

Notice of Russell Cotes Art Gallery and Museum Management Committee



Date: Monday, 3 June 2024 at 2.00 pm

Venue: HMS Phoebe, BCP Civic Centre, Bournemouth BH2 6DY

Membership:

Chairman: To be elected

Vice Chairman: To be elected

Cllr A Martin
Cllr L Northover
Stuart Bartholomew

Cllr L Williams
Mr G Irvine
Ms F Winrow

Sir George Meyrick Baronet
Mr A Frost

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=5893>

If you would like any further information on the items to be considered at the meeting please contact: Rebekah Rhodes or email rebekah.rhodes@bcpCouncil.gov.uk

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

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

GRAHAM FARRANT
CHIEF EXECUTIVE

23 May 2024

**DEBATE
NOT HATE**



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
(janie.berry@bcpcouncil.gov.uk)

Selflessness

Councillors should act solely in terms of the public interest

Integrity

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

Objectivity

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

Accountability

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

Openness

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

Honesty & Integrity

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

Leadership

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

AGENDA

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

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

To elect a Chairman of the Russell-Cotes Art Gallery and Museum Management Committee for the municipal year 2024-25.

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

To elect a Vice-Chairman of the Russell-Cotes Art Gallery and Museum Management Committee for the municipal year 2024-25.

3. Apologies for Absence

To receive any apologies for absence from Councilors.

4. Declarations of Interest

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.

5. Minutes of the previous meeting

6. Public Issues

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

<https://democracy.bcpccouncil.gov.uk/ieListMeetings.aspx?CommitteeID=151&Info=1&bcr=1>

The deadline for the submission of public questions is midday Tuesday 28 May.

The deadline for the submission of a statement is midday Friday 31 May.

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

7. Russell-Cotes Art Gallery & Museum Update Report

The Russell-Cotes has had a very strong 6 months in terms of visitor numbers (up 9%) and income from admissions and secondary spend (up 10%), despite 4 weeks of closure for MEND building works in January. This is due to popular exhibitions, a good Christmas offer, successful marketing and additional press coverage as well as poor spring weather. This represents the highest annual visitor figures (53,231) since charging was introduced and contrasts with national statistics which continue to show that most museums have still not recovered fully from Covid.

The resilience of the building to weather damage, vandalism and theft is compromised by the poor state of repair. Failure to complete works fully or in a timely manner has reduced the capacity to manage this fragile building and puts it at ongoing risk. A new condition Survey outlines £3million of work required in the next 5 years, including £1.3million in the next 18

months. An application for this work has been made to ACE MEND Round 4.

The Museum has had some success with funding from Community Infrastructure Levy (CIL) and Bournemouth Civic Society for garden investment, Arts Council England/V&A Purchase Grant and Art Fund for the purchase of collections items, and Art Fund 'Going Places' for a major museum exhibition partnership for 2025 -2030.

8. Acquisitions, Loans and Disposals Report

17 - 50

To note the new acquisitions to the Collection (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 (ie public art galleries and museums) and to approve the disposal of items in the Collection which do not meet the Museum's Core Offer in accordance with the Museums Association Code of Ethics.

9. Update on Progress towards the Russell-Cotes becoming a fully Independent Trust

51 - 56

An agreement for a financial settlement between BCP Council and the potential new corporate trustee of the Russell-Cotes charity was successfully progressed in late 2023 and was formally agreed at a full meeting of BCP Council in February 2024.

Therefore, an application has been made under Section 73 of the Charities Act 2011, to the Charity Commission to repeal Section 57 of the Bournemouth Borough Council Act 1985, enabling the Council to be replaced as sole trustee by a new corporate trustee. The Commission is currently drafting a Scheme for agreement with BCP Council that will provide appropriate governance arrangements for the future trustee, which will then be agreed by DCMS and in due course laid before parliament. The Scheme will amend the archaic provisions in the original indentures, ensure the continued interest of the Council and Meyrick estate and deal with other legal issues as advised by the legal advisers.

Progress is also being made in registering the new Company Limited by Guarantee which will act as the sole trustee in place of the Council and starting to recruit to a Board of Directors.

10. Update on 'Repair and Renewal' Project funded by ACE MEND etc for replacement of environmental plant and machinery, restoration of Conservatory etc

57 - 62

The budget for this ACE MEND funded project to

- replace the environmental plant and machinery.
- repair the conservatory.
- improve drainage.
- increase CCTV security.

has been increased to £1,050,000 (from £974,000) because of higher costs for the conservatory repair. Additional funding has been allocated from the

Museum's restricted reserves.

The replacement of the plant is largely complete and the repair of the conservatory is now underway and everything is on schedule to be completed by 31 March 2025 as required.

11. Policy and procedures for audit and damage and loss

63 - 78

In the light of recent high-profile losses at national museums, the Russell-Cotes is introducing new policies and procedures on audit and damage and loss to reduce risk and demonstrate accountability, in line with best practice in the sector.

[PLEASE NOTE: should the committee wish to discuss the contents of the exempt appendix at appendix 1 then the meeting will be required to go into confidential/exempt session]

12. Date of next meeting

To note the date of the scheduled meeting on Monday 28 October 2024 at 2:00pm

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

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Russell-Cotes Art Gallery & Museum Update Report
Meeting date	3 June 2024
Status	Public Report
Executive summary	<p>The Russell-Cotes has had a very strong 6 months in terms of visitor numbers (up 9%) and income from admissions and secondary spend (up 10%), despite 4 weeks of closure for MEND building works in January. This is due to popular exhibitions, a good Christmas offer, successful marketing and additional press coverage as well as poor spring weather. This represents the highest annual visitor figures (53,231) since charging was introduced and contrasts with national statistics which continue to show that most museums have still not recovered fully from Covid.</p> <p>The resilience of the building to weather damage, vandalism and theft is compromised by the poor state of repair. Failure to complete works fully or in a timely manner has reduced the capacity to manage this fragile building and puts it at ongoing risk. A new condition Survey outlines £3million of work required in the next 5 years, including £1.3million in the next 18 months. An application for this work has been made to ACE MEND Round 4.</p> <p>The Museum has had some success with funding from Community Infrastructure Levy (CIL) and Bournemouth Civic Society for garden investment, Arts Council England/V&A Purchase Grant and Art Fund for the purchase of collections items, and Art Fund 'Going Places' for a major museum exhibition partnership for 2025 -2030.</p>
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee accepts the Russell-Cotes Art Gallery and Museum Update report for the period 1 October – 31 March 2024</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 Andy Martin, Portfolio Holder for Customer, Communities and Culture

Corporate Director	Chief Operations Officer
Report Authors	Sarah Newman, Museum Manager
Wards	Not applicable
Classification	For Update

Visitor Figures

- Extremely strong visitor figures have continued throughout the financial year, and despite being closed for 4 weeks in January 2024, visitor numbers reached 53,231 which is probably a record high since charging has been introduced all year. This is an annual increase of 12% on 2022/23 and compares favourably to a decrease of 11% in visitor numbers reported by ALVA and 27% by national museums. There was an extremely strong performance in December for the Christmas offer and in February and March, perhaps reflecting the poor spring weather.

Year	2021			2022			2023		
Month	museum	café	total	museum	café	total	museum	café	total
April	0	382	382	3652	608	4260	4108	644	4752
May	1185	388	1573	3261	565	3826	3056	514	3570
June	2724	195	2919	3601	757	4358	3422	820	4242
July	3441	257	3698	3732	598	4330	5013	512	5525
Aug	4141	575	4716	4575	538	5113	5615	398	6013
Sep	3662	685	4347	4004	573	4577	5479	575	6054
Oct	4083	612	4695	3659	417	4076	4043	573	4616
Nov	2573	511	3084	3011	506	3517	2813	457	3270
Dec	2392	353	2745	2957	317	3274	4181	433	4614
Jan	847	224	1071	1665	289	1954	348	53	401
Feb	3304	432	3736	3316	528	3844	4017	547	4564
Mar	3558	497	4055	3942	493	4435	5056	554	5610
Total	31910	5111	37021	41375	6189	47564	47151	6080	53231
summer	15153	2482	17635	22825	3639	26464	26693	3463	30156
winter	16757	2629	19386	18550	2550	21100	20458	2617	23075

Financial Performance

- Overall there was an increase of £50,000 in income from visitor admissions and secondary spend (increase of 10%) compared to 2022/23.
- Admissions income, including Gift Aid did particularly well and Friends membership continued to increase, driven partly by the Lates programming, which is now subject to change.

4. On 1 April, the admission charge was increased to £9.50 Gift Aided, with all other ticket prices, Friends, Annual tickets etc increased proportionally. There is no evidence at the Front desk that this has had any impact on visitors on arrival. We do not yet know if it has had any impact on numbers generally or on perception of value for money.

Building

5. After concerns were raised at the last meeting about the condition of the building some maintenance work has been carried out:
 - Lighting in the garden has been repaired.
 - Extra electric sockets added in the café to allow the safe deployment of temporary heaters.
 - Clifftop lighting has been resolved.
 - Balcony lights have been replaced using a more sustainable method involving the precision building of a scaffold tower in the main hall. The method was recorded for future use.
 - The heavy doubled leafed exit doors in Gallery 3 which failed and collapsed outwards have now been replaced, although redecoration is not complete and they still need some work as they allow water ingress in heavy rain.
6. However, the building continues to be very vulnerable to bad weather, with a number of outstanding repairs which increase its impact:
 - The delays to the conservatory repair through the winter have been very challenging, with temporary repairs blown out in bad weather.
 - Deterioration of walls and ceilings continue throughout the lower floors and staff room requiring electrical checks.
 - A light switch on the Learning Gallery was reported smoking due to water ingress in heavy rain from the Conservatory above. Now replaced with automatic lights.
 - The rotten Front Gate was kicked in by vandals in November. The repair is on order but not started.
 - In December there was a break in via basement offices. Staff and police were called and nothing was taken. As a consequence, further locks have been fitted. A DNA match was made and we understand police are pursuing a prosecution.
 - In January the mains water pipe burst in café kitchen causing flooding.
 - Lead theft from the roof of the Galleries, as Metals Alert CCTV was not functioning because invoices were not paid. We are still trying to reinstate. The thief was arrested thanks to prompt response from our neighbours and police. Repairs are completed.

