

Notice of Russell Cotes Art Gallery and Museum Management Committee



Date: Monday, 28 October 2024 at 2.00 pm

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

Membership:

Chairman:

Stuart Bartholomew

Vice Chairman:

Cllr L Williams

Cllr A Martin
Cllr L Northover

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=5894>

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

18 October 2024

**DEBATE
NOT HATE**



Available online and
on the Mod.gov app



Maintaining and promoting high standards of conduct

Declaring interests at meetings

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

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



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

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

Bias Test

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

Predetermination Test

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

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

For more information or advice please contact the Monitoring Officer
(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. Apologies for Absence

To receive any apologies for absence from Councillors.

2. 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.

3. Minutes of the previous meeting

To confirm and sign as a correct record the minutes of the Meeting held on 3 June 2024.

7 - 14

4. 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 Monday 21 October (4 clear working days before the meeting).

The deadline for the submission of a statement is midday Friday 25 October (the working day before the meeting).

The deadline for the submission of a petition is Monday 14 October (10 working days before the meeting).

ITEMS OF BUSINESS

5. Russell-Cotes Art Gallery & Museum Update Report (1 April – 30 September 2024)

15 - 24

The Museum has had a strong summer half-year, though not quite reaching the record levels of summer 2023. Visitor numbers were reduced from the 2023 peak by 9% but income only by 2%. Admission and events income was strong, but shop and café were reduced, the latter particularly by the loss of tables on the terrace due to building work.

The exhibition of work by Albert de Bellaroche was well received and other programming – children's holiday activities, programmed Late evenings and tours and talks continued successfully.

A number of grant applications have been submitted notably for MEND Round 4 (£1,528,543) for maintenance and repairs and to support exhibitions and engagement.

6. Acquisitions, Loans and Disposals Report

25 - 56

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.

7. Update on 'Repair and Renewal' Project funded by ACE MEND for restoration of Conservatory and replacement of services

57 - 60

The ACE MEND funded project has progressed and is due for completion by March 2025:

- All environmental plant and machinery has been replaced and is functioning fully.
- Drainage has been resolved
- The Conservatory Repair is underway and due for completion by Christmas 2024.
- Increased CCTV will then be procured.

The project is on budget. Total £1,050,000

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

61 - 80

The Scheme which agrees the future governance framework for the new Corporate Trustee of the Russell-Cotes Art Gallery & Museum is ready for approval.

The Articles of Association for the new Company Limited by Guarantee which will act as Corporate Trustee have been agreed with the Charity Commission and are ready for approval.

Once these critical documents have been approved, the governance change process will move from the drafting phase into the publicity and modification phase, prior to approval.

9. Approval of Museum Policies Required for Accreditation

81 - 138

The Russell-Cotes is an accredited museum under the Museum Accreditation Scheme administered by Arts Council England ACE. It was last accredited in 2015 and has been invited to make an accreditation return by 1 May 2026. Accreditation sets standards for governance, collection care and users and is a requirement for much vital museum activity, such as inter-museum loans, and for grant applications.

The Museum has a suite of policies and plans that provide a framework of good practice and outline future plans. These are reviewed at least every five years. Some require sign-off by the governing body, ie the Management Committee.

The Forward Plan and Documentation Policy and Plan require formal Committee approval.

10. Date of next meeting

To note the date of the scheduled meeting on Monday 20 January 2025 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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**BOURNEMOUTH, CHRISTCHURCH AND POOLE COUNCIL
RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT
COMMITTEE**

Minutes of the Meeting held on 03 June 2024 at 2.00 pm

Present:-

Stuart Bartholomew – Chairman

Cllr L Williams – Vice-Chairman

Present: Cllr A Martin, Cllr L Northover and Sir George Meyrick Baronet

Also in
attendance:

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

RESOLVED: That Stuart Bartholomew be elected as Chairman for the 2024-25 municipal year.

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

RESOLVED: That Cllr Lawrence Williams be elected as Vice-Chairman for the municipal year 2024-25.

3. Apologies for Absence

Apologies received from Fiona Winrow and Alan Frost

4. Declarations of Interest

None

5. Minutes of the previous meeting

RESOLVED: That the minutes of the meeting held on 25 Jan 2024 be approved as a correct record.

6. Public Issues

There were 3 public Questions from Alderman Chappell

1. Will the Council continue to make an annual grant/subsidy to the CLG as part of the financial settlement? How will this be secured?

No is the direct and straightforward answer, and consequently nothing beyond what has been agreed is secured.

To be clear, there shall no longer be an annual grant. The Council has committed to provide £2m upfront in addition to the asset transfer of the Study Centre (c£500k), a one off maintenance grant (£250k), and the transfer of any residual reserve amounts on vesting day. No further financial support is included in the Council's Medium Term Financial Plan (MTFP).

However, the £2m is broadly equivalent to 5 years of support based on recent activity, so could be inferred as covering 5 years but the company shall need to manage its financial affairs and, subject to how successful or otherwise the company is, the £2m may last for a longer or shorter timeframe.

Whilst there is not an expectation from the Council's perspective of requests for further financial support, the February decision does not forbid any request being made now, or in the future by the Russell Cotes Art Gallery and Museum, but any decision to provide more financial support shall need to be made in line with the normal financial regulations and governance processes.

2. In the event of the CLG going into administration what will happen the Museum and the Collection? Will it be disposed of as the Administrator deems fit?

We understand that the Museum, house and collections are held in permanent endowment and therefore there is no legal mechanism for them to be sold or disposed of in any circumstances. The purpose of the new governance arrangements is to ensure the long term financial and organisational sustainability of the Russell-Cotes. The precise arrangements, therefore, in the unlikely event of the CLG going into administration are subject to legal advice from Sharp Pritchard which is below.

The charity is an unincorporated charity and therefore has no separate legal personality. This means it cannot technically become insolvent as it falls outside the corporate insolvency regime and none of the statutory insolvency procedures apply to the charitable trust itself. The CLG will hold the legal title of the charity's property on trust for the charity's specific charitable purpose, enter into contracts and obligations on behalf of the charity, and be responsible for managing and administering the affairs of the charity. Any property or liabilities will legally be the property or liability of the CLG. The term insolvency will be used in the context of describing a situation where the charity's available assets are insufficient to cover the liabilities of its charity trustee i.e., the CLG. This means that the charity cannot pay its debts either with its income or its assets. Whilst the charity itself cannot become 'insolvent', inability to pay debts could result in the CLG becoming insolvent. In this instance, the corporate insolvency regime will be applicable to the CLG as it is a company.

Assets which a company holds on trust for a third party do not fall within an insolvent estate. In relation to Russell-Cotes, any assets held by the CLG on trust for the charity will not be included in the insolvent estate. This includes the building and Collections as identified in the Indentures. Any of the assets not held on trust would be available to meet the claims of creditors in the event of 'insolvency'.

3. Kindly provide details of the new IT, legal and financial arrangements. Will the Board be able to externalize these services - or will the Town Hall continue to provide them

Currently, the museum receives its ICT, finance and HR support services from the council. As part of the changes toward full independence, the new body (RCAGM Sole Trustee Ltd) will procure a new provider for each of these services. Through the NLHF-supported Governance Change project, a scope of works is being developed for each of these areas, to use as the basis for good value provision to be identified, suitable to the scale of the newly independent museums.

7. Russell-Cotes Art Gallery & Museum Update Report

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

Public 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.

RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT
COMMITTEE
03 June 2024

It was noted that the increase in the adult admission charge to £9.50 had not seemed to deter visitors.

The front gate was replaced and looks smart.

An audit of 127 items in the collection was conducted successfully, with all items being located. A further collections audit was also successfully conducted as part of the financial audit process.

Fundraising was underway for the next exhibition 'Artists in Purbeck', which is costlier than usual.

The operation of the 'lates' programme was being reworked slightly and a charge applied as they were very successful but proving to be unsustainable in their current format.

Art Fund had introduced a network scheme 'Going Places' to create joint exhibitions for which the Russell-Cotes had successfully applied. Partnered with Bowes Museum in Barnard Castle and the Watts Gallery in Guildford, the plan was to cocurate a touring exhibition with young people which would travel between the venues. The museum would be able to tap into significant funding in this programme.

The Museum had some success with its marketing with good coverage in The Sun and Country Life in the same week. The museum had won the Tourism Business of the Year in the Bournemouth Business Awards and Silver for Small Visitor Attraction in the Dorset Tourism awards.

The museum had received £6,000 from neighbourhood CIL funding for the maintenance of the garden. The fountain conservation has been completed and work is due to commence on the sculptures on the railings. Bournemouth Civic Society have given funding for a children's pavilion which was being designed but was subject to Listed Building and Planning consent. It was proposed that the recent legacy from Julia Stallard would be allocated as match funding for a MEND Round 4 application.

Councillor Farquhar passed on his thanks to staff at the museum following a recent visit.

RESOLVED that The Management Committee accepts the Russell-Cotes Art Gallery and Museum Update report for the period 1 October – 31 March 2024

8. Acquisitions, Loans and Disposals Report

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

Public Report

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.

It was noted that Lucy Kemp-Welch sketches, purchased thanks to a ACE/ V & A Purchase Grant and Art Fund purchase grant would go on public display in July.

RESOLVED that

The Management Committee notes and approves

- a) **acquisitions**
- b) **loans**
- c) **disposals**

As outlined in the Acquisitions, Loans and Disposals Report

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

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

Public Report

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.

The earliest this order can be granted is 6 to 12 months.

Sharp Pritchard gave an update on the draft Scheme which was in confidential session due to the nature of the report.

