

Notice of Russell Cotes Art Gallery and Museum Management Committee



Date: Monday, 27 October 2025 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

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=6163>

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

AIDAN DUNN
CHIEF EXECUTIVE

17 October 2025

**DEBATE
NOT HATE**



Available online and
on the Mod.gov app

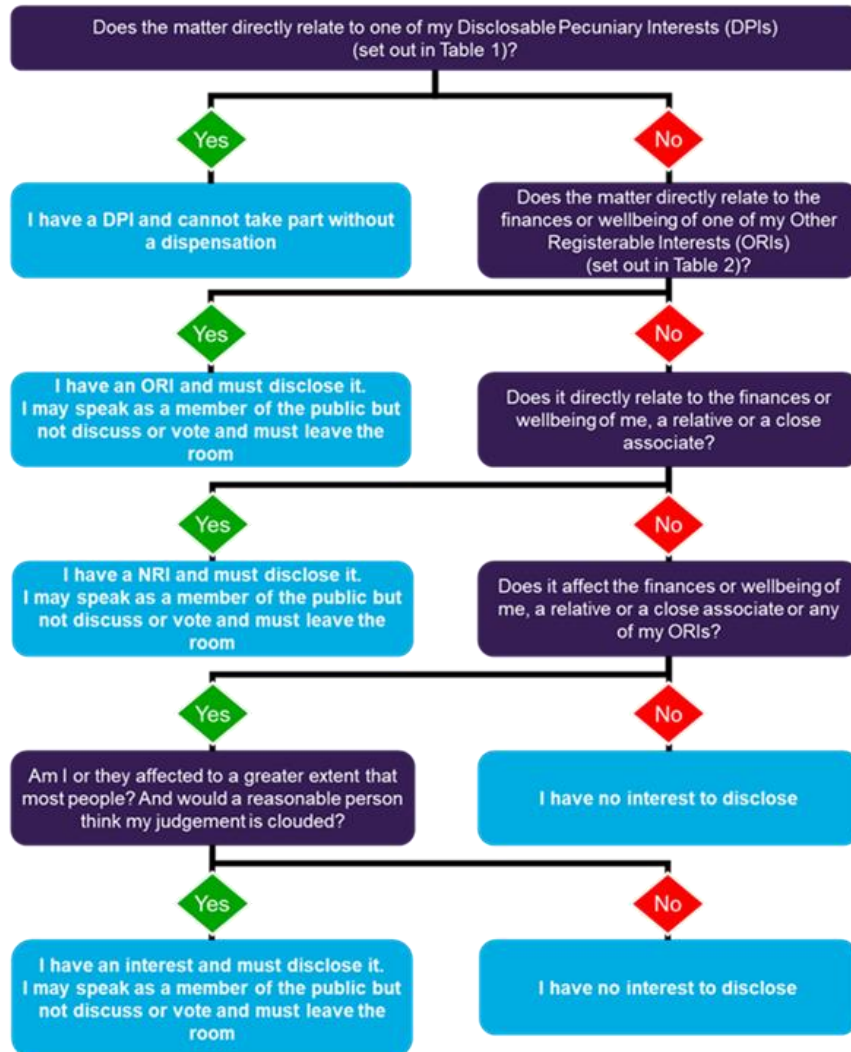


Maintaining and promoting high standards of conduct

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

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 2 June 2025.

5 - 10

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 4 clear working days before the meeting.

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

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

ITEMS OF BUSINESS

5. Russell-Cotes Art Gallery and Museum Update Report (1 April – 30 September 2025)

11 - 20

The Museum has had another successful 6 month period (1 April – 30 September 2025). After a slow start to the season, the summer has been extremely busy due to the popularity of the Ruth Borchard Self Portrait Award exhibition throughout the house and the 'May Morris: Art and Advocacy' exhibition in the main galleries. The café has benefited from the good weather attracting visitors to the terrace and garden.

The Museum's accreditation review has been completed by the Arts Council England and been awarded full accreditation.

6. Russell-Cotes Art Gallery & Museum Acquisitions, Loans and Disposals Report

21 - 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. Report on the progress of the 'Repair and Renewal 2' Project funded by Arts Council England (ACE) Museum Estates and Development (MEND) Fund Round 4

57 - 62

The Russell-Cotes has received £1,500,817 from ACE MEND 4, which together with £359,317 of match funding from CIL and legacies will provide a total project grant of £1,860,134 to fund major urgent repairs to the Russell-Cotes building, services and interiors.