7. Motion sensitive LED lights have replaced strip lights in the downstairs staff corridor and stairs to reduce energy use. Lamps have also been replaced in the café and shop area, so they are now properly lit.
8. We have recently had a number of complaints and comments from visitors and volunteers about the lack of security for cycle parking which is proving a deterrent to their visiting, particularly now that many people use more costly e-bikes. This follows many years of issues for cycling staff, many of whom have had bicycles stolen from the cliff path stands. Consequently, we have started consultations with Transport colleagues and planners about the provision of additional, more secure parking, that we can make, given the limitations of our site and budget.
9. See separate report on the progress of the MEND project on conservatory repairs, air handling, security and drainage. Also see below on the new Condition Survey and fundraising efforts.

Collections and Conservation Care

10. Whilst the museum was closed for 4 weeks in January for the MEND project, staff polished all downstairs floors and moved the paintings in Gallery II to reduce light exposure for more vulnerable works (as recommended by the Risk Assessment).
11. The sculpture of Queen Victoria was successfully conserved and her nose reconstructed. Back on display, she featured in the Telegraph and Times.
12. The fountain in the Main Hall continues to deteriorate and the projected cost is £20,000.
13. Under the new draft Audit Policy the first formal audit took place, witnessed by RCAGM Manager Sarah Newman and RCAGM Volunteer Amanda Williams. The audit was carried out examining seven storage locations, totalling 127 objects, within the RCAGM Study Centre. Although the locations were randomly selected, effort was made to include sensitive material. All the items concerned were accounted for but there were some deficiencies with the data recorded in the collections management database (Modes) - particularly around measurements and images, so this was rectified. In addition, the financial auditors Hixons requested an audit of 30 objects from the collection across both sites. All items were accounted for.
14. See separate report on Acquisitions, Loans and Disposals (including Lucy Kemp-Welch purchases) and on the new Audit Policy.

Interpretation and Display

15. The temporary Collections and Engagement Officer completed the project to update all the Room Books which provide interpretation for the house to include highlights, paintings, sculptures, fixtures and fittings, ceramics and world cultures of note, for the first time. A set will be produced professionally and form the permanent interpretation with temporary information sheets to cover loans and moves of objects. These Room Books are well used by our visitors.
16. The Museum has stopped its subscription to Smartify to provide digital interpretation as it was deemed not good value for the cost, functionality and uptake. The intention is to use the Bloomberg Philanthropies App, to provide digital information via visitors' own phones. However, although this is free, there is not the staff capacity to upload the data currently. Therefore it is on pause for the time being. In the meantime, the interpretation is being uploaded to the Collections pages on the website.

Programming

Siam through the lens of John Thomson (1837 – 1921) 21 Oct 2023 – 14 April 2024

17. The opening of the photographic exhibition of Siam by His Excellency Thani Thongphakdi, the Thai Ambassador, was well-attended by Councillors, museum supporters and members of the Thai community. Associated programming included a number of practical workshops on wet collodian photography, talks by Narisa Chakrabongse (a member of the Thai Royal family) and curator Betty Yao on site and talks on John Thomson and Julia Margaret Cameron via zoom.
18. Comments have been very positive eg:
 - ‘The temporary exhibition of photos of Siam by late photographer John Thomson was really interesting.’ (Tripadvisor)
 - ‘Wonderful gallery. Museum. Always enjoy my visits and the Siam photographic exhibition today was outstanding. .. Magical visit.’ (Visitor Survey)
 - ‘Lovely gem of a museum, what an asset for the town. Rediscovered it last year after quite a few years and now a regular visitor. Loved the Lucy Kemp-Welch exhibition and the current Siam exhibition is stunning. All staff and volunteers have been extremely friendly, knowledgeable and welcoming, Well done everyone involved, I shall be back soon.’ (Visitor Survey)

A Painter in Paris: Albert de Belleruche (1864 -1944) 3 May – 22 September 2024

19. This first major retrospective of artworks by Albert de Belleruche has been created in partnership with art dealers, Liss Llewellyn. Born in Wales, but of French descent, Belleruche studied and lived in France. He was at the centre of La Belle-Époque in Paris, forming close friendships with Toulouse-Lautrec, Degas, Renoir and sharing a studio with John Singer Sargent. This rich exhibition is filled with the light and colours of Impressionism, and features over 60 of his oils, drawings, and lithographs, many of which have never been on public display.

Print Room

20. The exhibition of ‘African Sculpture’ closed in January 2024 after a year. It was hoped to use the Print Room for further exhibitions with an element of community collaboration. However, this was contingent on funding success which would have enabled the retention of the Collections and Engagement Officer. Unfortunately applications were not successful, so a small, but lovely display of some of the most popular prints and watercolours of mid-century Bournemouth, ‘Beautiful Bournemouth’ has been installed until a sustainable programme can be established.

Café Gallery – Paul Kidby, 30 Years of Drawing Discworld: Prototypes, Prints & Paraphernalia

21. An exhibition of works by Paul Kidby, who is best known for being the artist and illustrator for Terry Pratchett’s Discworld series since 1993 was installed in May. This mini-exhibition and shop features prints and artworks based on Discworld.

Events

22. The monthly Lates evenings continued successfully, particularly Gothic and Christmas themed nights. However, their popularity makes them difficult to ticket, manage safely in the small spaces and limited staff means there is not the capacity to programme them so regularly. Therefore, the format has been modified.

23. Free entry to the Lates evenings has been a significant driver for the Friends and Annual Tickets, so their restructure has been phased in order to maintain members' support. In 2024, there will be fewer the Lates and they will be ticketed (£15) to give a safe limit on numbers, but still free for members. From 2025, a charge will be introduced for all. The first event (Women Artists) in April under this new system was sold out well in advance. The format will be adapted as needed to ensure the safety of the collection and compliance with tax laws on the benefits allowed to members paying Gift Aid.
24. The Christmas offer is still developing and broader marketing was increased to attract local visitors over the December period into the general Victorian Christmas offer without so much focus on programmed activities such as Father Christmas, events etc. There was a small increase of 300 visitors in the general figures for December, with an increase in 700 for the events programme (compared to 2022).

Education, Engagement and Digital

School visits

25. There were 17 school visits, with a total of 427 pupils (3 of which (for 58 pupils) were self led). 9 sessions were given for 53 home-educated children.
26. The Bournemouth University partnership event has resulted in some joint activities on archaeology collections, support for events and activities and some joint funding applications. A project with BU Digital Media, saw 90 students developing projection mapping techniques inspired by the collection. A project with BU History students will develop a tour for the museum on world travel.
27. 26 AUB Fine Art students began their fine art installation project in January, for display in May. A further project worked with 15 historical costume students. There were further general visits from different courses at AUB, BU and Bournemouth and Poole College
28. Family craft activities were held in October and February half-terms and with Father Christmas in December.

Audiences

29. A new membership has been recruited to the Focus Groups on EDI, Visitor Experience and Access. These continue to be useful in driving incremental improvements and providing evidence of need.
30. The application to Art Fund 'Going Places' was successful. This will enable the development of a museum network with The Bowes Museum, Barnard Castle, County Durham and the Watts Gallery, Guilford, Surrey. Together the museums will formulate two community-curated touring exhibitions for the three venues for 2025 – 2030 which should be externally funded via The Art Fund and NLHF. The objective will be to work with our target audience – young people (18- 25) to develop an ambitious exhibition potentially involving a major contemporary commission.

Marketing

31. The Museum has featured in national press coverage, including a photograph of the curator, Duncan Walker, and the recently conserved sculpture of Queen Victoria in 'The Daily Telegraph' and 'The Times'. Additionally, the Russell-Cotes was highlighted in the Best of British feature on Bournemouth in 'The Sun', both online and in print. Tickets to the Russell-Cotes were also offered as part of a prize in a 'Good Housekeeping' magazine competition which attracted 43,218 entries from

across the UK. The monthly column in 'Dorset Magazine' has been running for over a year.

32. The social media channels continue to be very successful maintaining an impressive level of followers and engagement. In March 2024, TV's choirmaster, Gareth Malone, shared a post on 'Beautiful Bournemouth' to his 27,700 followers. Our website again attracted over 60,000 users, and our focus towards digital advertising continues.
33. At the 2022/3 Dorset Tourism Awards, the Russell-Cotes was awarded the Silver Award for Small Visitor Attraction of the Year, and at the 2024 Bournemouth Business Awards, it won the Tourism Business Award. As per TripAdvisor user reviews, the Russell-Cotes continues to be the second most popular attraction in Bournemouth, following Bournemouth Beach.

Café

34. The Café had a strong winter season, increasing turnover by 7.3% on the previous year and profit of £8,000. Generally the Café offer grew stronger thanks to having a more consistent staff team, and proactive response to visitor feedback, resulting in an increased turnover. November was unusual as it saw a reduction in income on the previous year, which is probably connected to a lower visitor count in 2023 than 2022.
35. Being closed for almost all of January also impacted turnover. A strong Christmas offer saw a significant increase in income during December, which is something to continue to grow. Increased footfall at events also had an impact, particularly around Halloween and Christmas.

Shop

36. There was a 7.41% increase on net sales from 22/23 to 23/24 over this period and some recovery from the poor performance in the previous 6 months.

Siam Exhibition

37. 'Siam' was not a particularly strong exhibition, for sales though it did better than the previous year's 'Narrative Art'. The 'Siam' exhibition catalogue was well priced and sold 50 copies. The theme of Victorian travel and photography was not a strong seller. However, the Thai elephant decorations etc were popular around Christmas. An effort was made to source traditional Thai goods with wall hangings making good profits. Wall hangings and cloth prints were displayed on the café gallery wall supported by marketing vinyls which worked well.