The Committee was keen to expedite matters, the Committee will review all documents and the legal team at BCP will liaise with the solicitors.

RESOLVED that

The Management Committee review the report and the Scheme and legal advice, as available and

a) agree the proposals outlined

note that there is potential for the vesting date of the new arrangements to be delayed until 1 April 2026

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

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

Public Report

The budget for this ACE MEND Round 1 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.

A further application was submitted to MEND Round 4 fund to carry out further urgent repairs. £1.4million has been sought which would allow very

significant work to be undertaken. Match funding of £250,000 would be sought from CIL, as identified in the report.

**RESOLVED that
The Management Committee reviews the report and approves progress to date**

11. Policy and procedures for audit and damage and loss

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

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.

Existing procedures had been reviewed and two further policies created to introduce more detailed procedures which were proportionate for the risk and resource. The Audit Policy lays out a sample based audit routine and regular checks so that regular checks might identify losses or thefts. However, proportionally it will only be a small selection out of a collection of 40,000 items. The Damage and Loss Policy identifies the procedure should any loss or damage occur. It lays out the procedure for any loss to ensure that it is properly recorded, reported to the curator, manager, Management Committee and police as appropriate and a review undertaken of any changes needed.

**RESOLVED that
The Management Committee agree the policies and procedures for**

- **Audit**
- **Damage and Loss**

12. Date of next meeting

The next meeting will be held on Monday 28 October at 2:00pm

The meeting ended at 3.05 pm

CHAIRMAN

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE

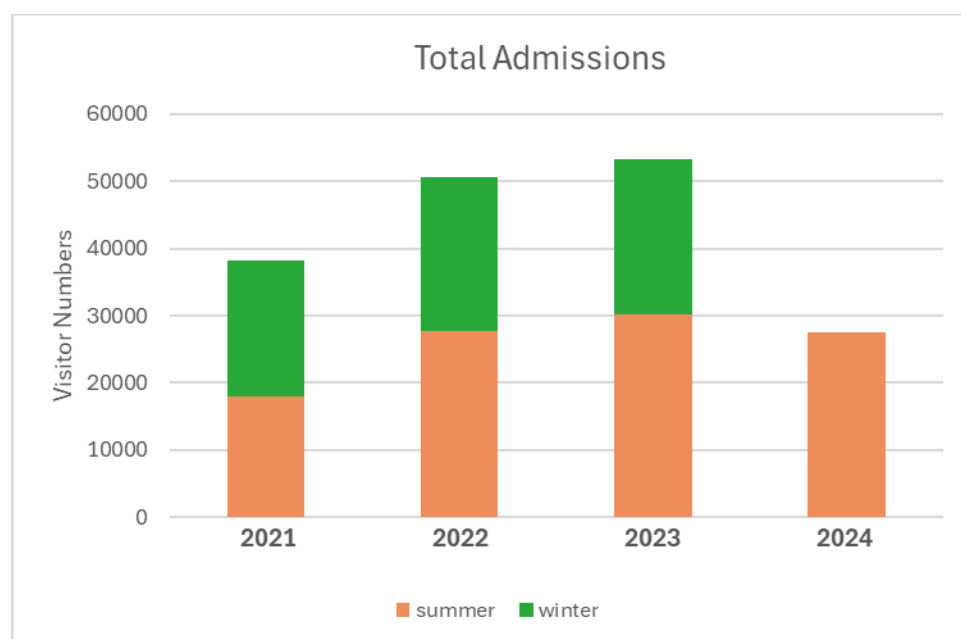


Report subject	Russell-Cotes Art Gallery & Museum Update Report (1 April – 30 September 2024)
Meeting date	28 October 2024
Status	Public Report
Executive summary	<p>The Museum has had a strong summer half-year, though not quite reaching the record levels of summer 2023. Visitor numbers were reduced from the 2023 peak by 9% but income only by 2%. Admission and events income was strong, but shop and café were reduced, the latter particularly by the loss of tables on the terrace due to building work.</p> <p>The exhibition of work by Albert de Bellaroche was well received and other programming – children’s holiday activities, programmed Late evenings and tours and talks continued successfully.</p> <p>A number of grant applications have been submitted notably for MEND Round 4 (£1,528,543) for maintenance and repairs and to support exhibitions and engagement.</p>
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee accepts the Russell-Cotes Art Gallery & Museum Update Report for the period 1 April – 30 September 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	Glynn Barton, Chief Operations Officer
Report Authors	Sarah Newman, Museum Manager
Wards	Not applicable
Classification	For Update

Visitor Figures

1. Monthly visitor figures have been down on last summer, apart from May, with a total 9% reduction compared to 2023. 2023 had been a particularly strong year, so 2024 still remains one of the best performances on record and visitor numbers remain at pre-Covid levels. Anecdotally, it is difficult to see any reason for the performance beyond the poor and unsettled weather impacting on visitor numbers in Bournemouth and the general concern with the 'cost of living' crisis. This is also borne out by reports from visitor attractions and museums nationally. The increased number of overseas visitors, particularly from France, Germany and the Netherlands, as individuals and on group visits was noticeable and very welcome.



Financial Performance

2. Visitor income from admissions and secondary spend however is only reduced by 2% (£293,000 over the 6 months compared to £300,000 in 2023) because of an increase in admission prices which drives Gift Aid and a change to some of the events ticketing which has yielded greater income. Consequently income from

Friends membership, Gift Aid and events has increased, while spend in the shop and Café was reduced.

Accreditation

3. The Russell-Cotes has been invited to make an accreditation return to the Arts Council by 1 May 2025. The Museum was last reviewed in 2015, so this has been anticipated for some years. The Accreditation scheme sets out nationally agreed standards for museums and galleries to inspire the confidence of the public and funding and governing bodies. It sets standards for governance, collections care and user experiences. The museum is required to respond to the issues raised at the last review in 2015, submit a number of key policies and plans and complete a self-assessment questionnaire. There may be follow-up visits in person from the Arts Council Accreditation Manager.
4. Most policies have been updated in preparation and remain in date. However there are two policies, see separate reports, for approval. The intention is to make the return as soon as feasible, because the governance review will potentially impact on responses.

Building

5. There were 42 reported building faults in the period, many relating to water ingress following wet weather, coupled with the poor state of repairs.
6. Work started properly on the Conservatory, see separate report on MEND 1. The following actions have taken place:
 - New front gate has been installed and painted
 - Metals alert cameras on the roof are now fully operational after 5 months delay.
 - Ongoing intermittent rough sleepers in garden have led to human waste and vandalism issues.
 - Carpentry and painting insurance repairs are now largely complete in the office after the break in in 2023
 - No further developments have taken place to improve cycle parking facilities.
 - The plans for the recreation of a Children's Pavilion in the garden have been further developed and are to be submitted for pre-planning advice.
7. Outstanding building faults are
 - Black mould in the café store relating to damp walls, so the wall liner will be replaced.
 - Study Centre door needs replacing

Collections and Conservation Care

8. Any conservation is driven and funded by the loans programme. 'Pipe and Bottle' by Glindoni, 'Flower Study' by A. Mutrie and 'Always Welcome' by L. Alma-Tadema received conservation treatment paid for by the borrowers. The upcoming exhibition 'Artists in Purbeck: Sprit of Place' has also prompted conservation treatment of a further 11 paintings.
9. Senior Museum Assistant, Lily Tutty, who is participating in a Curatorial Apprenticeship Degree offered by Teeside University, is carrying out some specific collection care and interpretation projects including developing a spreadsheet-based

mechanism to check and track levels of light exposure so that collection conservation can be better managed.

10. See separate report on Acquisitions Loans and Disposals. The inclusion of a number of paintings in the major Pre-Raphaelite exhibition at Forli in Italy, enabled staff to make contact with academics and museum professionals from Delaware Art Museum, Victoria & Albert Museum, York University and Yale University with potential benefits and opportunities for research and exhibitions.

Interpretation and Display

11. A review of the Learning Gallery interpretation is underway and will be conducted by Lily Tutty as part of her Apprenticeship Degree. Whilst there is no budget to update the video, the panels and objects on display will be revised to provide a more interesting and stimulating introduction for today's audiences.

Programming

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

12. This exhibition was created in partnership with art dealers, Liss Llewellyn. Although Belleroche was at the centre of La Belle Epoque, a friend of Toulouse-Lautrec and shared a studio with John Singer Sargent, he remains relatively unknown. The exhibition introduced many to his oils, drawings and particularly lithographs. The exhibition coincided nicely with exhibitions elsewhere on Sargent and Lautrec, so has had a good response and brought in a wider audience and a new partner with Liss Llewellyn.

13. Visitor responses have included:

Excellent exhibition on Albert de Belleroche. Didn't know about him before today; very educational!

Thank you for a lovely day out. The Belleroche exhibition and house were real highlights. Will be visiting again soon.

I came here especially to see the 'A painter in Paris - the art of Albert de Belleroche' exhibition which was excellent. I had not been aware of his work. However, on coming here, I really loved the whole experience. I would come here regularly if I were resident in the UK.

I have become a friend. Today I particularly enjoyed the exhibition about Albert de Belleroche (never heard of him before!)

I'm an art lover and this is one of my favourite art galleries to come to. Russell-Cotes had unbelievable taste in art, and I love seeing the rotating exhibitions. The Paris exhibition was particularly good. I'll be back

Artists in Purbeck: Spirit of Place (12 October 2024 – 16 March 2025)

14. This exhibition discovers the beautiful artistic heritage of Purbeck during a transformative time featuring works of well-known artists who were inspired to capture the stunning landscape and coastline of this picturesque region. This exhibition will highlight the profound impact the Purbeck landscape had on artists, from the first half of the 20th century through to the present day. It will also demonstrate the evolution of the region through time, from its natural beauty to its industrial heritage. This exhibition is co-curated by Dr. Gill Clarke MBE (co-author of *Shorelines: Artists on the South Coast*) and will showcase a rich collection of artworks from the museum's permanent holdings, alongside significant loans from

private and regional collections. These include Fitzwilliam Museum, Cambridge, British Council, Government Art Collection and Pallant House Gallery.

