A portable non-achromatic telescope with an octagonal wooden barrel and a single brass draw tube. The lens has a hatch cover that slides off and on the lens. The eyepiece is brass and slides out of the wooden tube and can be unscrewed. It has a sliding eyepiece. Due to its polygonal design, this telescope was likely made in the 18th century. The lens is clear and the telescope can be opened.

The telescope is in good condition. Some signs of wear and scratches on the wood. This telescope was purchased in 1965 from a Mrs H.N. Nicholls of Downhurst Road, London.

The then Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

Once acquired it was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was held in store until it was shown at the RCAGM as part of the 'Nelson and Napoleon. A Heroic Collection' exhibition, 14.2.2006-7.5.2006. It has been in the stores since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to

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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

<sup>3</sup> Formerly known as the National Maritime Museum



survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This telescope was rated 'excellent'.

Dimensions: 36mm x 343mm x 36mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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

The telescope is in good condition but would benefit from conservation grade cleaning. Currently this telescope does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the telescope to display standard is estimated at no more than £300-£500.

### **The Case for Disposal**

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

This telescope does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

## **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this telescope for educational use (i.e. handling collection).

## **The Costs of Disposal**

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

## **Conclusions and Recommendations**

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


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

Therefore, this report recommends that this telescope is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022

Sush Nene 18 July 2022

## Appendices

### Appendix 1 - Images



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

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

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

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

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

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

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

## Disposal Report for - :761.64.17 octant (1800-1900)



### Introduction

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

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

### Object Description and Provenance

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

:761.64.17 - An octant with a stepped keystone wooden case (likely oak) made by Spencer Browning and Rust of London, dated to 1800-1900. The octant is made from brass, ebony and ivory. Maker's mark on the ivory plate on the crossbar of the octant reads 'Spencer Browning and Rust London'. Stamped on the centre of the inlaid ivory scale 'SBR'. The shades and mirrors are all intact, sight vanes are with the instrument.

This octant needs some minor conservation repair; the scale is partially coming away from the frame on the left-hand side and the wood and the brass needs to be cleaned. It appears that the brass was possibly treated with a modern polish at one point and that has left a residue. The octant was purchased by Mr F.B. England, a

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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

member of the Bournemouth Borough Council Museum Committee, for the RCAGM in 1964. Unfortunately, there are no details as where he purchased it from.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

It was shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. It was next displayed in the 'Nelson and Napoleon. A Heroic Collection' exhibition held at the RCAGM in 2006. It has not been on display since.

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This octant was rated 'excellent'.

Dimensions: 90 mm x 375 mm x 360 mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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

The octant is in fair condition and would benefit from conservation treatment. Currently this octant does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the octant and its case to display standard is estimated at £2,500.

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<sup>3</sup> Formerly known as the National Maritime Museum



## **The Case for Disposal**

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

This octant does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

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

### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this octant for educational use (i.e. handling collection).

### **The Costs of Disposal**

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

### **Conclusions and Recommendations**

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

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

Therefore, this report recommends that this octant is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

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

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM

 16.6.2022

 18.7.2022

## Appendices

### Appendix 1 - Images

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

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

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



## Disposal Report for - :T1.4.2008.2 brass ruler (1700-1900)



### Introduction

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

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

### Object Description and Provenance

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

:T1.4.2008.2 - A brass navigational or range finding ruler made by 'Gilbert, London' with the maker's mark inscribed along the top of one side. Dated to 1700-1900. Incised details, measurements to each side. There is a small, pierced hole to one edge - probably to allow it to be hung up.

The ruler is in very good condition with only a few minor damages to its edges and surfaces. It was found in store in 2008 during the MLA Hub funded collection inventory project. As it did not have an accession number associated with it was given a temporary number. It might be part of 761.64.19 a group of four navigational instruments only three of which have thus far been identified. Unfortunately, there is not enough detail in the RCAGM accession register to be able to make a positive identification.

This ruler needs very little conservation treatment, only a light clean, to bring it to display standard.

Bournemouth Museums Service, thanks to the enthusiasm of its then Curator - Graham Teasdill, actively collected maritime material of both local and national significance for display within the Rothesay Museum (since demolished).