Christmas sales

38. This is the first year that has invested in significant Christmas merchandise and it generated £2,508 of sales. The experience will support the development of a detailed merchandise plan for 2024 to maximise profits. Decorations, fun books, Christmas card packs, jewellery, stocking fillers and the use of Girl in a Red Hat for Christmas context will be repeated. Other more generic Christmas items e.g. Christmas crackers will be avoided.

Study Centre

39. The proposed disposal of the Study Centre and removal of the collection to an identified alternative site has been paused as negotiations about externalisation

have continued. Under the financial agreement with BCP Council, the Study Centre will be transferred to the new Corporate Trustee and it will take responsibility to develop a sustainable solution in due course.

Staffing, Volunteering and Training

40. The contract of the temporary Collections Officer came to an end in March. The Marketing Officer returned from maternity leave in January. A Senior Museum Assistant has moved into the café, and a replacement has been recruited particularly to pick up evening hours and to cover for a colleague who is undertaking a 2 year part-time Curator (Degree Apprenticeship) MA at Teesside University.
41. Volunteer numbers continue to grow. There are now 140 volunteers, so recruitment is paused for all but a few crucial roles – gardening and conservation cleaning. The museum is looking at seeking some funding locally to provide capacity to support volunteers better and to develop programmes for their own and visitor wellbeing and creativity.
42. The 'Going Places' project is providing a number of useful training and networking opportunities on line and in person for staff, particularly around environmental impact, community engagement and audience development.

Funding

43. See separate report on ACE MEND Fund Round 1 (£518,000) and NLHF Securing the Future Sustainability of the Russell-Cotes (£98,500).
44. The Museum received £6,000 from Neighbourhood CIL for improvements to the garden and sculptures on the railings. This work is in progress. £36,303 was received from the Bournemouth Civic Society for the recreation of a children's pavilion in the garden for which design work has been commissioned. £84,317 has been received from a legacy from Julia Stallard to be restricted to the repair and maintenance of the building.
45. Grants have been received from Arts Council England/V&A Purchase Grant (£8,725) and Art Fund (£5,725) for the purchase of preparatory sketches by Lucy Kemp Welch for 'Gypsy Horse Drovers'.
46. An application has been made to Bloomberg Philanthropies for digital improvements. Applications to ACE and Esmée Fairbairn for curatorial and audience development projects were unsuccessful.
47. Officers from the National Heritage Lottery Fund visited the museum briefly in January 2024 and discussions have started on forming an application for much-needed capital support post-independence.

ACE MEND Round 4 Application

48. The final round of MEND funding has been announced to support museums with a backlog of maintenance. The museum commissioned a new Building Condition Survey from Philip Hughes Associates which identified £3million of work to be done on the Museum over the next 5 years, of which £1.3million is required in the next 18 months.
49. An expression of interest has therefore been made to MEND Round 4 for £1,413,904, with a provisional contribution of £250,000 from CIL and the confirmed allocation of £109,317 from restricted legacies for a total project cost of £1,773,221.

50. If successful this would enable the museum to address the failing decorations on the external sea-facing façade; deal with security issues on the roof and around the perimeter, improve fire protection, replace end of life services (eg CCTV, intruder alarms), conserve original murals and restore independent disabled access. The bid has focussed on work to prevent catastrophic failures which have recently forced the museum's total or partial closure and prevent irretrievable loss of collections and original features.
51. The museum will hear at the end of May if it is invited to submit a full application by the end of August for work to begin in April 2025.

Summary of financial implications

52. n/a

Summary of legal implications

53. n/a

Summary of human resources implications

54. n/a

Summary of sustainability impact

55. n/a

Summary of public health implications

56. n/a

Summary of equality implications

57. n/a

Summary of risk assessment

58. n/a

Background papers

None

Appendices

There are no appendices to this report.

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Acquisitions, Loans and Disposals Report
Meeting date	3 June 2024
Status	Public Report
Executive summary	To note the new acquisitions to the Collection (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 (ie public art galleries and museums) and to approve the disposal of items in the Collection which do not meet the Museum's Core Offer in accordance with the Museums Association Code of Ethics.
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee notes and approves</p> <ul style="list-style-type: none"> a) acquisitions b) loans c) disposals <p>As outlined in the Acquisitions, Loans and Disposals Report</p>
Reason for recommendations	The recommendations are in line with the Museum's agreed policies and procedures, including its Collections Development Strategy, 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 Andy Martin, Portfolio Holder for Communications, Customers and Culture
Corporate Director	Chief Operations Officer
Report Authors	Duncan Walker, Curator Sarah Newman, Museum Manager
Wards	Not applicable

Classification	For Decision and Update
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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.

Acquisitions and Loans

2. The latest acquisitions to the Collections and loans are listed in Appendix 1 for the agreement of the Committee.

Disposals

3. Disposals of taxidermy and natural history are listed in Appendix 1 and further details are given in Appendix 2. All items are currently on permanent loan to Hampshire Cultural Trust and this disposal essentially makes this arrangement permanent.

Options Appraisal

4. 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

5. There are minimal financial costs from most acquisitions and any financial implication (storage, conservation cost) is taken into consideration when deciding on the acquisition of material.
6. The purchase of the Lucy Kemp-Welch sketches for £20,000 was partly funded by grants from Arts Council England/V&A Purchase Grant Fund (£8,725), and Art Fund (£5,725). The balance came from the specific RCAGM fund restricted for the conservation and purchase of work for the Collection, with the agreement of all Management Committee members.
7. 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.
8. 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

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

Summary of human resources implications

10. n/a

Summary of sustainability impact

11. n/a

Summary of public health implications

12. n/a

Summary of equality implications

13. n/a

Summary of risk assessment

14. n/a

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 30 September 2023 – 1 April 2024
2. Disposals Report for cased and uncased taxidermy on long-term loan to Hampshire Cultural Trust

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Appendix 1
Russell-Cotes Art Gallery & Museum
Management Committee 3 June 2024
Acquisitions, Loans and Disposals Report

Acquisitions for the Collections
30 September 2023 - 1 April 2024

Donor / Method of Acquisition	Material	Date of Acquisition
eBay	Print by Eustace Pain Elliott Nash (1886–1969) titled 'Bournemouth Beach', signed and dated 1917.	14.11.2023
Blondes Fine Art	Five studies dated 1894 for the painting 'Gypsy Horse Drovers' (in the RCAGM collections) by Lucy Kemp-Welch (1869-1958).	26.3.2024

Loans from the Russell-Cotes to other Galleries and Museums




Completed				
Borrower	Exhibition	Dates	Item(s) borrowed	Visitor numbers
Red House Museum & Gardens, (Christchurch)	'John Andrew: A Life in Letters'	29.7.2023-15.10.2023	T8.6.2012.10 Stone plaque by John Andrew	5,147





Casa delle Esposizioni of Illegio (Italy)	‘Flesh’	21.5.2023-22.10.2023	00718 'Life' by Charles Dugdale 01968 'Jezebel' by John Byam Shaw 01245 'La Sirene' by Charles Landelle 02313 'Sunlight Nude' by George Spencer Watson	24,000
National Horse Racing Museum (Newmarket)	‘In Her Own Voice: The Art of Lucy Kemp-Welch (1869-1958)’	21.10.2023-25.2.2024	01178 'Gypsy Horse Drivers' by Lucy Kemp-Welch 01174 'Study for Gypsy Horse Drivers' by Lucy Kemp-Welch 01174 'The Sport of Imperial Rome' by Lucy Kemp-Welch	7,705
British Museum	‘Burma to Myanmar’	2.11.2023-11.2.2024	T11.7.2005.15 Mirrored glass Buddhist shrine	44,053
Current				
Borrower	Exhibition	Dates	Item(s) Borrowed	
Musei di San Domenico (Italy)	‘Pre-Raphaelites: A Modern Renaissance’	23.2.2024-30.6.2024	02734 'The Annunciation' by Simeon Solomon 02039a 'Love Betrayed' by John Roddam Spencer Stanhope 00895 'Italian Girl's Head' by John William Godward 01891 'King Ahab’s Coveting' by Thomas Matthews Rooke 00665 'Aurora Triumphans' by Evelyn De Morgan 00360 'If I Had That Little Head' by Eleanor Fortescue-Brickdale 00535 'Maria Virgo' by May Cooksey	
Tate Britain	‘Now You See Us: Women Artists in Britain 1520-1920’	16.5.2024-13.10.2024	00112 ‘Always Welcome’ by Lady Laura Alma-Tadema 01598 ‘Flower Study With Butterfly’ by Annie Feray Mutrie	
Future				
Borrower	Exhibition	Dates	Item(s) Borrowed	




Vallance House Museum (London Borough of Barking and Dagenham)	Beyond the Easel: Rediscovering Dagenham's Forgotten Artist	6.7.2024- 30.11.2024	00891 'The Pipe and Bottle' by Henry Gillard Glindoni
-------------------------------------------------------------------------	----------------------------------------------------------------------	-------------------------	-------------------------------------------------------




N.B. The visitor numbers from the Falmouth leg of 'The Legend of King Arthur – A Pre-Raphaelite Love Story' touring exhibition (17.6.2023-30.9.2023) unavailable for the previous report were 25,808.






Disposals from the Russell-Cotes Collection





Object Number	Description	Image	Proposed intended action
:405.35.98.1	A taxidermied Shoveller (<i>Anas clypeata</i>), mounted in a case, prepared by James Ponchaud of Christchurch, Dorset, 1890-1915.		Offer as a transfer to Hampshire Cultural Trust.
:405.35.98.3	A cased taxidermy mount of a male Eider (<i>Somateria mollissima</i>).		Offer as a transfer to Hampshire Cultural Trust.
:405.35.98.4	A cased taxidermy mount of a female Wigeon (<i>Anas penelope</i>).		Offer as a transfer to Hampshire Cultural Trust.