Print Room

15. A mini exhibition of views of Bournemouth which featured popular prints and watercolours ended in June and a similar exhibition focussing on 'Picturesque Poole' will now run till the New Year.

Café Gallery

16. The mini exhibition of work by artist Paul Kidby, best known for his illustrations of Terry Pratchett's Discworld series ran from May till the end of September. This exhibition with large scale works, large vinyls and mobiles was very attractive and visually impactful. Together with book signings, it drove new audiences to visit and to buy merchandise. It generated £18,572 of sales and £3,594 of profit.
17. A two week exhibition 'We were here' has been borrowed from the local charity DEED, charting the experience of black GIs in Dorset will run for 2 weeks of October (Black History Month).
18. Purbeck related prints and merchandise will then fill the café gallery with some large-scale vinyls and works, inspired by the success of this approach for the Paul Kidby show.

Events

19. The new 'lates' format began with ticketed events every other month from March. These are free of charge for annual and friends ticket holders but charged for all other attendees. This period has seen 3 lates including 'Dangerous Women' and 'Journey to Japan', both of which have proven to be strong, popular themes, with both events selling out. The 'Dangerous Women' late included a performance created especially for the event by dancer Kay Crook following a partnership with Pavilion Dance South West (PDSW). The 'Time Travellers Reunion' also saw performance by PDSW's Coast youth group, who created dance pieces based on collection pieces.
20. A sustainable model of themed tours led by volunteers has been developed and put in place with tours scheduled on various topics including the world cultures, theatrical, Japanese and jewellery collections. The monthly 'Upstairs-Downstairs' tour continues, led by the curatorial team.
21. Volunteers also ran workshops on wellbeing and cyanotype photography. Two online talks took place linked to the Belleruche exhibition attracting 83 attendees.

Education, Engagement and Digital

Schools and Universities

22. There were seven schools visits, with a total of 173 pupils. Of these 4 (103 pupils) were taught and the remaining 3 self-led groups (70 pupils). There were also 3 home education session with 16 pupils.
23. University visits included:
 - 25 AUB 2nd year fine art students created site specific work (entitled Magpie) based on the Russell-Cotes collections and stories.

- BU 3rd year history students completed their graduate programme with 3 students creating a tour guide handbook with information on world travels
 - BU Media students presented their projection mapping work based on collection pieces at the BU Heritage Symposium, where staff members also spoke about the challenges and opportunities for digital technologies in heritage environments.
 - Thirteen 2nd year AUB Dance students used the Russell-Cotes stories and collections to create dance performances, which were performed at a showcase event at PDSW.
24. The museum supervised two school work experience and two university placements.

Audiences

25. The Sixpence Days, which essentially provide free entry, attracted 862 visitors taking the opportunity to visit the museum. Although no admission tickets are sold, the museum received very significant donations and high spend in the Café.
26. Discussions continued with partners, Watts Gallery and Bowes Museum, on the outcomes and process of a joint touring exhibition and audience development project funded through Art Fund Going Places for 2025 - 2030. The results of the application will be heard in the spring 2025.

Engagement

School Holiday activities

27. Nine craft workshops were held during the Easter holiday and Summer half-term attracting 106 children. However, in the Summer holidays a different style of activity was trialled to provide a daily child-friendly offer and to encourage more children to enter the museum (rather than just participate in the workshop). The Museum offered an activity passport for £1 to access self-guided activities in the house, available throughout the entire summer on top of admission. 123 children participated in the scheme (about 20% of those visiting), which was disappointing. Next year, the Museum may offer something similar, but free, and run a few workshops alongside to generate publicity and interest.
28. Focus Groups are running again across 3 areas – Visitor Experience, Access and Equality and Diversity. The museum plans to review their impact and operation at the end of the year.

Marketing

29. The Museum has featured in national press coverage, including a 6-page feature about the Russell-Cotes in Country Life Magazine on 3 July 2024, with photographs by Paul Highnam. Additionally, the Russell-Cotes was mentioned in a piece about Bournemouth in the Daily Telegraph and was part of a Museums Journal feature on Seaside Museums in the summer. The monthly column in Dorset Magazine continues to be a success.
30. The Russell-Cotes social media channels continue to maintain an impressive level of followers and engagement. In June 2024, the Museum partnered with National Tourism Coastal Academy/England's Coast to provide a visit to the Russell-Cotes and an Afternoon Tea as a prize in a competition. The competition was in their

newsletters, but also featured on their Instagram and resulted in a 15% increase in followers in 3 days.

31. The Russell-Cotes has been selected as finalists in the Destination Management Board Tourism Awards for 2024 and for Bournemouth in Bloom. It again won a 2024 TripAdvisor Travellers' Choice Award, as it continues to be the second most popular attraction in Bournemouth, following Bournemouth Beach.

Café

32. After a strong start to the financial year, the Café had a much slower summer than the previous year, in line with a drop in visitor figures. The Air Festival Afternoon Tea offer remained popular but the festival was organised to be a day shorter than previous years, and the income was subsequently less from what is usually a significant boost at the end of the summer. The scaffolding on the Terrace from the Conservatory restoration project also impacted on the outdoor offer. New items were introduced to the menu, to help offer a wider range including higher value options.

Shop

33. The gross shop sales were down by £1,400 reflecting the reduction in visitors and also the strength of the Lucy Kemp-Welch exhibition last summer. Profit was reduced rather more at £4,000 because the lower margins on the sale of Paul Kidby merchandise. The Belleruche exhibition was more challenging to merchandise.
34. The shop is awaiting a replenishment of the postcard collection and some new stock (postcards, greeting cards and teatowels) for the Purbeck exhibition which it is anticipated will continue as permanent lines thereafter.

Venue Hire

35. To meet the challenges of diminishing venue hire enquiries, the museum has taken steps to build closer relationship within the local business community by joining the Bournemouth Chamber of Trade and Commerce, and attending various business networking events. The museum's website has been updated to include clearer hire packages, and social media posts have gone out to promote the opportunities. Between 1 April and 30 September there was one hire – an evening drinks reception for the Sigma Nursing Conference.

Staff, Volunteers and Training

36. There have been no staff changes. A staff visit was made to Holburne Museum in Bath. The team met their Chief Operations Officer in a most stimulating visit.
37. Volunteer numbers exceeded 150 for the first time, and a pause was put on further recruitment of several roles in order to focus on maximising the potential of the existing team. Funding applications were submitted to the Valentine Charitable Trust and Talbot Village Trust to support a proposed Volunteer Wellbeing project, which would create a structure for volunteers to learn new skills and pass them on to museum visitors. The Museum was awarded part of the requested amount (£5000) from the Valentine Trust, but was unsuccessful with the Talbot Village Trust, so are now planning a scaled-down version of the project.

Funding

38. See separate report on the ACE MEND Fund and NLHF Securing the Future Sustainability of the Russell-Cotes.

39. Applications to Bloomberg Philanthropies and Talbot Village Trust were unsuccessful, but the museum received £5,000 from the Valentine Trust.
40. An application has been made to participate in the National Gallery Masterpieces Tour 2025 – 28 (with a £10,000 per annum award) and to Paul Mellon Centre for an Exhibition Research Curator (£40,000) to research the tempera revival and legacy. Results will be heard in November.
41. A visit from the National Heritage Lottery Fund was helpful in discussing any potential applications to the fund for major capital projects.

MEND 4 Application

42. The Russell-Cotes was successful in its EOI for an application for MEND 4 and was able to proceed to full application. Architects and surveyors from Historic England visited the museum in June to discuss the project. To enable the Museum to reach the required RIBA Stage 3, Philip Hughes Associates were commissioned to support the design work and specialist advice and reports including a Security Review, Conservation Report on the Murals and a 5 year electrical Survey. Consequently a full application was submitted to ACE by the deadline 15 August. It has involved a considerable amount of work and expenditure by the Museum to achieve.
43. An application to ACE MEND was submitted for £1,528,542. BCP Council have agreed to provide £250,000 through the Community Infrastructure Levy (CIL) and the Russell-Cotes charity will allocate £109,317 from restricted legacies.
44. The total project therefore of £1,887,859 would be used to:
 - Redecorate and overhaul sea-facing facades, roofs, joinery and guttering
 - Install new CCTV
 - Provide additional security measures
 - Construct new drainage
 - Enable independent disabled access
 - Install fire safety and protection measures
 - Restore water damaged murals
45. These items will prevent catastrophic failures which are considered by the conservation accredited surveyors and English Heritage professionals to be the most urgent work, required within the next 18 months.
46. The result of the application will be heard in March 2025, but in the meantime planning applications and conservation consents will be submitted and the Lead Designer tender process begun in readiness, with a suitable break clause.

Options Appraisal

47. n/a

Summary of financial implications

48. n/a

Summary of legal implications

49. n/a

Summary of human resources implications

50. n/a

Summary of sustainability impact

51. n/a

Summary of public health implications

52. n/a

Summary of equality implications

(a) n/a

Summary of risk assessment

53. 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	28 October 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	Glynn Barton, Chief Operations Officer
Report Authors	Duncan Walker, Curator Sarah Newman, Museum Manager
Wards	Not applicable
Classification	For Decision

Background

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

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, except the washing machine are currently on loan to Hampshire Cultural Trust and would most likely be transferred the Bournemouth Natural History Society.