The display history of this ruler is obscure. If this item is part of 761.64.19 then it would have shown in the Rothesay Museum and later featured in 'The Age of Sail' display which ran from 1972 until 1985 when the Rothesay Museum was shut down. However at this juncture nothing can be established for sure.

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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

As part of its Collection Development Strategy the RCAGM invited Dr Erika Jones, the Curator of Navigation and Oceanography at Royal Museums Greenwich<sup>3</sup>, to survey the RCAGM's navigational instruments collection in April 2022. As part of this process items in the collection were given a merit/quality rating of 'excellent', 'good', 'acceptable' or 'none'. This ruler was rated 'good'.

Dimensions: 41mm x 610mm x 2mm

### **The Case for Retention**

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

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

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

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

#### **Public Benefit**

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

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

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

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

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

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

The ruler is in good condition but would benefit from conservation cleaning. Currently this ruler does not place an excessive cost the RCAGM other than storage and insurance (although that cost is small as it is a low value item). The cost of bringing the ruler to display standard is estimated at £80.

### **The Case for Disposal**

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

This ruler does not meet the 'Core Offer' of the RCAGM. It is not connected to our Founders in anyway

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

This ruler is not relevant to the RCAGM Interpretation Strategy as it does not meet the 'Core Offer' around which the strategy is based. It is very hard to see any reason why the RCAGM would use this ruler in its public programme as there is no

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<sup>3</sup> Formerly known as the National Maritime Museum



dedicated maritime display space in the RCAGM and Bournemouth is a coastal resort community and not a maritime one.

### **Public Benefit**

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

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

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

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

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

The Royal Museums Greenwich have expressed a potential interest in acquiring this ruler for educational use (i.e. handling collection).

### **The Costs of Disposal**

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

### **Conclusions and Recommendations**

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

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

Therefore, this report recommends that this ruler is disposed of, ideally by transfer to the Royal Museums Greenwich as it has expressed a potential interest.

If the Royal Museums Greenwich are not interested, then sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the wider museum community via the Museums Association's website or the

Museums Journal. This will allow any museum or public collection to express an interest.

Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised by such a sale would be ring-fenced and placed back into the budget relating to collection care and development.

Duncan Walker - Curator, RCAGM



16.6.2022



18.7.2022

## Appendices

### Appendix 1 - Images



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

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

We want our art gallery and museum to do what the very best galleries and museums do: to be spaces where the past, present and future come together in an

irresistible mix of life, culture and heritage - a place where everyone can feel at home with a world of art.

**Appendix 1**  
**Russell-Cotes Art Gallery & Museum**  
**Management Committee May 2022**  
***Acquisitions, Loans and Disposals Report***

**Acquisitions for the Collections**  
**1 October 2021 – 31 March 2022**

| <b>Donor / Method of Acquisition</b> | <b>Material</b>  | <b>Date of Acquisition</b> |
|--------------------------------------|--|----------------------------|
| Charles Miller Ltd (purchase)        | Signed lithograph 'On Board a Battle-Cruiser (HMS 'Lion')' by Sir Muirhead Bone (1876-1953).   | 11.2021                    |
| Weymouth Museum (transfer)           | A group of 10 chromolithograph prints depicting European fairy tales by Johanna Berhardina Midderigh-Bokhorst (1880-1972), dated 1937. | 1.2022                     |

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

| <b>Completed</b>              |   |                        |  |                        |
|-------------------------------|---|------------------------|--|------------------------|
| <b>Borrower</b>               | <b>Exhibition</b>   | <b>Dates</b>           | <b>Item(s) borrowed</b>                        | <b>Visitor numbers</b> |
| Wakefield Museums and Castles | 'Bracing Air, Abundant Amusements: Charles Pears and the Gold Age of the Travel Poster' | 24.5.2021 – 25.2.2022  | 01719 'Self Portrait' by Charles Pears         | 23,069                 |
| San Floriano Committee (Casa) | Cambiare  | 16.5.2021 – 17.11.2021 | 01247 'A Highland Flood' by Sir Edwin Landseer | 30,000                 |