:426.36.26.3	A group of taxidermied birds mounted in a display case. The group consists of some Great Grey Shrike, <i>Lanius excubitor</i> (four specimens) and Red Backed Grey Shrike, <i>Lanius collurio</i> (two specimens).		Offer as a transfer to Hampshire Cultural Trust.
:426.36.26.4	A taxidermy mount, uncased, of a Great Bustard (<i>Otis tarda</i>), female, shot in Dorset, 1858.		Offer as a transfer to Hampshire Cultural Trust.
:426.36.26.5	A taxidermy mount, uncased, of a Great Bustard, <i>Otis tarda</i> , male, shot Dorset, 1858.		Offer as a transfer to Hampshire Cultural Trust.
:426.36.26.6	A group of taxidermied birds mounted in a display case. The group consists of a Blackbird (<i>Turdus merula</i>), a Greenfinch (<i>Carduelis chloris</i>), a Chaffinch (<i>Fringilla coelebs</i>), a Brambling (<i>Fringilla montifringilla</i>) and a Bullfinch (<i>Pyrrhula pyrrhula</i>).		Offer as a transfer to Hampshire Cultural Trust.



:426.36.26.8	A taxidermy case containing a taxidermied male and female Goosander (<i>Mergus merganser</i>).		Offer as a transfer to Hampshire Cultural Trust.
:426.36.26.10	A cased taxidermy mount of a Hoopoe (<i>Upupa epops</i>).		Offer as a transfer to Hampshire Cultural Trust.
:426.36.26.11	A taxidermy case containing a group of birds. The group consists of a Starling (<i>Sturnus vulgaris</i>), a Blackbird (<i>Turdus merula</i>), a Redwing (<i>Turdus iliacus</i>), a Ring Ouzel (<i>Turdus torquatus</i>), a Fieldfare (<i>Turdus pilaris</i>), a Song Thrush (<i>Turdus philomelos</i>), a Mistle Thrush (<i>Turdus viscivorus</i>).		Offer as a transfer to Hampshire Cultural Trust.

:426.36.26.12	A cased taxidermy mount of two of Lesser Spotted Woodpeckers (<i>Dendrocopos minor</i>).		Offer as a transfer to Hampshire Cultural Trust.
:426.36.26.14	A taxidermy case containing a mounted group of owls. The group consists of three Barn Owl (<i>Tyto alba</i>) specimens, three Eagle Owl (<i>Bubo bubo</i>) specimens, a Little Owl (<i>Athene noctua</i>), two Long Eared Owl (<i>Asio otus</i>) specimens, two Hawk Owl (<i>Surnia ulula</i>) specimens, two Scops Owl (<i>Otus scops</i>) specimens, three Short Eared Owl specimens, two Tawny Owl (<i>Strix aluco</i>) specimens, two Tengmalm's Owl (<i>Aegolius funereus</i>) specimens, two Snowy Owl (<i>Nyctea scandiaca</i>) specimens.		Offer as a transfer to Hampshire Cultural Trust.
:500.39.37.4	A taxidermy mount, uncased (formerly cased), of an Arctic Skua (<i>Stercorarius parasiticus</i>).		Offer as a transfer to Hampshire Cultural Trust.

:T9.11.2007.3	A cased taxidermy mount of two pheasants, a Reeve's Pheasant (<i>Syrnaticus reevesii</i>)		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.4	A cased taxidermy mount of two Hawk Owl specimens (<i>Surnia ulula</i>), prepared by Ashmead and Co., 35 Bishopsgate, London.		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.5	A taxidermy mount, uncased, of a Little Tern (<i>Sterna albifrons</i>).		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.6	A taxidermy mount, uncased, of a Willow Warbler (<i>Phylloscopus trochilus</i>).		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.7	A taxidermy mount, uncased, of a Grasshopper Warbler (<i>Locustella naevia</i>). Originally identified as a Spotted Flycatcher.		Offer as a transfer to Hampshire Cultural Trust.

:T9.11.2007.8	A taxidermy mount, uncased, of a Grasshopper Warbler (<i>Locustella naevia</i>).		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.10	A cased taxidermy mount of a Slavonian Grebe (<i>Podiceps auritus</i>).		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.18	A cased taxidermy mount of a Guillemot (<i>Uria aalge</i>) which was knocked down by the Honourable Charles Harris (afterwards Bishop of Gibraltar - the third son of James Edward Harris, 2nd Earl of Malmesbury) with a riding whip near Boscombe, Dorset, 11.1827.		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.20	A taxidermy case containing a Goosander (<i>Mergus merganser</i>), dated to the late 19th or early 20th century.		Offer as a transfer to Hampshire Cultural Trust.

:T9.11.2007.29	A taxidermy case containing a Harlequin duck (<i>Histrionicus histrionicus</i>) dated to the		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.30	A taxidermy case containing an albino Wheatear (<i>Oenanthe oenanthe</i>), dated to the late 19th or early 20th century.		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.31	A taxidermy case containing two Stone Curlew (<i>Burhinus oedicnemus</i>) specimens.		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.37	A taxidermy mount, uncased, of a Little Owl (<i>Athene alba</i>).		Offer as a transfer to Hampshire Cultural Trust.

:T9.11.2007.3 8	A taxidermy case containing two specimens of Cormorant (<i>Phalacrocorax carbo</i>), one adult and one juvenile, dated to 1890-1910.		Offer as a transfer to Hampshire Cultural Trust.
:T9.11.2007.4 1	A taxidermy mount of a Water Rail (<i>Rallus aquaticus</i>).		Offer as a transfer to Hampshire Cultural Trust.

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Disposal Report for Various Cased and Uncased Taxidermy Mounts of British Species Currently Held on Loan by Hampshire Cultural Trust

Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with section 5.4 of its Collection Development Strategy which has identified that some areas of its collection, including natural history, are surplus to requirements and constitute a drain on limited resources.

Section 3.15 of the Collection Development Strategy identifies the natural history material within the RCAGM collections which does not relate to its 'Core Offer'¹ as a disposal priority. Section 5.4 states that all natural history material not acquired by our Founders should be disposed of.

The items under consideration in this report have been on loan to Hampshire Cultural Trust and its predecessor organisations since at least 1977. It is considered sector best practice to review such long-term loans and, where possible and suitable, transfer the material concerned to the ownership of the borrower.

To expedite the situation and to save time this report will deal with this material at a group rather than an individual level as the rationale for disposal is identical and applies universally across the items concerned.

Object Description and Provenance

Please turn to Appendix 1 for details and images of the individual items concerned. All are in good condition and were professionally stuffed and mounted at the time of their creation.

These objects have been on loan to Hampshire Cultural Trust (HCT) and its predecessor organisations since at least 1977. They have received good care and conservation treatment from HCT down the years, although some have been removed from their original display cases which have been discarded subsequently. All are currently held at the HCT headquarters site at Chilcombe, Winchester. It is understood that they have been displayed, researched, and used in a variety of ways by the borrower down the years.

¹ See Appendix 2 for the full text of the 'Core Offer' of the RCAGM

Unfortunately, it has not been possible to match up all the items subject to this report to specific entries in our accession registers. The information in the accession registers is often too vague to make a connection and when items were de-cased by HCT original RCAGM labelling was lost. As a result, these items are still held on the temporary inventory numbers (T numbers) assigned to them during the Renaissance in the Regions funded inventory project (2003-2010). However, it is possible that they are from one of the identified donations discussed below.

The provenance of those specimens that have known donors is as follows:

- 405.35.98 - Part of a group of 17 cased taxidermy mounts given by the executors of A.H.B. Hartford of Christchurch. Given in 1935 they were held at the RCAGM until 1951 when records indicate that the entire collection was dispersed to other sites, but it is unclear on what basis as there is no corresponding entry in the Loans Register². Three cases were sent to the Red House at Christchurch, and these are the subject of this proposed disposal, and by 1977 they were in the hands of HCT's parent body Hampshire County Museums and Archives Service.
- 426.36.26 - Part of a bequest of a Dr Snell of Winton, Bournemouth, given in 1936 consisting of 51 cased taxidermy mounts of birds with five volumes of 'Birds of the British Isles' by G. Stoneham. Records indicate the two of the cases were destroyed following attack by moth in 9.1942. Like the Hartford collection, 48 of the cases Snell bequest were sent to the Red House Museum³ at Christchurch in 1951. It is members of this subsection of the original bequest that are the subject of this report. By 1977 they were formerly recorded by Hampshire County Museums and Archives Service.
- 500.39.37 - One of a group of four cased taxidermy mounts of birds gifted in 1939 to the RCAGM by a Miss A. Hart of New Milton, Hampshire. Like the above the group was sent to the Red House Museum, Christchurch, in 1951 and it appears to have been in the possession of Hampshire County Museums and Archives Service from 1977 onwards.

Key to the intellectual value of any taxidermy specimen is the quality of the scientific data associated with it. Knowing with a measure of precision where a specimen comes from and when allows researchers to make use of it be it for visual comparison or DNA sampling. The specimens subject to this report are for the most part without much of this data but it can be presumed, with some exceptions, that the majority are from this geographical region.

² It is possible that some of this collection was returned to the RCAGM at some point and destroyed due to pest infestation some time in the 1990s.

³ The Red House Museum, Christchurch, is operated by HCT despite being within the BCP conurbation as it remained in the hands of Hampshire County Museums and Archives Service following the change in the Dorset county border in the 1970s.

Another marker of worth in this branch of natural science is the taxidermist who carried out the work in the specimen. Some taxidermists were so skilled that their work is sought after by collectors for its aesthetic value alone. Three of the taxidermists involved in the creation of some of these specimens are named (see Appendix 1).

Christine Taylor, former natural history curator at HCT - now at Portsmouth City Museums, was asked to comment on the taxidermists involved. She stated that while James Ponchaud and Frederick Stratton were more than competent taxidermists, they were not noteworthy beyond their locales (Christchurch and Hitchin, Bedfordshire respectively). Ashmead and Co. however are represented in the collections of the Natural History Museum, London.