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 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.
7. 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

8. 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

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

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

Appendices

Appendix 1 - Acquisitions Loans and Disposals 1 April – 30 September 2024

Appendix 2 - Disposals Report for cased and uncased taxidermy on long-term loan to Hampshire Cultural Trust and Washing Machine

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

Acquisitions for the Collections
2nd April 2024 – 28th October 2024



Donor / Method of Acquisition	Material	Date of Acquisition
Bequest of Constance Elizabeth Frazer	Photograph of the Prince of Wales (King Edward VIII) with the Mayor of Bournemouth, Alderman Harry John Thwaites, 19.10.1927, on occasion of a royal visit which included the Royal Bath Hotel and The Russell-Cotes Nautical School. Herbert Russell-Cotes was Chairman of the Visiting Committee. Oil painting of Alderman Harry John Thwaites.	6.10.2022
Bequest of Julia Frances Stallard	Print of a painting entitled 'Two White Peacocks on a Vine' by Jessie Hazel Arms Botke (1883-1971). Given along with a financial bequest of £84317.60.	6.10.2023
Alan J. Frost	An ivory brise fan which has been signed by various eminent Victorians: William Russell Clark (1844-1911), Sir Robert Stawell Ball (1840-1913), Dame Ellen Terry (1848-1928), Sir Henry Irving (1838-1905), Johannes Wolff (1863-1931), Dame Clara Ellen Butt (1872-1936) and Nicolaas Wilhelm Jungmann (1872-1935).	11.4.2024
Jane Mac Miadhacháin	Oil painting on canvas titled 'Lighthouse Fields, Purbeck' by Pádraig Mac Miadhacháin, 1979. Three sketches on paper for the above.	28.8.2024

Loans from the Russell-Cotes to other Galleries and Museums

Completed				
Borrower	Exhibition	Dates	Item(s) borrowed	Visitor numbers
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	150,000
Current				
Borrower	Exhibition	Dates	Item(s) Borrowed	
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	
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	




Future			
Borrower	Exhibition	Dates	Item(s) Borrowed
The Bowes Museum (Barnard Castle)		8.2.2025- 29.6.2025	1995.66 'The Fruit Seller' by Giuseppe Signorini 1981.101 'Visage de Femme' (plate) by Madoura Studio
Il Chiostro del Bramante (Rome)		14.2.2025- 14.9.2025	01897 'Venus Verticordia' by D.G. Rossetti
Towner Gallery (Eastbourne)		21.5.2025- 21.9.2025	01937 'Gentle Spring Brings Her Garden Stuff to Market' by Amy Sawyer
Penlee House Gallery and Museum (Penzance)		7.5.2025- 4.10.2025	01860 'In a Cornish Orchard' by Arthur Richards 01989 'The Bird Table' by Charles Simpson



Disposals from the Russell-Cotes Collection

Object Number	Description	Image	Proposed intended action
:337.33.125	A cased taxidermied Gannet (<i>Morus bassanus</i>) found at Southsea, Portsmouth, 1921.	 A taxidermied Gannet (Morus bassanus) is displayed in a glass case. The bird is white with a long, straight, dark beak and dark wingtips. It is standing on a small, light-colored rock. The background of the case is a light blue and yellow gradient.	Offer to Bournemouth Natural Science Society as a transfer.
22 :337.33.126	A cased taxidermy mount of a Pintail Duck (<i>Anas acuta</i>).	 A taxidermied Pintail Duck (Anas acuta) is displayed in a glass case. The duck is shown in profile, facing right. It has a long, dark beak and a distinctive dark patch on its forehead. The background of the case is a light blue and yellow gradient. The duck is standing on a small, light-colored rock.	Offer to Bournemouth Natural Science Society as a transfer.

:405.35.98.2	A taxidermied dark phase Brent Goose (<i>Branta bernicla</i>) mounted, facing right, in a display case.		Offer to Bournemouth Natural Science Society as a transfer.
:426.36.26.1	A taxidermy mount of a Hen Harrier (<i>Circus cyaneus</i>) mounted in a display case which was shot near Ringwood, Hampshire in the autumn of 1924 and prepared by Arthur Ponchaud, High Street, Ringwood, Hampshire in 1925.		Offer to Bournemouth Natural Science Society as a transfer.

:426.36.26.9	A cased taxidermy mount of a Hooded Crow (<i>Corvus corone cornix</i>) prepared by J. King and Son, Warminster, 1850-1900.		Offer to Bournemouth Natural Science Society as a transfer.
:426.36.26.13	A cased taxidermy mount of a group Black Headed Gulls (<i>Larus ridibundus</i>) consisting of a male, a female and three young.		Offer to Bournemouth Natural Science Society as a transfer.
:T9.11.2007.15	A cased taxidermy mount of a Slavonian Grebe (<i>Podiceps auritus</i>) in winter plumage.		Offer to Bournemouth Natural Science Society as a transfer.

:T9.11.2007.26	A cased taxidermy mount of two Little Auks (<i>Alle alle</i>) found at Scarborough, North Yorkshire, 1901.		Offer to Bournemouth Natural Science Society as a transfer.
:T9.11.2007.36	A cased taxidermy mount of a pair of Goldeneyes (<i>Bucephala clangula</i>), male and female. Possibly part of the Malmesbury Collection.		Offer to Bournemouth Natural Science Society as a transfer.
:T9.11.2007.11	A cased taxidermy mount of birds with a nest consisting of two adult Pectoral Sandpipers (<i>Calidris melanotos</i>), with a juvenile (possibly summer plumage Dunlin?) thought to have been prepared by Edward Hart of Christchurch.		Offer to Bournemouth Natural Science Society as a transfer.

:T9.11.2007.13	A cased taxidermy mount of a pair of Dippers (<i>Cinclus cinclus</i>) with a nest.		Offer to Bournemouth Natural Science Society as a transfer.
:T9.11.2007.40	A cased taxidermy mount of a pair of Pintails (<i>Anas acuta</i>). Male and female specimens.		Offer to Bournemouth Natural Science Society as a transfer.

BORGm:1972.13

A hand operated washing machine made by Fletcher, Russell and Co. Ltd of Warrington, dated to 1900-1925.



Offer to Warrington Museum and Art Gallery as a transfer.

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Appendix 2
Russell-Cotes Art Gallery & Museum Management Committee
October 2024
Disposal Reports

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. Some are currently held at the HCT headquarters site at Chilcomb, Winchester but most are at the Gosport Museum and Art. It is understood that they have been displayed, researched, and used in a variety of ways by the borrower down the years. The items held at Gosport are currently used in their natural history learning space and form part of their offer to schools and other groups of learners.

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 definitive connection to the objects at hand. 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, all have official RCAGM labelling on the reverse or are known by HCT to be from our collections. 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:

- 337.33.125 & 126 - Part of a group of 63 birds, mostly British, given as a bequest in 1933 by Captain Henry Osmond Andrews R.N. Unfortunately, there is no Object History File on this donation but research has shown that Captain Andrews was a career naval officer who retired to West Southbourne, Bournemouth, following the First World War. There is no information as to the use of this collection.
- 405.35.98.2 - 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. Material from this collection was sent to the Red House at Christchurch and by 1977 they were in the hands of HCT's parent body Hampshire County Museums and Archives Service.
- 426.36.26.1, 9 & 13 - 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.

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 all of the three known to have created the specimens subject to this report were well regarded locally but that Edward Hart has a national profile with examples of his work being in the Horniman Museum and Leicester Museum and Art Gallery.

One of the specimens currently on a temporary inventory number, T9.11.2007.36, might 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.

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 decide 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. If it was offered to the Bournemouth Natural Science Society (BNSS) they would make much better use of it than the RCAGM ever would.

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 the RCAGM it is hard to see how it would ever be displayed or used 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 able to cope with the required specialist collection care needs.

Therefore, this report recommends that the portion of this collection held at Gosport is offered as transfer to HCT which has expressed an informal but strong interest in retaining and using it. The specimens held at HCT's Chilcomb store should be offered to the BNSS in the first instance as they have expressed a strong interest having taken all the items in the previous round of natural history disposals.

In the unlikely event that neither the BNSS or HCT want this material then it should be advertised to the wider museum community via the Museums Association's website and the Museums Journal as per sector best practice and the RCAGM's own procedures. This will allow any museum or public collection to express an interest.



Duncan Walker MA, AMA




Curator, RCAGM








Appendices



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

Accession No. (or equivalent)	Description	Provenance	Image
:337.33.125	A cased taxidermied Gannet (<i>Morus bassanus</i>) found at Southsea, Portsmouth, 1921.	Bequest of late Captain H.O. Andrews R.N., 1933.	
:337.33.126	A cased taxidermy mount of a Pintail Duck (<i>Anas acuta</i>).	Bequest of late Captain H.O. Andrews R.N., 1933.	

:405.35.98.2	A taxidermied dark phase Brent Goose (<i>Branta bernicla</i>) mounted, facing right, in a display case. Case decorated with rushes (<i>Juncus acutiflorus</i>), sedges (<i>Carex riparia</i>), two grass species, a colonial coelenterate and shells. The bird mounted on a simulated rock, the background uniform blue.	Gift of the executors of A.H.B. Hartford, 1935.	
:426.36.26.1	A taxidermy mount of a Hen Harrier (<i>Circus cyaneus</i>) mounted in a display case which was shot near Ringwood, Hampshire in the autumn of 1924 and prepared by Arthur Ponchaud, High Street, Ringwood, Hampshire in 1925.	Bequest of Dr S.H. Snell, 1936.	
:426.36.26.9	A cased taxidermy mount of a Hooded Crow (<i>Corvus corone cornix</i>) prepared by J. King and Son, Warminster, 1850-1900. Bird mounted facing left on a simulated rock decorated with moss and two specimens of grass (<i>Agrostis tenuis</i> and a <i>Fetuca</i> sp). Case glazed on three sides. Background plain white.	Bequest of Dr S.H. Snell, 1936.	