Payment conditions have now been met to enable the first instalment to be paid. Conservation architects, Purcell have been appointed after an open tender and design work is underway.

The project is due for completion by November 2027.

8. Russell-Cotes Art Gallery& Museum Update on Progress to Independence

To follow

The Charity Commission and Department for Culture, Media and Sport (DCMS) have agreed to the Russell-Cotes charity giving Public Notice of the Scheme in the next step of the governance change. DCMS and Charity Commission have indicated that they are working towards a vesting day of 1 April 2026 but it is subject to parliamentary time.

Other work is being progressed such as arrangements for the transfer of assets, TUPE of staff etc with the new corporate trustee, RCAGM Sole Trustee Ltd.

BCP Council presumed a 1 October 2025 deadline for externalisation which has now been exceeded. Consequently, there is no revenue budget for the museum beyond 30 September 2025 and the council proposes that the lump sum of £2.25million agreed for the new entity to give it time to become financially sustainable, be used from 1 October to fund the Museum's revenue costs from this point whilst still within the Council.

However, the report outlining the financial deal, which was agreed by Cabinet on 7 February 2024 and by full Council on 20 February 2024 recognised that Vesting Day might be on 1 October 2025 but could take as long as 1 April 2026.

The Board of RCAGM Sole Trustee has expressed its concern at the council's position that funding should cease and requested a meeting with the Chief Executive to discuss the serious implications of this on the future viability of the externalised museum.

9. Date of next meeting

To note the date of the scheduled meeting on 19 January 2026.

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

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

Minutes of the Meeting held on 02 June 2025 at 2.00 pm

Present:-

Stuart Bartholomew – Chairman

Cllr L Williams – Vice-Chairman

Present: Cllr A Martin, Cllr L Northover and Ms F Winrow
Sir George Meyrick Baronet - Virtually

1. Apologies for Absence

Apologies were received from Alan Frost.

2. Election of Chair

Nominations were sought for the election of Chair. A nomination was received and seconded for Stuart Bartholomew. No further nominations were received.

RESOLVED that Stuart Bartholomew be elected as Chair of the Russell-Cotes Art Gallery and Museum Management Committee for the 2025/26 Municipal Year.

3. Election of Vice-Chair

Nominations were sought for the election of Vice Chair. A nomination was received and seconded for Councillor L Williams. No further nominations were received.

RESOLVED that Councillor L Williams be elected as Vice Chair of the Russell-Cotes Art Gallery & Museum Management Committee for the 2025/26 Municipal Year.

4. Declarations of Interest

There were no declarations of interest.

5. Minutes of the previous meeting

RESOLVED: that the minutes of the meeting held on Monday 29 January 2025 were approved as a correct record.

6. Public Issues

The Committee was advised that there had been no public questions or statements received on this occasion.

7. Russell-Cotes Art Gallery & Museum Update Report (1 October 2024 – 31 March 2025)

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.

The dry weather had reduced maintenance issues with less leaks, however, the recent cliff fires had put the museum at some risk as it was close to the cliff top.

This winter 6-month period had seen the highest visitor numbers (23,283) since an admission charge was introduced in 2017, reflecting the popularity of the 'Artists in Purbeck' exhibition. It had generated increased income in admissions, Gift Aid, cafe and shop.

The 'May Morris' exhibition (textiles and embroidery) launched in April 2025 was well presented and the 'Artist as Witness' exhibition was scheduled for October, with a funded catalogue.

The Museum submitted their latest Accreditation return to the Arts Council England. This sets standards for governance, collections care and user experience and was a requirement for important museum activity such as inter-museum loans and grants. The result would be heard in August 2025.

The Russell-Cotes had considerable success with grant applications including:

- £1,500,817 for building repairs from ACE MEND Round 4 subject to BCP Council approval;
- £30,000 from Paul Mellon Centre for Studies in British Art for a research curator into the tempera revival at the Russell-Cotes;
- £8,000 acquisition grant for prints from the Hallett Prize;
- The museum had also received small awards for bicycle racks and £3000 for sculpture refurbishment.

RESOLVED that The Management Committee accepts the Russell-Cotes Art Gallery & Museum Update report for the period 1 October 2024 – 31 March 2025

Voting: Unanimous

8. Russell-Cotes Art Gallery & Museum 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.

It had a markedly positive period of donations to the museum, partly prompted by the Purbeck show which had inspired a number of donations including from neighbours of the artists in the exhibition.