Interestingly, two of the specimens currently on temporary inventory numbers, T9.11.2007.15 and T9.11.2007.18, seem to have originally come from Hurn Court near Christchurch, the family seat of the Earls of Malmesbury. This is probably as the result of a sale of the house's contents in the 1950s-1960s but there is no corresponding accession register entry. Two more, T9.11.2007.20 and T9.11.2007.30, are possibly also from there but the evidence is sadly lacking to be absolutely sure.

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

This material does not fit within the 'Core Offer' of the RCAGM (see below) as these specimens were not collected by our Founders. While Lady Russell-Cotes had an interest in natural history it was canted towards the exotic species that the Russell-Cotes' encountered on their travels, especially in New Zealand.

Relevance to the RCAGM Interpretation Strategy

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

Public Benefit

The retention of this material by the RCAGM would not benefit the public in any way as it is already in the care of HCT and fully accessible by the public or researchers.

Effect of Disposal on Remaining Collections

The disposal of this material 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 material. HCT would benefit from a transfer of ownership of this collection by having full control over it. Currently the loan status of this material places restrictions on what HCT can do with it.

The Costs of Retention (Including Conservation)

Currently this material does not place any cost only the RCAGM other than the staff time to manage the loan. This collection is insured and cared for at HCT's expense.

This material does not currently place a financial burden on the RCAGM. However, there could, in theory, be a future cost should HCT ever decided to return it. Most problematically storage space would have to be found for it. It would have to be added to the RCAGM's insurance although that cost would be small as the taxidermy specimens such as these are low value items.

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

This material does not meet the 'Core Offer' of the RCAGM. It is not associated in any way with Lady Russell-Cotes who did have an interest in natural science. She formed a collection of taxidermy but that was based on non-UK specimens.

Relevance to the RCAGM Interpretation Strategy

This material 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 collection in its public programme when we know that Lady Russell-Cotes was primarily interested in non-UK species, especially New Zealand birds.

Public Benefit

The RCAGM is not benefitting the public in any way by retaining this collection. The RCAGM is not a natural history museum, and it is not perceived as such by the visiting public or researchers.

Effect of Disposal on Remaining Collections

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

Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of this collection. If the collection was transferred to HCT they would benefit from secure ownership over it.

The Costs of Disposal

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

Conclusions and Recommendations

The disposal of this type of material is indicated in the RCAGM's Collection Development Strategy under section 5.4. This material lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. The RCAGM is interested only in retaining that natural science material which compliments its 'Core Offer' i.e. material which was, or is similar to, that collected by Lady Russell-Cotes.

If HCT were ever to discontinue the loan of this collection and return it to us it is hard to see how it would ever been displayed in the RCAGM or as part of its public programme and it would add considerably to existing storage pressures. Such material is much better in the hands of an organisation specifically interested in and dedicated to natural history and is able to cope with its specialist collection care needs.

Therefore, this report recommends that this collection is disposed of by transfer to HCT which has expressed an informal but strong interest in retaining and using it.



Sector best practice and the RCAGM's own procedures regarding disposals mandate that all disposals should be advertised to the wider museum community prior via the Museums Association's website and the Museums Journal. This will allow any museum or public collection to express an interest. However, given the long-standing loan status of this material formal contact should be established with HCT and the specimens offered to them as a transfer.




Duncan Walker MA, AMA



Curator, RCAGM



Appendices



Appendix 1 - Listing of Taxidermy Held on Loan at Hampshire Cultural Trust Subject to this Report




Accession No. (or equivalent)	Description	Provenance	Image
:405.35.98.1	A taxidermied Shoveller (<i>Anas clypeata</i>), mounted in a case, prepared by James Ponchaud of Christchurch, Dorset, 1890-1915. The specimen is a male and is mounted facing left on simulated coarse, wet sand. Case glazed on three sides and decorated with <i>Juncus articulatus</i> , <i>Juncus effusus</i> and <i>Juncus inflexus</i> and grasses. Background uniform mauve.	Gift of the executors of the late of A.H.B. Hartford of Christchurch, 1935.	
:405.35.98.3	A cased taxidermy mount of a male Eider (<i>Somateria mollissima</i>). The case is decorated with a marine theme.	Gift of the executors of the late of A.H.B. Hartford of Christchurch, 1935.	




:405.35.98.4	A cased taxidermy mount of a female Wigeon (<i>Anas penelope</i>). The display case shows the specimen on simulated mud.	Gift of the executors of the late of A.H.B. Hartford of Christchurch, 1935.	
:426.36.26.3	A group of taxidermied birds mounted in a display case. The group consists of some Great Grey Shrike, <i>Lanius excubitor</i> (four specimens) and Red Backed Grey Shrike, <i>Lanius collurio</i> (two specimens).	Bequest of Dr S.H. Snell of Bournemouth, 1936.	
:426.36.26.4	A taxidermy mount, uncased, of a Great Bustard (<i>Otis tarda</i>), female, shot in Dorset, 1858. Formerly cased with a male.	Bequest of Dr S.H. Snell of Bournemouth, 1936.	




:426.36.26.5	A taxidermy mount, uncased, of a Great Bustard, <i>Otis tarda</i> , male, shot Dorset, 1858. Formerly cased with a female.	Bequest of Dr S.H. Snell of Bournemouth, 1936.	
:426.36.26.6	A group of taxidermied birds mounted in a display case. The group consists of a Blackbird (<i>Turdus merula</i>), a Greenfinch (<i>Carduelis chloris</i>), a Chaffinch (<i>Fringilla coelebs</i>), a Brambling (<i>Fringilla montifringilla</i>) and a Bullfinch (<i>Pyrrhula pyrrhula</i>). The taxidermy mounts were prepared by Stratton of Railway Street, Hitchin, Hertfordshire. Male Blackbird mounted centre facing left. To left, Brambling above mounted facing left, male Blackbird below mounted facing right. To right Greenfinch mounted facing right. Above male Chaffinch mounted in flight about to	Bequest of Dr S.H. Snell of Bournemouth, 1936.	




	<p>alight on perch. All specimens mounted on lichen covered blackthorn twigs attached centrally to make a bush. Case decorated with the grass <i>Briza media</i>, bracken, two species of moss, heather, and a further grass species <i>Agrostis</i> sp. Simulated sand between decoration. Case glazed on three sides, the background uniform sky blue.</p>		
:426.36.26.8	<p>A taxidermy case containing a taxidermied male and female Goosander (<i>Mergus merganser</i>). Male bird mounted facing left to left of female which is mounted sitting right, but facing left towards the male. Base simulated damp sand. Female sitting on a sandstone rock 18cm higher than the male. Case is decorated with leaves of reed, <i>Juncus articulatus</i> and another grass species. Background painted as a cloudy sky.</p>	<p>Bequest of Dr S.H. Snell of Bournemouth, 1936.</p>	
:426.36.26.10	<p>A cased taxidermy mount of a Hoopoe (<i>Upupa epops</i>). The bird is mounted facing left on a block of simulated wood with Lesser Gorse (<i>Ulex minor</i>). Background white. Case glazed on three sides.</p>	<p>Bequest of Dr S.H. Snell of Bournemouth, 1936.</p>	




:426.36.26.11	A taxidermy case containing a group of birds. The group consists of a Starling (<i>Sturnus vulgaris</i>), a Blackbird (<i>Turdus merula</i>), a Redwing (<i>Turdus iliacus</i>), a Ring Ouzel (<i>Turdus torquatus</i>), a Fieldfare (<i>Turdus pilaris</i>), a Song Thrush (<i>Turdus philomelos</i>), a Mistle Thrush (<i>Turdus viscivorus</i>).	Bequest of Dr S.H. Snell of Bournemouth, 1936.	
:426.36.26.12	A cased taxidermy mount of two of Lesser Spotted Woodpeckers (<i>Dendrocopos minor</i>). Birds mounted on either side of a branch, mounted inwards but facing outwards. Case decorated with two grass species, bracken, lichens and a moss species. Case glazed on three sides, background uniform blue.	Bequest of Dr S.H. Snell of Bournemouth, 1936.	



:426.36.26.14	A taxidermy case containing a mounted group of owls. The group consists of three Barn Owl (<i>Tyto alba</i>) specimens, three Eagle Owl (<i>Bubo bubo</i>) specimens, a Little Owl (<i>Athene noctua</i>), two Long Eared Owl (<i>Asio otus</i>) specimens, two Hawk Owl (<i>Surnia ulula</i>) specimens, two Scops Owl (<i>Otus scops</i>) specimens, three Short Eared Owl specimens, two Tawny Owl (<i>Strix aluco</i>) specimens, two Tengmalm's Owl (<i>Aegolius funereus</i>) specimens, two Snowy Owl (<i>Nyctea scandiaca</i>) specimens. Case decorated with grasses, ferns, mosses, lichens etc. background pale blue.	Bequest of Dr S.H. Snell of Bournemouth, 1936.	
:500.39.37.4	A taxidermy mount, uncased (formerly cased), of an Arctic Skua (<i>Stercorarius parasiticus</i>).	Gift of Miss A. Hart of New Milton, 1939.	
:T9.11.2007.3	A cased taxidermy mount of two pheasants, a Reeve's Pheasant (<i>Syrnaticus reevesii</i>) and a Golden Pheasant (<i>Chrysolophus pictus</i>).	Recorded as found in store, 2007.	

:T9.11.2007.4	A cased taxidermy mount of two Hawk Owl specimens (<i>Surnia ulula</i>), prepared by Ashmead and Co., 35 Bishopsgate, London.	Recorded as found in store, 2007.	
:T9.11.2007.5	A taxidermy mount, uncased, of a Little Tern (<i>Sterna albifrons</i>).	Recorded as found in store, 2007.	
:T9.11.2007.6	A taxidermy mount, uncased, of a Willow Warbler (<i>Phylloscopus trochilus</i>).	Recorded as found in store, 2007.	