:426.36.26.13	A cased taxidermy mount of a group Black Headed Gulls (<i>Larus ridibundus</i>) consisting of a male, a female and three young.	Bequest of Dr S.H. Snell, 1936.	
:T9.11.2007.11	A cased taxidermy mount of birds with a nest consisting of two adult Pectoral Sandpipers (<i>Calidris melanotos</i>), with a juvenile (possibly summer plumage Dunlin?) thought to have been prepared by Edward Hart of Christchurch.	Recorded as found in store, 2007.	
:T9.11.2007.13	A cased taxidermy mount of a pair of Dippers (<i>Cinclus cinclus</i>) with a nest. One Dipper is facing right on low rock ledge, on right on rock ledge looking into the nest with wings outstretched. Nest in the middle of the rock with one simulated, hatching egg. Rock decorated with <i>Juncu squanosus</i> , <i>Melica uniflora</i> , a fern, mosses and a lichen (<i>Stereocaulon</i> sp). Background a cloudy sky with green riverbank below. Case glazed on three sides.	Recorded as found in store, 2007.	

:T9.11.2007.15	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 clourwash, pale sky blue above, pale pink below.	Recorded as found in store, 2007.	
:T9.11.2007.26	A cased taxidermy mount of two Little Auks (<i>Alle alle</i>) found at Scarborough, North Yorkshire, 1901.	Recorded as found in store, 2007.	

:T9.11.2007.36	A cased taxidermy mount of a pair of Goldeneyes (<i>Bucephala clangula</i>), male and female. Possibly part of the Malmesbury Collection.	Recorded as found in store, 2007.	
:T9.11.2007.40	A cased taxidermy mount of a pair of Pintails (<i>Anas acuta</i>). Male and female specimens.	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.

Disposal Report for – BORGM:1972.13 Washing Machine



Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of the above in-line with sections 5.3 and 5.4 of its Collection Development Policy which has identified that some areas of its collection, including local and social history, as surplus to requirements and constitute a drain on limited resources.

Section 3.9 of the Collection Development Strategy identifies much of the non-fine art material or memorabilia within the RCAGM's Local/Social History Collections as incompatible with the 'Core Offer¹' of the RCAGM. Section 3.9.2 states the insignificance and irrelevance of parts of the Local/Social History collection, and Section 5.4 suggests the disposal of any material which does not directly relate to the Russell-Cotes family and their activities and/or the 'Core Offer²'.

Object Description and Provenance

The specific details of the item under consideration in this report are as follows³:

BORGM:1972.13 – A hand operated washing machine made by Fletcher, Russell and Co. Ltd of Warrington, dated to 1900-1925. The machine consists of a cast iron frame on which a copper tub sits. The tub, which has a removable lid, contains a pierced steel rotating drum that has a hatch in the top for the clothes to go inside. The outside of the tub has a tump to empty dirty water out and the connection for securing the handle (formerly recorded under T7.5.2008.14) that powers the drum. A pair of wooden tongs for removing clothing and the handle are stored inside the tub.

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

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

³ See Appendix for images of the item

The washing machine was a bequest from Mr Nash, received by the RCAGM via Mrs Trebble of 12 Acland Road, Bournemouth, in April 1972. It has '£10' written next to the donor information. Unfortunately, there are no other details.

According to our records, it has not been shown in any displays or exhibitions, which supports the bid for its disposal.

Dimensions: 1120 mm x 530 mm x 420 mm

The Case for Retention

Meeting the 'Core Offer' of the RCAGM

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

Relevance to the RCAGM Interpretation Strategy

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

Public Benefit

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

Effect of Disposal on Remaining Collections

The disposal of this washing machine 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 washing machine.

The Costs of Retention (Including Conservation)

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

The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

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

Relevance to the RCAGM Interpretation Strategy

This washing machine 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 washing machine in its public

programme as there is no dedicated local/social history display space in the RCAGM. The provenance of this washing machine is Warrington and due to it being a bequest the exact provenance of it is unknown, although it is possible that it was used in Bournemouth. As far the RCAGM can determine the Russell-Cotes' made use of the laundry facilities provided by their hotel (the adjacent Royal Bath Hotel) like they did for servant staff and formal dining.

Public Benefit

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

Effect of Disposal on Remaining Collections

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

Implications for Public Collections Holding Similar Material

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

The Costs of Disposal

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

Conclusions and Recommendations

The disposal of this type of material is indicated in the Collection Development Strategy under section 3.9.2. This object lacks relevance to the RCAGM and its current activities which are based around its 'Core Offer'. While the RCAGM holds social history related material, it is primarily art or souvenir related or embedded within and integral to wider collections of ethnographic artefacts. This washing machine stands alone and does not relate to the 'Core Offer'.

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

Therefore, this report recommends that this washing machine is disposed of, ideally to another UK public collection – ideally Warrington Museum and Art Gallery would have first refusal. Should they not be interested sector best practice and the RCAGM's own procedures mandate that all disposals should be advertised to the

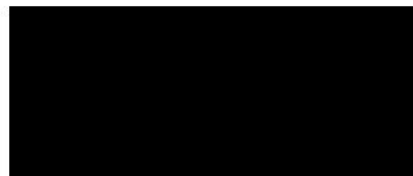
wider museum community via the Museums Association's website or the Museums Journal. This will allow any museum or public collection to express an interest.

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

Lily Tutty – Apprentice Curator, RCAGM



Appendices



Appendix 1 – Images





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

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

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

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

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

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

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

RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Update on 'Repair and Renewal' Project funded by ACE MEND for restoration of Conservatory and replacement of services
Meeting date	28 October 2024
Status	Public Report
Executive summary	<p>The ACE MEND funded project has progressed and is due for completion by March 2025:</p> <ul style="list-style-type: none"> • All environmental plant and machinery has been replaced and is functioning fully. • Drainage has been resolved • The Conservatory Repair is underway and due for completion by Christmas 2024. • Increased CCTV will then be procured. <p>The project is on budget. Total £1,050,000</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 the progress of the MEND project.

Portfolio Holder(s):	Cllr Andy Martin, Portfolio Holder for Customer, Communications and Culture
Corporate Director	Glynn Barton, Chief Operations Officer
Report Authors	Sarah Newman, Museum 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 £532,000 has been provided by fundraising, CIL, reserves and prudential borrowing. Total project cost £1,050,000. The project consists of:
 - Renewal of environmental plant and machinery
 - Restoration of conservatory
 - Improvements to foul drainage
 - Increased CCTV coverage
2. Work started in October 2023 with Philip Hughes Associates, conservation accredited surveyors appointed as Lead Designers. At the last meeting in June 2024 it was reported that:
 - Renewal of all environmental plant and machinery was completed by Watertite and the system fully operation by the end of January 2024
 - Blocked drains in the garden and party drains with the Royal Bath Hotel had been resolved
 - Conservatory repair work had been procured with BJM securing the contract. In May scaffolding was erected and the work was planned to be complete at the beginning of September.

Progress

3. Renewal of Environmental Plant and Machinery

- The work is complete and the plant fully operational. There have been a few teething problems with new plant, as expected, with a couple of sensor failures which were quickly spotted as the system is monitored internally and externally.
- Staff training on maintenance has taken place on the new system and the front end training is yet to be scheduled
- The new system is delivering a much more closely controlled environment to the benefit of our collections, but we are keeping a close eye on the energy bills as a consequence.

- There is the potential to join up the system which currently uses TREND with the more detailed standalone MEACO system for environmental monitoring which we use to supply the detailed data needed for institutional loan requests.
- We are providing our data to academics at University College London who are evaluating the MEND funding and we hope that they will be able to advise us on how to optimise the system for efficiency and benefit.

Conservatory Repair

4. The repair of the conservatory is now nearing completion. After the construction of the scaffolding the conservatory has been deglazed. All the joinery, guttering and ironmongery has been refurbished or replaced under the direction of the lead designers Philip Hughes Associates and subject to the Conservation Officer's agreement. The repainting and reglazing has started. The Paint Conservator's investigation has supplied the three original colours from 1901 – pale pink, mushroom and peacock blue and these have been colour matched for the interior. The exterior is 'Russell-Cotes green'.
5. Additional lead facings and dressings have been added to prevent water ingress and steel straps incorporated to promote the stability and longevity of the fragile and exposed structure.
6. The conservatory had some broken glass panes and further panes have been broken in the deglazing. The challenge has been to find a supplier particularly for the moulded and fluted glass for the sloping elements and this has delayed the project's completion. However, a supplier has been found in Halifax and they will reproduce the panes according to the templates supplied.
7. Work on the corroded beam under the floor is also yet to be concluded. It is hoped that it will be in budget to redecorate the exposed windows on the west façade since they are in a terrible condition and the current scaffold would allow relatively easy access. This is a rare opportunity as it will likely be many years before such work could be addressed otherwise because of the challenge of access.
8. The likely completion date of the project is now probably end of November and then it will take several weeks to strike the scaffold.

CCTV Investment

9. Additional CCTV will be procured once the conservatory is finished.

Impact

10. The scaffolding on the terrace has impacted the catering offer, although tables were available on the terrace and in the garden. In addition, the weather has not been particularly favourable.
11. The scaffolding has blocked light in the café and in many of the basement offices. However, there has not been any significant negative feedback so far, now that work has started.
12. The Museum had agreed to provide a talk for Dorset Architectural History Week on the conservatory refurbishment in September, but unfortunately it was unable to go ahead as progress was too slow.