Two paintings by Lucy Kemp-Welsh were donated to the collection and about six prints and watercolours by well-known local artist Lesley Moffat-Ward.

The Hallett Prize fund was used to purchase prints from the London Original Print Fair which included a print by Eric Ravilious.

A Pre-Raphaelite influenced folding screen by Fred Appleyard had been donated by Philippa Chappell.

An exceptional request had been made to return the framed oil painting entitled 'Lighthouse Fields, Purbeck' by Pádraig Mac Miadhacháin (1929-2017), to the donor, the artist's widow Jane along with associated sketches.

RESOLVED that The Management Committee notes and approves

a) acquisitions

b) loans

c) disposals

As outlined in the Acquisitions, Loans and Disposals Report

Voting: Unanimous

9. Report on the Conclusion of the 'Repair and Renewal' Project funded by Arts Council England (ACE), Museum Estates and Development (MEND) fund Round 1 for the restoration of the conservatory and replacement of services

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

The Management Committee were informed that MEND 1 had been successfully completed with some small scale work continuing such as adding anti shatter film to the glazing in the conservatory.

The plant had been replaced which gave reliable heating and demonstrated a 10% reduction in the use of energy.

It was reported that the conservatory looked stunning and visitors were enjoying the space. The museum was looking at options to use the space for events, afternoon teas etc to generate income. The total project would be for £1.9 million. Unfortunately, the repair and reconnection of the fountain in the Main Hall was rejected from the funding on the basis was not urgent.

RESOLVED that The Management Committee reviewed the report and approved the conclusion of the project.

Voting: Unanimous

10. Russell-Cotes Art Gallery & Museum Update on Progress to Independence

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.

The Scheme which agrees the future governance framework for the new Corporate Trustee of the Russell-Cotes Art Gallery & Museum had been approved by the Charity Commission and BCP Council under delegated powers. It had been passed to the Department of Culture Media and Sport (DCMS), together with the Draft Order of State for the publicity and modification phase. This would be reviewed by the Secretary of State for either sign off or laid before Parliament. This was not likely to happen until the autumn, because of the summer recess which could delay vesting day until 2026.

RCAGM Sole Trustee Ltd, the new Company Limited by Guarantee, was formed and shadow meetings have taken place.

It had been agreed that reserves could be transferred to the new Trustee's account so that it could establish contracts for HR and legal advice to progress necessary activities including staff transfer in advance of Vesting Day.

ICT had been helpful and assisted in screening and assessing potential suppliers of new equipment and ongoing support contracts.

The actuarial assessment for the pension scheme was still awaited and help was sought to expedite this if possible.

RESOLVED that The Management Committee notes progress on moving to an independent trust requests officer support to progress:

- a) The transfer of £100,000 of reserves and grant funding to the new Sole Trustee**
 - b) The delivery of the pension actuarial assessment**
 - c) Development of legal agreements**
 - d) ICT Service transfer**
- and delegates authority for progressing and agreeing terms to Service Director for Customer and Property, Chief Operations Officer and Monitoring Officer.**

Voting: Unanimous

11. Extension to the term of office of the Chair of the Russell-Cotes Management Committee

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

The Russell-Cotes Art Gallery & Museum was going through a highly complex governance change which was started in 2018 and would require an Order of State through Parliament to complete.

Through the prolonged and complex process, Professor Stuart Bartholomew had been the Chair of the Management Committee, to which Cabinet delegate the responsibility for oversight of the charity.

Professor Bartholomew was appointed in 2017 and served for the maximum two terms. In 2022, Cabinet agreed exceptionally to appoint him for a further 3 year term on the basis that the governance change had reached a critical juncture, which was impacted by Covid and heightened by coinciding with the Museum's Centenary.

That further term was due to end in September 2025 and while it had been anticipated that externalisation would be complete on 1 October 2025, there was a strong likelihood that Vesting Day may not be achieved until 1 January 2026 or even 1 April 2026 and therefore the Committee would need to keep functioning in the meantime.

A further limited extension was advised rather than lose Professor Bartholomew's experience and commitment to this complex project and potentially putting it at risk at this critical moment.

RESOLVED that that the Russell-Cotes Management Committee recommend to Cabinet that the Chair of the Management Committee's term of office be extended until the transfer of the Museum to the new sole trustee is completed or for a further 3 years (whichever is soonest) to provide vital continuity at the pivotal moment in the process of externalisation.