:T9.11.2007.7	A taxidermy mount, uncased, of a Grasshopper Warbler (<i>Locustella naevia</i>). Originally identified as a Spotted Flycatcher.	Recorded as found in store, 2007.	
:T9.11.2007.8	A taxidermy mount, uncased, of a Grasshopper Warbler (<i>Locustella naevia</i>).	Recorded as found in store, 2007.	
:T9.11.2007.10	A cased taxidermy mount of a Slavonian Grebe (<i>Podiceps auritus</i>). It is in winter plumage mounted facing left, Base of case decorated with bryozoa, the rest covered with a fine sand. The background is a colourwash, pale sky blue above, pale pink below. Possibly the specimen recorded 'Dec 28th, 1827. Killed a beautiful specimen of the Dusky Grebe on the Moor's River.' Referenced in 'Half a Century of Sport in Hampshire', 1905, by F.F. Aflalo published by The Country Life Library of Sport.	Recorded as found in store, 2007.	

:T9.11.2007.18	A cased taxidermy mount of a Guillemot (<i>Uria aalge</i>) which was knocked down by the Honourable Charles Harris (afterwards Bishop of Gibraltar - the third son of James Edward Harris, 2nd Earl of Malmesbury) with a riding whip near Boscombe, Dorset, 11.1827. The bird is mounted in the case facing left. Case decorated with bryozoa, sand and a single mussel shell. The background painted as a blue to pink colourwash.	Recorded as found in store, 2007.	
:T9.11.2007.20	A taxidermy case containing a Goosander (<i>Mergus merganser</i>), dated to the late 19 th or early 20 th century. The specimen is a male bird mounted facing right on alga covered chalk rocks. The case decorated with seaweeds, grasses used in decoration and a dead composite flowering plant. Background painted white except for a continuation of the grasses used in decoration which are painted on.	Recorded as found in store, 2007.	
:T9.11.2007.29	A taxidermy case containing a Harlequin duck (<i>Histrionicus histrionicus</i>) dated to the late 19 th or early 20 th century.	Recorded as found in store, 2007.	

:T9.11.2007.30	A taxidermy case containing an albino Wheatear (<i>Oenanthe oenanthe</i>), dated to the late 19th or early 20th century.	Recorded as found in store, 2007.	
: T9.11.2007.31	A taxidermy case containing two Stone Curlew (<i>Burhinus oedicanus</i>) specimens. The case decorated with sand, grass (<i>Aira praecox</i>) and small stones	Recorded as found in store, 2007.	
: T9.11.2007.37	A taxidermy mount, uncased, of a Little Owl (<i>Athene alba</i>). The specimen is mounted on a branch attached to a moss-covered wooden base, would have been cased originally.	Recorded as found in store, 2007.	

:T9.11.2007.38	A taxidermy case containing two specimens of Cormorant (<i>Phalacrocorax carbo</i>), one adult and one juvenile, dated to 1890-1910. Both the adult and the immature bird are mounted on simulated rock.	Recorded as found in store, 2007.	
:T9.11.2007.41	A taxidermy mount of a Water Rail (<i>Rallus aquaticus</i>). Would have been cased formerly.	Recorded as found in store, 2007.	

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

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

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

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

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

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

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

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Update on Progress towards the Russell-Cotes becoming a fully Independent Trust
Meeting date	3 June 2024
Status	Public Report
Executive summary	<p>An agreement for a financial settlement between BCP Council and the potential new corporate trustee of the Russell-Cotes charity was successfully progressed in late 2023 and was formally agreed at a full meeting of BCP Council in February 2024.</p> <p>Therefore, an application has been made under Section 73 of the Charities Act 2011, to the Charity Commission to repeal Section 57 of the Bournemouth Borough Council Act 1985, enabling the Council to be replaced as sole trustee by a new corporate trustee. The Commission is currently drafting a Scheme for agreement with BCP Council that will provide appropriate governance arrangements for the future trustee, which will then be agreed by DCMS and in due course laid before parliament. The Scheme will amend the archaic provisions in the original indentures, ensure the continued interest of the Council and Meyrick estate and deal with other legal issues as advised by the legal advisers.</p> <p>Progress is also being made in registering the new Company Limited by Guarantee which will act as the sole trustee in place of the Council and starting to recruit to a Board of Directors.</p>
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee review the report and the Scheme and legal advice, as available and</p> <ul style="list-style-type: none"> a) agree the proposals outlined b) note that there is potential for the vesting date of the new arrangements to be delayed until 1 April 2026
Reason for recommendations	The Scheme proposed by the Charity Commission will enable the Russell-Cotes charity to progress the agreed route to independent status.

Portfolio Holder(s):	Cllr Andy Martin, Portfolio Holder for Customers Community and Culture
Corporate Director	Chief Operations Officer
Report Authors	Sarah Newman, Manager Matti Raudsepp, Director of Customer and Property
Wards	Not applicable
Classification	For Decision and Update

Background

1. The Russell-Cotes has been actively reviewing its unsatisfactory governance since 2018. Its status as an unincorporated charity, with BCP Council as sole trustee, creates an inherent conflict of interest for the Trustee and a lack of financial transparency which makes it difficult for it to thrive and falls short of the standard of governance required for a modern charity.
2. A change of governance to create a new independent Company (CLG) to act as sole trustee in place of the Council was therefore supported by the Charity Commission (August 2022), approved by BCP Council (Jan 2023) and supported financially by the National Heritage Lottery Fund (March 2023). However, the continued progress of this change through the Charity Commission and a Parliamentary Order of State is contingent on a satisfactory financial settlement with BCP Council to ensure that the new trustee is financially sustainable, particularly given the significant liabilities it will assume for staff, collections and a historic building in a poor state of repair.
3. At the meeting of October 2023, it was reported that negotiations towards a financial deal had stalled because of the financial position of the Council, pressures on officer time and uncertainties around timing. Without this comfort, it was not considered advisable to pursue the application to the Charity Commission under Section 73 of the Charities Act, 2011. There was a major concern that the project was therefore undeliverable and the consequences of the Russell-Cotes continuing in its current arrangements were potentially catastrophic for the museum building and collection and the risks for the reputational damage of BCP Council of not acting in the best interests of the charity, very high.
4. The Management Committee therefore recommended that officer time was dedicated to agreeing a financial settlement by 1 January 2024, so that a timely application could still be made to the Commission and that strategic stakeholders (ACE, DCMS, NHLF) were kept informed.
5. BCP Council staff and councillors worked hard to fulfil this objective and a draft settlement was negotiated. At their meeting of January 2024, the Management Committee supported the proposed financial settlement for the new Trustee
 - a. £2million grant up front to enable the Russell-Cotes to establish itself as an independent organisation

- b. Asset transfer of the Study Centre to the new Trustee, subject to appropriate overage clauses.
 - c. A one-off grant of £250,000 to support building maintenance
 - d. Transfer of earmarked reserves (currently £299,000) but subject to change
- 6. The settlement was agreed by Cabinet and then by full Council in February 2024. It will allow the Council to reduce its subsidy as the museum progresses under independent management as detailed in the Cabinet report.
- 7. The project progress is being monitored by the Externalisation Steering Group of officers, councillors and Management Committee members at bi-monthly meetings.

Progress

Governance Change

- 8. With confidence that a financial settlement was achievable, BCP Council formally applied for a repeal of Section 57 of the Bournemouth Borough Council Act, 1985, so that the Council may be replaced as sole trustee of the charity by a new corporate trustee (the Scheme).
- 9. In repealing Section 57 of Bournemouth Borough Council Act, 1985, the supplementary changes to the Indentures of the Charity will no longer be in force and the governance of the charity will revert to the original Indentures of 1908 – 1920. The Scheme needs to address any amendments to the Indentures needed to avoid some of the outdated provisions coming back into force (eg a requirement for a curator living on-site, turnstiles, the provision of an annual children's party etc).
- 10. In addition, the scheme will establish the requirement, agreed by BCP Council that the Council will have the right to appoint 2 Councillors to the new Board of Directors of the new Trustee and that Sir George Meyrick and his heirs and successors will have a place on the Board.
- 11. A draft scheme has been issued by the Charity Commission for consideration and this has been the subject of discussion between BCP Council legal team, RCAGM officers and Sharpe Pritchard. A response has been made to the Commission and a new draft Scheme is awaited. It is anticipated that at this meeting or subsequently the Committee will be provided with:
 - a. A briefing paper by the Solicitors outlining the changes in the Scheme for the agreement
 - b. A draft Scheme from the Charity Commission

Creation of the New Company Limited by Guarantee (CLG) to act as new Trustee

- 12. Our solicitors, Sharpe Pritchard are supporting the drafting of the specialist Memorandum of Articles for the new corporate trustee as they will need to reflect the arrangements required in the Charity Commission Scheme for the Charity. This will enable the new Company to be formally registered at Companies House.
- 13. Three initial directors have confirmed their commitment and will be formally appointed through the process of formal registration of the company. The recruitment of further members to the Board of Directors will be launched in May

with open advertising and targeted invitations with a closing date of 1 July 2024. The new Board members will be recruited to ensure a balanced board with a range of professional expertise to support the new arrangements and a diversity representative of Bournemouth's communities. It is anticipated that the new Trustee, with an active Board of Directors, and the ability to enter contracts will be functioning from September 2024, to enable the development of the new systems and functions required of the independent trustee to enable a successful transition.

Notwithstanding that until the section 73 scheme is finalised, the company will have no standing in charity law.

New Arrangements

14. The Project Manager is progressing the development and procurement of systems and processes required for the new arrangements (eg ICT, finance) as well as progressing the TUPE and pension discussions.

NLHF Funding

15. The transition costs are being supported by the NHLF grant 'Securing a Sustainable Future for the Russell-Cotes'. The project was originally anticipated to be completed by 1 October 2025. However, an extension of the grant has now been secured with NLHF until 1 April 2026 because the delays in negotiating the financial settlement with BCP Council in 2023, combined with the ongoing uncertainty around the date of the anticipated general election, have the potential to delay the Vesting Day for the new trustee. Many of these elements are beyond the control of the project.
16. The project is still on budget, but close attention is being paid to the impact of the delays on costs.