Options Appraisal

13. N/A

Summary of financial implications

14. The project is on budget.

Summary of legal implications

15. n/a

Summary of human resources implications

16. N/a

Summary of sustainability impact

17. n/a

Summary of public health implications

18. N/a

Summary of equality implications

19. n/a

Summary of risk assessment

20. n/a

Background papers

none

Appendices

There are no appendices to this report.

RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Update on Progress towards the Russell-Cotes becoming a fully Independent Trust
Meeting date	28 October 2024
Status	Public Report
Executive summary	<p>The Scheme which agrees the future governance framework for the new Corporate Trustee of the Russell-Cotes Art Gallery & Museum is ready for approval.</p> <p>The Articles of Association for the new Company Limited by Guarantee which will act as Corporate Trustee have been agreed with the Charity Commission and are ready for approval.</p> <p>Once these critical documents have been approved, the governance change process will move from the drafting phase into the publicity and modification phase, prior to approval.</p>
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee approves the revised Scheme and Articles of Association and notes progress on moving to an independent trust</p>
Reason for recommendations	The final documents incorporate requirements from BCP Council and the Charity Commission in order for the governance change to proceed'

Portfolio Holder(s):	Cllr Andy Martin, Customers, Community and Culture
Corporate Director	Glynn Barton, Chief Operations Officer
Report Authors	Sarah Newman, Manager
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).
3. A financial settlement for the new Trustee was agreed by Cabinet and then by full Council in February 2024.
 - 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

This will allow the Council to reduce its subsidy as the museum progresses under independent management as detailed in the Cabinet report.

Scheme

4. In December 2023, BCP Council applied formally to the Charity Commission for a repeal of Section 57 of Bournemouth Borough Council Act, so that the Council may be replaced as sole trustee, by a new corporate Trustee (**the Scheme**).
5. 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 therefore addresses any amendments to the Indentures needed to avoid some of the outdated provisions coming back into force.
6. 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.

7. The draft scheme has been under negotiation with the Charity Commission since December 2023 and was reviewed by the Committee in June 2024.

Memorandum of Articles for the New Company Limited by Guarantee (CLG) to act as new Trustee

8. The solicitors, Sharpe Pritchard have drafted the specialist Memorandum of Articles for the new corporate trustee, in consultation with the Charity Commission, 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. A draft was reviewed by the Committee at their meeting in June 2024.
9. The project progress is being monitored by the Externalisation Steering Group of officers, councillors and Management Committee members at bi-monthly meetings.

Progress

Scheme and Articles of Association

10. The final versions of the Scheme and the Memorandum of Articles, as agreed with the Charity Commission are attached in the Appendices for the approval of the Management Committee. The Scheme will
 - a. Repeal Section 57 Bournemouth Borough Council Act 1985 as well as certain provisions in the Governing Documents which will no longer be applicable once the Council is not the Sole Trustee
 - b. Outline that Sir George Meyrick (or the person for the time being in the enjoyment of the title) has the right to be a director the CLG
 - c. Outline that the Council is entitled to appoint two directors of the CLG
 - d. Re-affirm the object of the Charity that it is 'For the benefit of the inhabitants of and visitors to Bournemouth, the provision of an art gallery and museum under the name of Russell-Cotes Art Gallery & Museum'

Recruitment of Directors for the new Trustee

11. A recruitment process has taken place for the new Board of Directors and attracted 23 applications. The three founding directors, Prof Stuart Bartholomew, Alan Frost and George Meyrick with the Museum Manager held interviews, and further initial appointments will be made in October/November. BCP Council will also nominate its two positions to the Board.

Procurement of Services for the new Trustee

12. The Project Manager has issued the tender documents for legal support for the new Trustee. Tenders for ICT and HR support are due to go out in October. Advice on establishing appropriate financial systems has been procured.

Next Steps

13. Once the Scheme has been agreed by the Management Commission as delegated by BCP Council as Trustee, it will be submitted formally to the Charity Commission. The Commission may require further formal public consultation by the Russell-Cotes

before issuing them to Department of Culture Media and Sport (DCMS) which will then either comment or lay the draft Scheme in Parliament for approval (via the negative procedure). There is no clarity yet on how long this will take.

14. The Articles of Association also need to be agreed by the Management Committee and then agreed in writing by the new Directors. Then with the agreement of the Charity Commission, incorporation can take place on an agreed date. The new Trustee will be able to operate as a shell company, in a shadow capacity, until parliamentary approval of the Scheme. It will be in existence and be required to comply with company law and filings.
15. Arrangements for the transfer of property, assets and employees will then begin.

Options Appraisal

16. n/a

Summary of financial implications

17. The project is on budget and is being funded by NHLF.

Summary of legal implications

18. The legal implications are contained in the report.

Summary of human resources implications

19. n/a

Summary of sustainability impact

20. n/a

Summary of public health implications

21. n/a

Summary of equality implications

- (a) n/a

Summary of risk assessment

22. n/a

Background papers

None

Appendices

Appendix 1 Draft Scheme

Appendix 2 Draft Memorandum of Articles for the new Corporate Trustee

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

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

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Approval of Museum Policies Required for Accreditation
Meeting date	28 October 2024
Status	Public Report
Executive summary	<p>The Russell-Cotes is an accredited museum under the Museum Accreditation Scheme administered by Arts Council England ACE. It was last accredited in 2015 and has been invited to make an accreditation return by 1 May 2026. Accreditation sets standards for governance, collection care and users and is a requirement for much vital museum activity, such as inter-museum loans, and for grant applications.</p> <p>The Museum has a suite of policies and plans that provide a framework of good practice and outline future plans. These are reviewed at least every five years. Some require sign-off by the governing body, ie the Management Committee.</p> <p>The Forward Plan and Documentation Policy and Plan require formal Committee approval.</p>
Recommendations	<p>It is RECOMMENDED that:</p> <p>The Management Committee approves</p> <ul style="list-style-type: none"> • Transitional Business Plan 2025 -2030 • Documentation Policy and Plan 2024
Reason for recommendations	<p>The documents are required to be approved formally by the Management Committee to enable the Museum to make an accreditation return to Arts Council England (ACE) to preserve their full museum accreditation status.</p>

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

Background

1. The Russell-Cotes is accredited under the Arts Council England (ACE) Scheme for museums (no 793). The Accreditation Scheme sets out nationally agreed standards for museums and galleries to inspire the confidence of the public and funding and governing bodies. It sets standards for governance, collections care and user experience.
2. The Museum was last reviewed in 2015 and has been anticipating an invitation to make a return for some years, but this has been delayed by Covid. However, it has now been asked to make a review by 1 May 2025. For this, it will need to submit a number of policies and plans, as well as respond to the issues raised at the last review and complete a self-assessment questionnaire. There may be a review by an ACE Accreditation Manager.
3. As good practice and in anticipation of the review, the Museum updated many of its policies, plans and procedures in 2021 and these were agreed by the Management Committee. However, two policies need approval by the Management Committee in order to complete the return.

Accreditation Review

4. The intention is to complete the review as soon as possible, because the Museum is largely compliant and ready and because the current governance changes have the potential to change the situation significantly, necessitating further reviews which will complicate and delay the submission.

Business Plan

5. It is an Accreditation Standard that the Museum has a Forward or Business Plan which covers the current and next financial year, includes budgets and has been agreed by the governing body.
6. The Russell-Cotes Forward Plan, agreed by the Committee in 2020 only covers the period 2020 - 2024 and therefore is not sufficient.
7. The Museum is in a period of transition from one Trustee to another, with no clarity around time frames, so a Transition Plan has been drafted for 2025 – 2030, to cover the transition from BCP Council to a new sole trustee on the basis of continuity. It seeks to demonstrate that there is a strategy in place for continued improvements and consideration has been given to a full range of issues to give confidence of financial stability in the next few years. This business plan has already been

submitted to ACE to accompany the application for MEND round 4 funding as a requirement.

8. It is anticipated that once the new Company which will act as Sole Trustee is incorporated and there is clarity on time frames, the new Board of Directors will wish to establish their own vision for the Russell-Cotes in line with its charitable objectives and revise the Business Plan accordingly.

Documentation Policy and Plan

9. The Documentation Policy was agreed in 2021, but needs updating slightly to ensure that it has adequately covered issues of accessibility and security. A policy is required as documentation is central to being accountable for the collections, for their effective management, accessibility and use.