It is noted that as soon as Vesting Day is achieved the Management Committee would cease to exist and the appointment will be concluded.

It is noted that this decision would not set any precedent for this or any other BCP Council Committee.

Voting: Unanimous

12. Date of next meeting

Monday 17 October 2025.

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RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT
COMMITTEE
02 June 2025

The meeting ended at 2.41 pm

CHAIRMAN

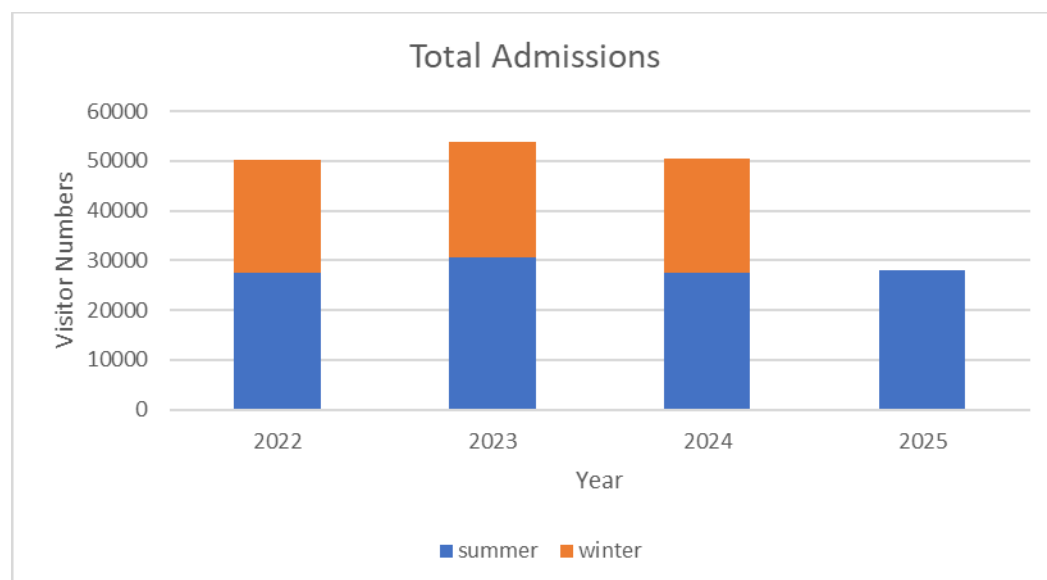
RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Russell-Cotes Art Gallery and Museum Update Report (1 April – 30 September 2025)
Meeting date	27 October 2025
Status	Public Report
Executive summary	The Museum has had another successful 6 month period (1 April – 30 September 2025). After a slow start to the season, the summer has been extremely busy due to the popularity of the Ruth Borchard Self Portrait Award exhibition throughout the house and the 'May Morris: Art and Advocacy' exhibition in the main galleries. The café has benefited from the good weather attracting visitors to the terrace and garden. The Museum's accreditation review has been completed by the Arts Council England and been awarded full accreditation.
Recommendations	It is RECOMMENDED that: The Management Committee accepts the Russell-Cotes Art Gallery and Museum Update Report for the period 1 April – 30 September 2025.
Reason for recommendations	To demonstrate the fulfilment of the committee's responsibility to provide strategic oversight of the Russell-Cotes as the designated governance body for the Charity.
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

Visitor figures

1. There was a poor start to the financial year, with visitor numbers down slightly in April, May and June (probably partly as a result of the superb weather) but they have improved in the final 3 months thanks to the popularity of the Self-Portrait Prize, May Morris exhibition and good weather. Visitor numbers for this period (28,000) are comparable to previous years (better than 2022 and 2024 but not as strong as 2023).



Financial performance

2. Although visitor numbers are strong and the admissions price was increased in 2024, income from admissions has been static at best. Investigation of the data suggests that there has been a reduction in visitors paying the Gift Aid admission fee (£9.50 for an adult) and more opting to pay the equivalent lower Standard fee (£8.60) resulting in a loss of income. This may be due partly to increased price sensitivity amongst our visitors but much is probably due to the messaging on the front desk. Training has been increased to address this as £9.50 represents extremely good value for money and discounts are available for Friends, children, students, those in receipt of means-tested benefits, etc.
3. The Café has performed particularly well over the summer and there has also been good performance in the shop.