Options Appraisal

17. n/a

Summary of financial implications

18. n/a

Summary of legal implications

19. The legal implications are contained within the report.

Summary of human resources implications

20. n/a

Summary of sustainability impact

21. n/a

Summary of public health implications

22. n/a

Summary of equality implications

23. n/a

Summary of risk assessment

24. n/a

Background papers

none

Appendices

Appendix 1 Briefing Note – to follow

Appendix 2 – Draft Scheme – to follow

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Update on 'Repair and Renewal' Project funded by ACE MEND etc for replacement of environmental plant and machinery, restoration of Conservatory etc
Meeting date	3 June 2024
Status	Public Report
Executive summary	<p>The budget for this ACE MEND funded project to</p> <ul style="list-style-type: none"> • replace the environmental plant and machinery. • repair the conservatory. • improve drainage. • increase CCTV security. <p>has been increased to £1,050,000 (from £974,000) because of higher costs for the conservatory repair. Additional funding has been allocated from the Museum's restricted reserves.</p> <p>The replacement of the plant is largely complete and the repair of the conservatory is now underway and everything is on schedule to be completed by 31 March 2025 as required.</p>
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee reviews the report and approves progress to date</p>
Reason for recommendations	The Management Committee is responsible for the oversight of the Russell-Cotes and is required by ACE to monitor progress of the MEND Project

Portfolio Holder(s):	Cllr Andy Martin, Portfolio Holder for Customer Communications and Culture
Corporate Director	Chief Operations Officer
Report Authors	Sarah Newman, Manager
Wards	Not applicable
Classification	For Update

Background

1. The Russell-Cotes received a grant of £518,000 in 2022 from ACE MEND fund to deliver a defined programme of maintenance work: Match funding of £456,000 was provided by fundraising, CIL and prudential borrowing. Total project cost £974,000. The project consists of:
 - a. Renewal of environmental plant and machinery
 - b. Restoration of conservatory
 - c. Improvements to foul drainage
 - d. Increased CCTV coverage
2. Work started on the plant and on improvements to the foul drainage as reported in October 2023.
3. However, the tenders received for the significant conservatory restoration in July 2023 were £100,000 over-budget because of delays, inflation and continued deterioration of the fabric of the building.
4. At the October meeting, therefore the Management Committee agreed to:
 - a. restructure the project to deliver the conservatory restoration as a priority
 - b. pause the work on drainage and CCTV until funding was available.
 - c. find additional funding needed (£41,000) through an historic insurance claim, public fundraising and restricted reserves. Total project cost £1,015,000.

Progress

5. However, when we sought agreement for this proposed restructuring of the project from ACE, they refused, as under the conditions of the grant, the whole package of agreed outcomes is required to be delivered. There is no scope for dropping elements.
6. Consequently, to safeguard the project as a whole, the Russell-Cotes identified additional funds from its restricted reserves to ensure that it could continue. It also took the opportunity to identify further contingency given the significant risk of escalating costs because of inflation and deterioration and the resource required to seek any further uplifts in budget. Income sources now are:

£518,000	MEND
£213,000	CIL
£213,000	BCP prudential borrowing
£33,000	Public fundraising
£15,000	Insurance claim on conservatory
£58,000	Reserves
£1,050,000	Total

7. The Project is therefore now back on schedule, for all elements to be delivered for the end date of 31 March 2025.

Renewal of Environmental Plant and Machinery

Phase 2 – Plant Room 3 – Galleries and Boilers

8. The replacement of all plant in Plant Room 3 which manages the environment of in Galleries I -IV and connection to the external condenser. This element was completed in December 2023.
9. The boilers for the house and galleries were reconnected and the systems tested throughout the museum. There has been some experimentation to understand how it is working and to get the best environmental conditions possible, at least cost. We have increased the duct size and the flow of fresh air into the system, but reduced temperatures in the museum (but there has been no complaint to date) which have all enabled the humidity levels to be maintained well throughout. This continues to be monitored very closely throughout by external consultants with alarms to staff on and off-site if parameters are not met.

Phase 3 – Plant Room 4 – Café

10. The museum was closed for 4 weeks in January so that Plant Room 4 which is in the Loft space above the café could be stripped out and replaced. This phase was completed on target.
11. The replacement equipment is not designed to provide a museum quality environment with close control of temperature and humidity, rather it will provide an environment designed for the first time for customer comfort in the café, learning gallery and front desk/shop and require less energy.

Impact and next steps

12. The system has only been fully operational throughout the museum since 30 January and will need to be monitored for a year to understand how it works in different conditions. The implementation is complete, but we are working with contractors Watertite and AK Controls to complete the defects list before final payment is made. The major item being a full demonstration of the system to staff who will ultimately be able to take control of the system themselves and therefore optimise performance or energy saving as we see fit.
13. Everyone concerned is pleased with how the system is functioning and the conditions it is able to provide. Although it is still early days, the first few months

show a saving of at least 10% on energy use and costs with this new system and approach.

Conservatory Repairs

14. After many delays because of the restructuring of the project costs and lengthy procurement systems, BJM Ltd has been awarded the tender for the repair of the Conservatory. Work on site started on 7 May with the erection of scaffolding and the projected end date is 4 September. The project has been programmed and will be closely monitored by the project designers Philip Hughes Associates and with input from the Conservation Officer as it proceeds.
15. Glass will be removed from the conservatory and stored, templates made for new glass where required, timber work repaired and painted, and then the conservatory reglazed. The interior will be redecorated and repairs made to the floor structure.
16. The erection and striking of the scaffolding are the most impactful elements for visitors and staff, but once the programme is underway, the builders should be fairly self-sufficient as they will not need internal access. Additional security measures are being sourced for the rooves and scaffolding because any building work attracts even more unwanted attention than usual. The terrace café will not be able to function during this period, as the area will be under scaffolding, but tables will be available on the grass area.

Drainage

17. The pooling of foul water by the front door has been resolved and is being monitored.

CCTV investment

18. This element will be completed as soon as the Conservatory repairs have been completed to prevent further lead theft.

Evaluation

19. The Department of Culture Media and Sport, DCMS selected Russell-Cotes as a case study for the evaluation of the funding stream and as consequence has also been invited to submit its environmental data for further study by academics at University College London.

MEND 4

20. The Russell-Cotes was given approval by ACE MEND to apply for Round 4 funding for further urgent maintenance work, as MEND 1 is progressing according to schedule.

Options Appraisal

21. [N/a]

Summary of financial implications

22. The project is proceeding according to the new budget.

Summary of legal implications

23. n/a

Summary of human resources implications

24. n/a

Summary of sustainability impact

25. n/a

Summary of public health implications

26. N/a

Summary of equality implications

27. n/a

Summary of risk assessment

28. n/a

Background papers

None

Appendices

There are no appendices to this report.

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Policy and procedures for audit and damage and loss
Meeting date	3 June 2024
Status	Public Report
Executive summary	In the light of recent high-profile losses at national museums, the Russell-Cotes is introducing new policies and procedures on audit and damage and loss to reduce risk and demonstrate accountability, in line with best practice in the sector.
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee agree the policies and procedures for</p> <ul style="list-style-type: none"> • Audit • Damage and Loss
Reason for recommendations	The Management Committee is required to act in the best interests of the museum and protect the Collection
Portfolio Holder(s):	Cllr Andy Martin, Portfolio Holder for Property, Customer and Arts
Corporate Director	Chief Operations Officer
Report Authors	Sarah Newman, Manager Duncan Walker, Curator
Wards	Not applicable
Classification	For Decision

Background

1. In summer 2023, there was significant publicity about the theft of collection items from a national museum. Consequently, attention was focussed on policies and procedures in museums to reduce the risk of theft, increase the chances of detection

and ensure that any loss or damage was reported to the relevant authorities for appropriate action.

2. Staff at the Russell-Cotes reviewed practice and policy at the Museum in the light of the incident. It is in the fortunate position of having a basic inventory and location for every item in the collection, so it can carry out audits. Audits were carried out regularly by way of routine activities (eg in response to charity accounts, public enquiries, exhibition planning) as well as specifically for security purposes. However, the Russell-Cotes Collections Development Policy, which would normally outline the policies and procedures for audit, loss and damage, were not judged adequately detailed, so more specific policies have been drawn up. These take into consideration risk and resource available.

Policy on Audit

3. The RCAGM will carry out a formal sample-based audit of its collections every year and present the findings to the Management Committee. The audit will track objects back to their documentation and vice versa to check the veracity of the collection records. Audits will take place at the Museum and the Study Centre.

Policy on Damage and Loss

4. This policy will ensure that should any damage or loss occur, it is properly recorded, reported to the Curator, Manager, Management Committee Chair and police as appropriate, and a review is undertaken to ensure that any changes deemed necessary (eg to procedures or building security) are made.
5. When the Collections Development Policy is next reviewed by the Management committee in 2026, these policies will be subsumed into the general document.

Options Appraisal

6. N/a

Summary of financial implications

7. None

Summary of legal implications

8. None

Summary of human resources implications

9. N/A

Summary of sustainability impact

10. N/A

Summary of public health implications

11. N/A

Summary of equality implications

12. N/a

Summary of risk assessment

13. n/a

Background papers

none

Appendices (restricted)

Appendix 1 Audit Policy

Appendix 2 Damage and Loss Policy

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

Document is Restricted

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Russell-Cotes Art Gallery & Museum (RCAGM) Collection Damage and Loss Policy 2024

The Need for a Collection Damage and Loss Policy

The RCAGM needs a Damage and Loss Policy because, as sector best practice (SPECTRUM Standards), it is a mechanism for demonstrating that it can account for what it holds in trust for society. By having such a policy and procedure, the RCAGM can establish that it is a responsible collection-holding public body to its peers, wider governing sector bodies and the general public.