Options Appraisal

10. n/a

Summary of financial implications

11. n/a

Summary of legal implications

12. n/a

Summary of human resources implications

13. nA

Summary of sustainability impact

14. n/a

Summary of public health implications

15. nA

Summary of equality implications

16. n/a

Summary of risk assessment

17. n/a

Background papers

None

Appendices

Appendix 1 Transition Business Plan

Appendix 2 Documentation Policy and Procedure

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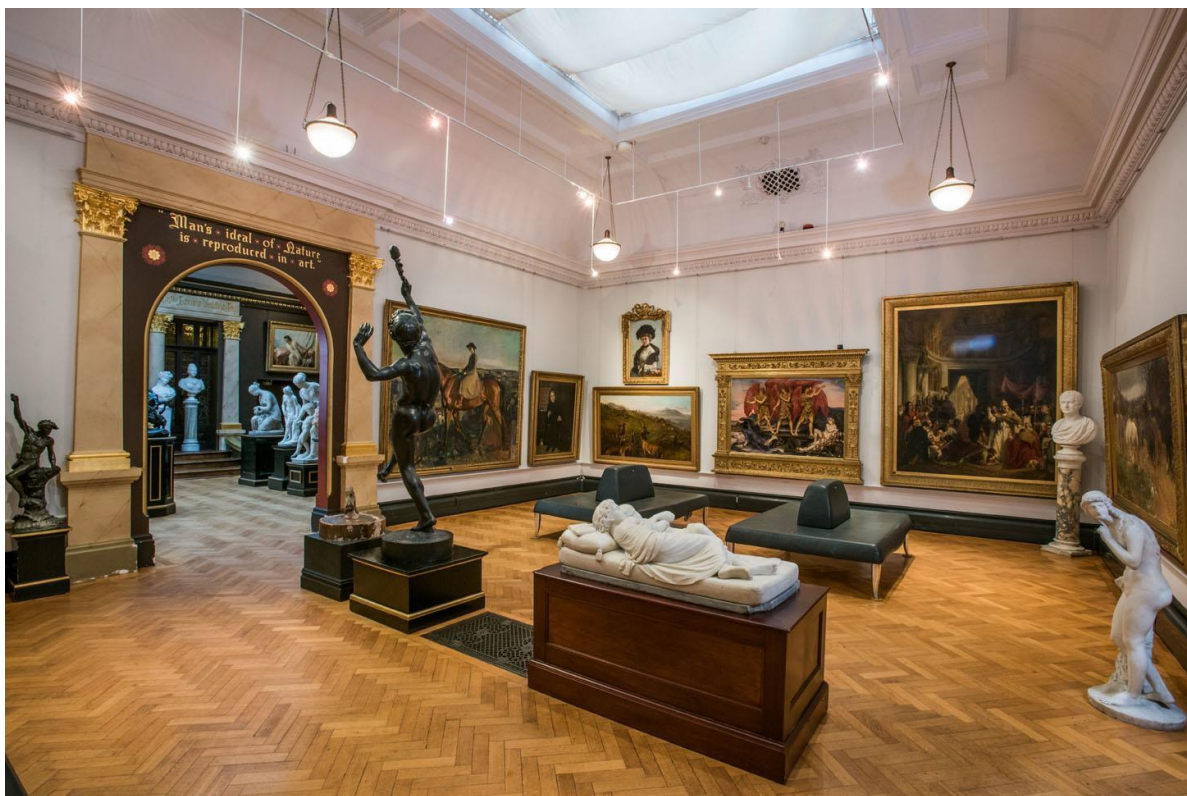
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of the Local Government Act 1972.

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RUSSELL-COTES

HOUSE • GALLERY • GARDEN



Documentation Policy and Plan

2024 - 2029

Documentation Policy and Plan

*Agreed by the Russell-Cotes Art Gallery & Museum Management
Committee on 28 October 2024*

Review by 2029

Contents	
<i>1</i>	<i>Introduction</i>
<i>2</i>	<i>Ethics and Legislation</i>
<i>3</i>	<i>Definition</i>
<i>4</i>	<i>Principles</i>
<i>5</i>	<i>Accountability</i>
<i>6</i>	<i>Standards</i>
<i>7</i>	<i>Retrospective Documentation</i>
<i>8</i>	<i>Access</i>
<i>9</i>	<i>Security</i>
<i>10</i>	<i>Keeping Records up to date</i>
<i>11</i>	<i>Expertise and Advice</i>
<i>12</i>	<i>Review of Current Situation</i>
<i>13</i>	<i>Collection Documentation Sources</i>
<i>14</i>	<i>Documentation Action Plan</i>
<i>Appendix 1</i>	<i>The RCAGM's Statement of Purpose</i>

1. Introduction

The Russell-Cotes holds its collections in trust for the public. Recording collection information is central to being accountable for the collections, to enable them to be effectively managed, to ensure their accessibility and to enable their use for research, exhibitions and programming.

This policy will guide the work of Russell-Cotes Art Gallery & Museum in the field of collections documentation.

The aim of the documentation policy is to ensure that the museum fulfils its responsibilities in relation to security, management and access of collections

- Improve collections knowledge
- Improve accountability for collections
- Maintain at least minimum professional standards in documentation
- Extend access to collection information
- Strengthen the security of the collections

This policy should be considered in the context of the Statement of Purpose and Core Offer (see Appendix 1) and should to be used in conjunction with Collections Development Policy, Documentation Plan, Documentation Procedures, Collections Care & Conservation Policy and Plan, Access Plan, Audit Policy and Damage and Loss Policy.

2. Ethics and Legislation

We will comply with all relevant legislation chiefly the Freedom of Information Act 2000 and the Data Protection Act 2018.

The RCAGM Documentation Policy and Plan 2024-2029 aims to meet the relevant requirements set down in the Museum Association's Code of Ethics and the Collection Trust's SPECTRUM standards.

3. Definition

Collections documentation is all the information that we collect, create, hold and maintain about our collection and/or collected items. This information can include a broad range of knowledge, such as interpretation, stories, research and recorded conversation.

4. Principles

- We will be fully accountable for all objects that enter or are already with the Museum both accessioned and unaccessioned.
- We will create and maintain up to date information to the highest possible standards.
- We will ensure that legal ownership and copyright or copyright permission are

obtained and recorded for all newly accessioned items, and that due diligence paperwork is created and maintained.

- Items will be documented so that we know the permanent or temporary locations of all items held by the Museum.
- We will respect and protect the confidentiality of the data in our care.
- We will undertake regular reviews of the collection management database to ensure it is fit for purpose and that collection information is appropriately safeguarded against potential future obsolescence of the system.
- Every opportunity will be taken to maintain, update and improve the RCAGM's collection information within its resources.
- The RCAGM understands that other voices and viewpoints, beyond those of its staff, can have validity and, where appropriate, and required it will accommodate them within its collection documentation system.

5. Accountability

The museum will maintain a level of collections documentation which will allow it to identify and locate all items for which it is legally responsible, including loans.

- Each object in the collection should have an entry record or equivalent.
- Each object in the collection should be entered in the accessions register and have assigned a unique identifying accession number. In the case of objects on temporary inventory numbers, such numbers must be entered into the Modes database.
- Each object in the collection should be marked or labelled with its accession number in accordance with SPECTRUM.
- Records will be kept detailing the location and movement of all objects in the collection; exit records (i.e. loan out receipts, deaccession records) must be kept for any object that leaves the museum premises.
- Collection records must be securely stored. A duplicate record should be maintained at a separate site from the original as a security measure. Automated data must be backed up regularly.
- Where there are incomplete or absent records, the museum will develop a plan to address and eliminate the backlog. See Documentation Plan
- The curatorial staff has responsibility for the creation, maintenance and enhancement of collections records. The Curator has responsibility for the systems and platforms on which these records are made accessible for management and public use and for monitoring the updating of records.
- Procedures for the auditing of records are outlined the Audit Policy.

6. Standards

SPECTRUM: The UK Collections Management Standard sets out a series of procedures to ensure good practice in all aspects of documentation for collections management. Accreditation requires that the minimum standards for the SPECTRUM primary procedures are met.

The Russell-Cotes is committed to meeting SPECTRUM, the UK Collections Management Standard primary procedures:

- Object Entry
- Acquisition
- Loan In
- Loan Out

- Location and Movement Control
- Cataloguing
- Object exit
- Retrospective Documentation

In addition RCAGM will ensure that new collections material will be accessioned and inventory level descriptions will be added to Modes as soon as possible but not later than three months after the acquisition date.

Object Entry

- Deposits of material will be accepted for the following purposes:
 - Accessioning into the collections
 - Loan for display
- An Object Entry form will be completed and signed by the depositor and a museum signatory for all items, or group of items entering the museum.
- The item or group of items will be identified with an entry number. A record of the entry will be made on Modes if accessioned.
- A deposit will be returned once the loan period, for display, has ended.
- Objects should not be left with the museum without the curator's prior agreement. This includes for identification, consideration for acquisition or loans.

Acquisition

See 5 - Collections Development Policy.

Loans In and Out

See 9 - Loans Policy.

Location and Movement Control

A record of up-to-date locations must be maintained for all objects in the collection via Movement Tickets and added to Modes to meet minimum standards. A record of all previous locations of an object should be maintained on the Modes database, to act as an audit trail. Where staff or volunteers move an object and are unable to update a location they must inform the curator of its new location. For any report of loss, the Damage and Loss Policy will be followed.

Cataloguing

New acquisitions will be catalogued on the Modes database as soon as possible and within not more than three months after acquisition.

Each record will include:

- Accession number
- Acquisition method
- Acquisition source/vendor
- Physical description
- Condition (as assessed by the curator)
- Current location
- Material (where practical)
- Measurements (where practical)
- Simple name

- Photograph (where practical)

Object Exit

Object exit occurs as a result of:

- Return of unwanted gifts
- Return of loans in
- Loans out
- Deaccession / disposal (including destruction of the object)

The original object entry form should be completed for all objects exiting the museum, and is signed by a member of the Curatorial Team and the remover.

Exit forms to be issued for all RCAGM collection items leaving its possession temporarily or permanently. Where an object is exiting due to the start of a loan out, a loan out form should be completed.

7. Retrospective Documentation

RCAGM aims to achieve SPECTRUM standards in its collection documentation.

It aims to tackle the outstanding legacy issues it faces in this area. These are the subject of the Action Plan set out below.

Progress in achieving the objectives set down in the Action Plan will be monitored and reviewed periodically. If necessary, the Action Plan will be updated and altered in the light of changing events.