|   |   |                        |  |       |
|---|---|------------------------|--|-------|
| delle Esposizioni of Illegio, Italy)                                      |   |                        |  |       |
| Falmouth Art Gallery  | ‘Freud, Minton and Ryan – Unholy Trinity’           | 25.9.2020 – 27.11.2020 | 01522 ‘Painter and Model’ by John Minton   | 7,570 |
| Current   |   |                        |  |       |
| Borrower  | Exhibition  | Dates                  | Item(s) Borrowed   |       |
| Dulwich Picture Gallery   | ‘Woman in the Window’                               | 4.5.2022 – 4.9.2022    | 00484 ‘The Kitchen’ by Isabel Codrington   |       |
| Future  |   |                        |  |       |
| Borrower  | Exhibition  | Dates                  | Item(s) Borrowed   |       |
| Rijksmuseum (Amsterdam)   | ‘Japanese Lacquer Art 1890 to 1950’                 | 1.7.2022 – 4.9.2022    | :6.21.139-140 Japanese lacquer process sake bowl set   |       |
| Fondazione La Triennale di Milano   | ‘Unknown Unknowns. An Introduction to Mysteries’    | 15.7.2022 – 11.12.2022 | 00786 ‘The Crater of Kilauea’ by Charles Fureaux   |       |
| The Sainsbury Centre for Visual Arts (University of East Anglia, Norwich) | ‘Visions of Ancient Egypt’                          | 3.9.2022 – 1.1.2023    | SC3 ‘Cleopatra’ by Eugenio Lombardi, RC823 Wedgwood 'Bat' vase, RC814 Wedgwood 'Crocodile' sugar bowl, 01350 'Alethe' by Edwin Long RA, 00908 'Subsiding of the Nile' by Frederick Goodall RA, RC232 Egyptian Necklace   |       |
| Falmouth Art Gallery, William Morris Gallery, Tullie House                | ‘The Legend of King Arthur and the Pre-Raphaelites’ | 8.10.2022 – 29.9.2023  | 00572, 00574-00580 Nine watercolour illustrations by Walter Crane for the book ‘King Arthur’s Knights: The Tales Retold for Boys and Girls’ by Henry Gilbert, 1911.<br><br>00299 'Study for King Arthur' by Herbert Bone |       |

|  |   |                        |  |
|--|---|------------------------|--|
| Museum and Art Gallery                     |   |                        |  |
| Museo Nacional Thyssen-Bornemisza (Madrid) | 'Women Masters, Old and Modern'   | 31.10.2023 – 4.2.2024  | 00374 'A Moorish Girl with Parakeet' by Henriette Browne |
| Henry Moore Institute, Leeds               | 'The Art of Anxiety: Sculpture and Colour in Victorian Britain' (working title) | 25.11.2022 – 26.2.2023 | SC20 'Nelusko' and SC22 'Selika' by Luigi Pagani         |
| Hamburg Kunsthalle                         | 'Femme Fatale: Gaze – Power – Gender'   | 9.12.2022 – 10.4.2023  | 00515 'An Incantation' by John Collier                   |

## Disposals from the Russell-Cotes Collection

Update:

Apart from the matchstick model of H.M.S. Kashmir (BORGGM:1978.21) which was transferred to the National Museum of the Royal Navy, all of the material listed at the previous meeting did not generate any interest from other public collections.

Therefore the material will be taken to auction. The funds from this sale will be ring-fenced towards collections care and development as per the regulations set down in the Museums Association's Code of Ethics.



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## Russell-Cotes Art Gallery & Museum Management Committee Work Programme

| Meeting Date              | Items of Business  | Lead Officer(s)  |
|---------------------------|--|--|
| 24 October 2022           | <ul style="list-style-type: none"> <li>Russell-Cotes Art Gallery &amp; Museum Update Report</li> <li>Acquisitions, Loans and Disposals Report</li> <li>Committee Work Programme</li> <li>Externalization Update (restricted item)</li> </ul> | Sarah Newman<br>Sarah Newman<br>Nicky Hooley<br>Sarah Newman |
| TBC                       | <ul style="list-style-type: none"> <li>Annual Accounts sign-off</li> </ul>   | Stephen White  |
|                           | <b>Russell-Cotes Art Gallery &amp; Museum Issues at other Meetings</b>   |  |
| Cabinet,<br>14 December   | <ul style="list-style-type: none"> <li>Externalization Update</li> </ul>   | Sarah Newman   |
| Council<br>3 January 2023 | <ul style="list-style-type: none"> <li>Externalization Update</li> </ul>   | Sarah Newman   |

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