Such a policy and procedure allows the RCAGM to make an effective response should the any damage or loss occur. It also ensures that the RCAGM makes effective and coherent changes in its infrastructure and practices if they are required.

This policy and procedure is to be used in co-ordination with the RCAGM disaster and emergency procedures and its collection location, movement and audit procedures.

This policy applies to the RCAGM collections only, not to its buildings or financial assets such as shop stock or cash. These are covered under other practices and procedures.

It should also be noted that a 'real life' situation may involve both collection damage and loss and so the following procedures may have to be combined.

While it is presumed that other museums in the UK and across the world have a similar policy and procedures, the RCAGM will follow its own procedures as well, in the event of an issue with one of its outgoing loans.

RCAGM Collection Damage and Loss Policy

In the event of an incident of collection damage or loss being discovered, the RCAGM Curator or appropriate member of the Collections Team should be informed.

The RCAGM Curator/Collections Team are responsible for taking action in co-ordination with the Visitor Services Operations Team.

In the event of a loss (i.e. theft) the RCAGM Collections Audit Procedure will be followed to establish the extent of the situation and to make sure that it is not a 'false alarm' caused by objects not being returned to their correct location etc.

Following the recommendation of the RCAGM Curator, the Museum Manager will take the decision to escalate the matter and call the police (if they have not already been informed).

The RCAGM Marketing Team will develop and operate an appropriate media strategy with the Museum Manager.

The Visitor Services Operations Team and the RCAGM Curator/Collections Team will co-operate and be co-responsible for recording and investigating the incident and for developing any appropriate and necessary responses such as changes in procedure or building improvements.

Following a damage or loss event, extra formal audits of collection storage areas and displays will be carried out as a matter of urgency, if deemed appropriate.

RCAGM Collection Damage Procedure

<p>NAME(S) OF PERSON(S) RESPONSIBLE FOR DEALING WITH A COLLECTION DAMAGE SITUATION</p>	<p>Collections Team: Duncan Walker – Curator Helen Ivaldi – Public Programming</p> <p>Front of House Team: Miranda Prescott - Visitor Services Team Leader Ruaidhri O'Mahony – Visitor Services Team Leader Senior Museum Attendants (as relevant)</p> <p>Management: Sarah Newman – Museum Manager Professor Stewart Bartholomew – Chair of RCAGM Management Committee</p> <p>Marketing Team: Eliza Robinson – Marketing Officer</p>
<p>ACTIONS TO BE TAKEN UPON DISCOVERY OF COLLECTION DAMAGE</p>	<p>Follow RCAGM Emergency Plan if appropriate (S:\HEALTH & SAFETY\EMERGENCY PLAN\EMERGENCY PLAN revision June 2022).</p> <p>Collections Team staff to fully record damage in situ using Collection Damage and Loss Form (see below). This report to be held on server (S:\MANAGING COLLECTIONS\Collections Care and Management\COLLECTION DAMAGE AND LOSS FORMS) but also in the relevant Object History Files.</p> <p>Collections Team to liaise with Front of House Team if appropriate to capture all information relevant (staff testimony, CCTV etc) to the circumstances concerned.</p> <p>Collections Team to move object(s) concerned in line with RCAGM object movement procedures (S:\PLANS POLICIES & PROCEDURES\Museum Strategy, Plans, policies, procedures) being sure to gather any and all broken and separated parts. Object(s) to be placed in RCAGM Strong Room (LG8).</p>
<p>ACTIONS TO BE TAKEN FOLLOWING THE DISCOVERY OF COLLECTION DAMAGE</p>	<p>Collections Team to assess the object(s) and produce a full Condition Report using the appropriate form(s) (S:\MANAGING COLLECTIONS\Documentation\COLLECTIONS PLANS POLICIES & PROCEDURES\FORMS & PROCEDURES).</p>

	RCAGM Manager to be informed in writing.
ASSESSMENT OF COLLECTIONS DAMAGE	Collections Team to assess, in consultation with appropriate conservators, if the object(s) concerned are to be retained and conserved or if the level of damage is such that disposal should be considered. In the case of the latter the RCAGM's disposal procedure should be followed as set down in the Collection Development Policy (S:\PLANS POLICIES & PROCEDURES\Museum Strategy, Plans, policies, procedures)
REPORTING OF COLLECTIONS DAMAGE TO THRID PARTIES. ESCALLATION TO RCAGM MANAGEMENT COMMITTEE	<p>If the collection damage situation is serious enough or involves object(s) on loan, it is to be reported to the Chair of the RCAGM Management Committee by the Museum Manager.</p> <p>The Collections Team is to inform, in writing, the RCAGM's insurance provider and the owner (if the object(s) are on loan). If the item(s) concerned are covered by the Government Indemnity Scheme, then Arts Council England is to be informed in writing.</p> <p>If necessary, the Marketing Team is to produce an appropriate press release in consultation with the Management Team.</p>
REVIEW OF COLLECTIONS DAMAGE SITUATION	<p>Led by the RCAGM Curator, the Collections Team, Front of House Team (if required) and Museum Manager to meet and review the collection damage incident.</p> <p>A formal report to be produced using the Collection Damage and Loss Form (see below). What, if anything, can be learnt? Do any displays, storage situations or procedures need to change?</p> <p>Report to be presented to RCAGM Management Committee and recommended any changes actioned.</p>

RCAGM Collection Loss Procedure

<p>NAME(S) OF PERSON(S) RESPONSIBLE FOR DEALING WITH COLLECTION LOSS SITUTATIONS</p>	<p>Collections Team: Duncan Walker – Curator Helen Ivaldi – Public Programming</p> <p>Front of House Team: Miranda Prescott - Visitor Services Team Leader Ruaidhri O'Mahony - Visitor Services Team Leader Relevant Senior Museum Attendants</p> <p>Management: Sarah Newman – Museum Manager Professor Stewart Bartholomew – Chair of RCAGM Management Committee</p> <p>Marketing Team: Eliza Robinson – Marketing Officer</p>
<p>ACTIONS TO BE TAKEN UPON DISCOVERY OF COLLECTION LOSS</p>	<p>Follow RCAGM Emergency Plan if appropriate (S:\HEALTH & SAFETY\EMERGENCY PLAN\EMERGENCY PLAN revision June 2022).</p> <p>Collections Team staff to fully record loss using Collection Damage and Loss Form (see below). This report to be held on server (S:\MANAGING COLLECTIONS\Collections Care and Management\COLLECTION DAMAGE AND LOSS FORMS) but also in the relevant Object History Files.</p> <p>Collections Team to liaise with Front of House Team if appropriate to capture all information relevant (staff testimony, CCTV etc) to the circumstances concerned.</p>
<p>ACTIONS TO BE TAKEN FOLLOWING THE DISCOVERY OF COLLECTION LOSS</p>	<p>Collections Team to Audit the display or storage area from which the object(s) are missing to fully establish what is and is not there.</p> <p>RCAGM Manager to be informed in writing.</p>

ASSESSMENT OF COLLECTIONS LOSS	<p>Collections Team to assess, in consultation with the Police if necessary, the nature of the loss.</p> <p>Is there full SPECTRUM information on the missing object(s), in particular photographs and dimensions to share with Police?</p> <p>Were other collection items damaged? If so Collection Damage Procedure to be followed.</p> <p>Were parts of the RCAGM/XR building damaged? If so, what are the security and collection environment ramifications? Does the building envelope need to be secured?</p>
REPORTING OF COLLECTIONS LOSS TO THRID PARTIES. ESCALLATION TO RCAGM MANAGEMENT COMMITTEE	<p>If the collection loss situation is serious enough or involves object(s) on loan it is to be reported to the Chair of the RCAGM Management Committee by the Museum Manager.</p> <p>The Collections Team is to inform the RCAGM's insurance provider and the owner (if the object(s) are on loan).</p> <p>If necessary, the Marketing Team is to produce an appropriate press release in consultation with the Management Team.</p>
FORMAL REVIEW OF COLLECTIONS LOSS SISTUATION	<p>Led by the RCAGM Curator, the Collections Team, Front of House Team (if required) and Museum Manager to meet and review the collection loss incident.</p> <p>A formal report is to be produced based on the Collection Damage and Loss Form (see below). What, if anything, can be learnt? Do any displays, storage situations or security procedures need to change?</p> <p>Report to be presented to RCAGM Management Committee and any recommended changes actioned. RCAGM Management Committee to monitor and review progress in apply recommended actions.</p>
NAME(S) OF PERSON(S) RESPONSIBLE FOR DEALING WITH COLLECTION LOSS SITUTATIONS	<p>Collections Team: Duncan Walker – Curator Helen Ivaldi – Public Programming</p> <p>Front of House Team:</p>

	<p>Miranda Prescott - Visitor Services Team Leader</p> <p>Ruaidhri O'Mahoney - Visitor Services Team Leader</p> <p>Relevant Senior Museum Attendants</p> <p>Management:</p> <p>Sarah Newman – Museum Manager</p> <p>Professor Stewart Bartholomew – Chair of RCAGM Management Committee</p> <p>Marketing Team:</p> <p>Eliza Robinson– Marketing Officer</p>
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Collection Damage and Loss Form

Incident No.	Year/Running No.
Date and time of incident (or discovery of it)	
Name of person who discovered it	
Location of incident (building, room number and storage location - if appropriate)	
Name of RCAGM staff member recording incident	
Name(s) of RCAGM staff members involved with incident (e.g. who discovered it/first on the scene)	
Objects involved including Accession Numbers/Entry Form Numbers if on loan. Note status of each item (loss or damaged)	
Full written description of incident	
Crime Number if incident formally reported to Police	
Insurers and lenders informed in writing if appropriate (date and time)	
RCAGM Management Committee informed in writing (date and time)	
Date and time of Incident Review Meeting	
What, if anything, can be learnt? Do any displays, storage situations or security procedures need to change?	
Server Location of folder location for this report and all associated photographs of incident	

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