8. Access to Collections Information

- RCAGM is committed to providing public access to collections and collections information, while ensuring that security and preservation of the collections are not compromised.
- Providing access to detailed catalogue information, including images, increases access while reducing unnecessary handling of original objects, and will be encouraged.
- RCAGM enables access to collection information for staff, researchers, academics, volunteers, artists, student placements and the general public.
- All exhibition text will be added to the object record on Modes.
- RCAGM will endeavour to capture any research carried out on objects by either staff or external researchers and add this to the object record on Modes.
- Donor contact details, location, valuation and other sensitive areas will not be made available to the public. Access to this information will not be included in any online search facilities.
- Access may be made through the museum's collection management system (Modes) or appropriate 3rd party online catalogues (eg Art UK). Appropriate security measures (i.e. only selected fields are accessible) have been built into computerised systems that are made available to the public.
- All relevant legislation relating to freedom of information, Data Protection and copyright will be adhered to.

9. Security of collections information

Digital Collections information is recorded on the museum's collection management system (Modes). This is backed up by BCP Council on a regular basis at a remote site. The museum will make sure all physical information held in accession registers and

object history files is held securely.

10. Keeping records up to date

The museum will endeavour to regularly check paper and electronic records, and security copies of them, to make sure that they are not becoming obsolete.

11. Expertise and Advice

RCAGM is committed to continuing development of its staff and to the building of relevant knowledge and expertise. Only people who have received training from the Curator will be able to edit Modes.

Caring for the collections is the responsibility of all staff. All relevant staff must follow the stipulations set down in the RCAGM Documentation Procedural Manual and are to be held accountable to them.

12. Review of Current Situation

In 2005-2010 the RCAGM received Renaissance in the Regions funding to inventory and digitise its entire collection, both on display and in store. This allowed the museum to create a Modes database of what it had in its possession and where it was held in the most basic terms.

Due to time pressures and the priority to complete the inventory project it was decided to record the objects found to only the most basic level possible and not to SPECTRUM standards.

As a result, except for records that have been improved for key projects such as the PCF Dorset Catalogue, the majority of RCAGM database entries do not meet SPECTRUM recording requirements.

This problem is particularly acute when it comes to dimensions and photography with physical condition and material more patchily recorded overall. It is estimated that 21,000 Modes records out of a current total of 46,800 fail to meet SPECTRUM.

From 2007 onwards the RCAGM's historic paper records were added to the Modes database as part of that process. This allowed reconciliation of the material found without accession numbers to be matched back to its proper provenance. As a result, we now have a better understanding of the scope of material in our possession without provenance. We now also understand what items that our historic paper records state we should have that have not be found.

Additionally, the paper sources, such as accession registers, which were used to create database entries were, for the most part, historic and therefore not to SPECTRUM standards either.

The work to reconcile what the accession registers state the RCAGM holds and what the inventory discovered continues but other paper sources, such as the Loans Out records, still need to be inputted. It is very likely that some of the material still

unaccounted for was placed on ‘permanent loan’ to other institutions. Some 2D artworks were placed in the Picture Borrowing Scheme and subsequently not recovered when the scheme was wound up in the 1990s and remain at large¹.

Currently there are approximately 15,000 items that were found during the inventory that have not been matched up to an accession register entry. There are approximately 8,000 accession register entries which have not been matched to an object.

Following the resolution of the above the RCAGM will be in a position to finalise the reconciliation issues surrounding the collection, re-accessioning as required, but that is beyond the life span of this planning document.

13. Collection Documentation Sources

The paper and digital sources of information regarding the RCAGM’s collection are:

- a. 1907 Inventory of East Cliff Hall.
- b. Circa 1906 card index system of paintings in the ownership of the Russell-Cotes’
- c. Circa 1907 photographs of the interior of East Cliff Hall.
- d. 1908 Deed of Gift document between the Russell-Cotes’ and Bournemouth Corporation
- e. Sir Merton Russell-Cotes’ autobiography ‘Home and Abroad’ (1922).
- f. Lady Russell-Cotes’ books ‘Westwards from the Golden Gate’ (1899) and ‘Letters from Russia’ (1908).
- g. Press articles, such those produced by the Museums Association and The Art Journal prior to 1921, held in various books of cuttings which run to the 1980s.
- h. Bournemouth Borough Council Minutes (1921-1979) recording the activities of the Art Gallery and Museum Sub Committee (includes reports to them by the curator). This body approved all acquisitions for the collections.
- i. Historic insurance valuation documents by Christies.
- j. Photograph albums compiled by RCAGM staff (1960s-1980s)
- k. The RCAGM accession registers (1921 to date).
- l. Loans registers and files (1921 to date).
- m. The RCAGM Bulletins (published 1921-1983²) and other publications such as the Souvenir Guides (published 1930s-1950s).
- n. Object History Files (1921 to date).
- o. Collection identification and condition surveys.
- p. Exhibition catalogues (1921 to date).
- q. Modes Complete database.

¹ There are about 360 works unaccounted for.

² Post 1956 the publication of RCAGM Bulletins became spasmodic with the last one published in 1983

14. Documentation Action Plan

Action Plan Objective	Action Plan Work Package	Staff/Volunteer	Date
Category 1			
Photographs taken of Accession and Loans Registers	Photograph all remaining Accession Registers and place images on server.		2021
	Photograph all Loans Registers and place on server.		2022
Deal with RCAGM Strong Room (LG8) issue.	Separate collections from items of house fixtures and fittings. Catalogue, pack the latter and place in RCAGM Tank Room (A2) with rest.		2023
Photographs, dimensions and condition details added to all Modes missing them (SPECTRUM failure)	All objects on display measured/condition details and photographed. To include framed dimensions of 2D items.	DW and RCAGM Photo Volunteer	2024
	Photographs and measurements/condition details added to Modes records of all paintings and 2D artworks stored on site at RCAGM that do not have them.	DW and RCAGM Photo Volunteer	December 2025
	Photos and/or scans of all prints/drawings at Study Centre	DW and Volunteer	500 in 2026/2027

	Photographs and measurements/condition details added to Modes records of all material in Room 7 (Strongroom) at Study Centre.		In progress End of 2025
	Photographs and measurements/condition details added to Modes records of all material in Room 6 (metalwork) at Study Centre.		2026/2027
Tackle the identification issues around world cultures and far eastern collections.	Bring in an expert to review/survey all completely unidentified world cultures collection items (approx. 300 items). Give a significance assessment.	Seek funding	2027/2028
	Bring in an expert to review/survey all unidentified African collection items (approx. 200 items). Give a significance assessment.		2027/2028
	Bring in an expert to review/survey all unidentified Japanese/Chinese 'oriental' collection items (approx. 200 items). Give a significance assessment.		2028/2029

Category 2			
Deal with legacy paperwork issues at RCAGM and XR.	Sort and file backlog of old Collections Office paperwork inc. sending relevant items to DHC or Bournemouth Library		2024
Insurance valuations	Insurance valuation by Sotheby's of European sculpture and Duke's for 20 th century pINRINFA		2024
	Revise Insurance Strategy	sn	2023
	Insurance valuation of furniture.		2026

Category 3			
Input into Modes all Loans Out information from Loans Registers and begin process of chasing down material left on 'permanent loan' with borrowers.	Input Loan Register No. 1 years 1921-1967		2025
	Input Loan Register No. 2 years 1968-1976		2026
	Input Loan Register No. 3 years 1999-2004		2027

Appendix 1

The RCAGM's Statement of Purpose

Our Vision is that the RCAGM will be the internationally acclaimed cultural flagship for Bournemouth and beyond. This is achieved via our 'Mission' which is delivered via our 'Core Offer'.

Our Mission is to inspire and enrich the lives of Bournemouth's residents and visitors by creating a cultural flagship around a unique house and internationally important collections in line with our Founder's Deed of Gift (initially set down in 1908 and put into effect in 1921).

Our Core Offer in a country rich in heritage and museums, the RCAGM stands out as a unique and exceptional place.

The RCAGM was originally known as East Cliff Hall and was purpose-designed and built as the home of Sir Merton (1835-1921) and Lady Russell-Cotes (1835-1920) and to display their extensive personal collection of art and artifacts.

East Cliff Hall, which is part-Italianate, part-Scottish baronial in style, was completed in 1901. The building and its contents were gifted to the people of Bournemouth in 1908 and new art galleries were added in 1919 and 1926. The Russell-Cotes collections, especially strong in European and Japanese arts, have been retained virtually complete and in context. The house is the sole example in Bournemouth of an upper middle-class Victorian/Edwardian residence that survives complete with original contents, room fittings and decorations. It is now Listed II*.

In addition, we have had the privilege of 100 years of additional donations inspired by the generosity of the Russell-Cotes and we have been active in collecting as an institution - responding and reacting to our Founders' collections.

The relationship between the collection and its setting in the historic house is what is of great importance and makes the museum of 'exceptional' significance.

The RCAGM is an outstanding celebration of late-Victorian/Edwardian collectors; their passions and achievements; how they lived and encountered the world; and how they presented their collections or art and artifacts 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.

Our 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:

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

Index of Documents

- (1) Forward Plan
- (2) Action Plan
- (3) Risk Assessment of Security (*Confidential*)
- (4) Emergency Plan (*Confidential*)
- (5) Collections Development Policy
- (6) Documentation Policy and Plan**
- (7) Disposals Plan
- (8) Documentation Procedure
- (9) Loans Policy
- (10) Collections Care and Conservation Policy
- (11) Collections Care and Conservation Plan
- (12) Audience Development Plan
- (13) Access Policy
- (14) Access Plan
- (15) Interpretation Strategy
- (16) Exhibition Policy
- (17) Equity and Inclusion Plan
- (18) Audit Policy
- (19) Damage and Loss Policy