Accreditation

4. The Museum was awarded full accreditation by the Arts Council in October, following its submission in January 2025.
5. Accreditation sets standards for governance, collection care and user experience and is a requirement for much vital museum activity, such as inter-museum loans and grant applications.
6. The review has outlined no areas of concern but asked for reporting at the next return in about 5 years on: governance change; conservation and building improvements; documentation and signage.

Building

7. There were 37 building faults reported (compared to 23 previous report), many of which were minor and have been resolved eg repair of Study Centre door and window, door handle repairs etc. Remedial actions from the recent 5 year electrical test are being actioned.
8. However there are still a number which are outstanding after more than 6 months, the bottom gate is collapsing and unusable and the mould in the café store is not resolved.
9. After a fire on the cliff top in front of the Miramar Hotel and in the beach huts below the Museum we have concerns about the risk of wildfires linked to anti-social behaviour in the area which puts the building and collections at risk. Staff were either on site or on standby at the recent fires. The Museum staff have asked to connect with any planning by Seafront Operations and the Fire Service on the ongoing response to this risk.
10. In mid September, an extremely heavy period of overnight rain caused water ingress through the Study ceiling, damaging a sculpture and desk and has caused water ingress through the tanking in the Picture Stores. The Study leak was caused by a minor blockage in the gutters and we were very lucky that on a Saturday, contractors came on site to unblock this. This will be an ongoing risk as the gutters are regularly cleaned but they require specialist contractors as they are very difficult to access and are not large enough to handle the rainfall we are now experiencing. The leak in picture store 1 is an old problem, but it is again very difficult to access and to remedy. Though raised, no remedial action has yet been taken.

Garden

11. The refurbishment of the much-loved sculptures on the railings outside the museum has been completed (funded by neighbourhood CIL), which has also funded repairs to the fountains and bridge.
12. Bike stands have been deployed near the front door but far enough away to satisfy the Fire Officer.

Pavilion

13. Bournemouth Civic Society donated £37,000 for the reconstruction of one of the play pavilions originally in the garden. A design was commissioned and pre-planning advice was sought. Though the Conservation Officer was delighted with the idea, she had a number of concerns and changes. So we engaged an architect to revise the plans in light of the conservation officer's response (which I attach), so it is more authentic to the original (based on photographs etc).
14. When we went out to tender again, the quotes had increased beyond the generous donation made by the Civic Society. So we have been trying to resolve how to find the additional funding needed to proceed, mindful of our financial position and BCP Council regulations.

Collections and Conservation Care

15. The leak in the study has caused damage to one desk only which is undergoing conservation.
16. The Russell-Cotes has been awarded £3000 by South West Museums Development 'On Display!' to fund the repair/replacement of plinths for sculptures currently on the Sculpture Terrace so that they can be moved to the conservatory for improved display (and in preparation for the Terrace's renovation through MEND 4 work in 2026).
17. In April 2025, two volunteers supported the Curator to audit 9 Eustace Nash cartoons held in the Study Centre and 17 Chinese ceramics on display in the Museum. On 24 September the Council auditors, Grant Thornton, carried out an audit of 5 randomly chosen items (3 paintings, 1 watercolour and 1 Chinese robe) from the collection. All were satisfactory.

Interpretation and Display

18. The Learning gallery redisplay has not been completed because of lack of capacity, but should be finished before the year end.

Programming

19. See attached appendix about exhibitions and programming.
20. The main exhibition this summer 'May Morris: Art and Advocacy' has been very popular. We had hoped that it would bring in a slightly new audience of those interested in textiles, embroidery and interior design and it clearly delivered. The exhibition has coincided with a renewed interest in William Morris and has been very positively reviewed by visitors.
21. The exhibition of shortlisted entries to the 'Ruth Borchard Self-Portrait Prize' was a tremendous success because of the high quality and variety of the work, curated in a variety of museum spaces to generate dialogue, contrast and comparison with the historic paintings and décor. It brought the museum to the attention of a new audience of practising artists, nationally and internationally and would be worth following up with a similar intervention in due course.
22. 'Artist as Witness: the impact of war' will run from 25 October to 8 March 2026. Dr Gill Clarke has curated this exhibition, focussing on the significant Russell-Cotes war art collection with loans from national and regional museums and private collectors. The museum has produced an exhibition catalogue to accompany the show with publishers Sansoms & Company which will be available at the museum and through bookshops and usual channels. Sales will benefit the museum and provide an important legacy as we strive to increase publications about the collection.
23. The exhibition 'Waves of Change: Jewish Life in Bournemouth 1880 – 2020' has been postponed till October 2026.

Education / Engagement

24. School and university student sessions continued, on and off site, self and museum led. The museum had a stand at Bournemouth University Freshers Fair and at the community zone of the Arts by the Sea Festival.
25. Craft sessions for children were held at Easter and summer half term. In the summer holidays object handling sessions and family tours were added to

encourage more family visits to the museum. However, figures look roughly comparable between the years.

26. We have relaunched our tactile tours for visually impaired visitors with some success. They are offered free as private tours and on a monthly basis. Over this period 16 people have participated.
27. In 2024, the Russell-Cotes received £5,000 from the Valentine Trust. We worked with arts and wellbeing organisation, CoCreate, to deliver a series of workshops for our volunteers, to help develop a sense of inclusion and care, and to build their skills and confidence to create more activities for the benefit of our visitors. As a consequence they have delivered drop in sketching sessions, spotlight talks, object handling sessions and slow art sessions.
28. Thanks to the Valentine Trust, we have also distributed 285 free admission vouchers to local community organisations including NHS staff and volunteers, refugee charities, carers, people living with mental health issues and ME and feedback has been very positive.

Events

29. We are looking more closely at finding opportunities to generate additional income through partnered events and experiential tourism packages, and have been setting up partnerships with the Dorset Wine Festival, Bournemouth Writing Festival and Purbeck Film Festival, as well as developing high-ticket price prestige curator-led experiences. However, council restrictions mean that using necessary platforms such as TXGB is not feasible at present, which makes it difficult to reach the desired world-wide audience.

Marketing and publicity

30. We benefitted from good press coverage celebrating the completion of the Conservatory as well as the May Morris exhibition. The Conservatory featured in local press as well as Museums + Heritage Advisor, and the May Morris exhibition benefitted also from local press as well as reviews in the Embroidery Magazine, Pre-Raphaelite Society Review, a feature in Evolver and we published a piece about the show in The William Morris Society Magazine.
31. The Russell-Cotes featured in the media for its decision to postpone the 'Waves of Change' exhibition.

Café

32. The Café has had a good summer, with increased sales from more home-baking and new product lines and taking advantage of the good weather on the terrace, though the lack of the Air Festival meant it was not possible to offer the associated afternoon teas.

Shop

33. The shop is on track at the moment, having had good sales so far this summer when the majority of sales occur. May Morris exhibition was particularly strong for sales of textiles such as scarves, teatowels. Embroidery kits did well. Some of the new suppliers will be useful going forward.

Staff and Volunteers

- 34. Stuart Bartholomew's chairmanship of the Management Committee was renewed at meeting of Cabinet on 7 October.
- 35. Five casual museum assistants and two catering assistants have become permanent staff due to their long service and regular work pattern. This has been well-received by staff. It is anticipated to have some impact on costs with more staff taking up pensions and new additional payments required for evening and bank holiday working resulting from the Pay and Reward scheme.

Fundraising and Partnerships

- 36. BCP Council agreed to sign the contract for partnership on the Art Fund supported 'Going Places' project with Watts Gallery and The Bowes Museum. The Russell-Cotes will receive c£100,000 directly but the first instalment will be paid in 2026.
- 39 We tried to apply for an ACE Small Project Grant for an engagement project to accompany the 'Artist as Witness' exhibition working in partnership with DEED, Dorset Ukrainian Association and Vita Nova. But unfortunately it coincided with the collapse of the ACE grant portal Grantium and by the time the new application arrangements were in place, it was too late for this project. However, we will still try to schedule some joint low-cost activities, such as a Ukrainian evening during the run of the show.
- 40. £3,000 was received from a legacy from Mrs Margaret Arnold and we will receive a little more in a final settlement.
- 37. The following grant applications have been made
 - a. Art Fund for £30,000 for the Irving Room redisplay
 - b. Valentine Trust for £9,000 for Pavilion
 - c. Rok-Box for a new crate for 'Venus Verticordia'

Options Appraisal

- 38. n/a

Summary of financial implications

- 39. n/a

Summary of legal implications

- 40. n/a

Summary of human resources implications

- 41. n/a

Summary of sustainability impact

- 42. n/a

Summary of public health implications

43. n/a

Summary of equality implications

44. n/a

Summary of risk assessment

45. n/a

Background papers

none

Appendices

Appendix 1 – Exhibitions and Programming .

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Exhibitions at the Russell-Cotes Art Gallery & Museum in 2025

May Morris: Art & Advocacy

5 April – 5 October 2025

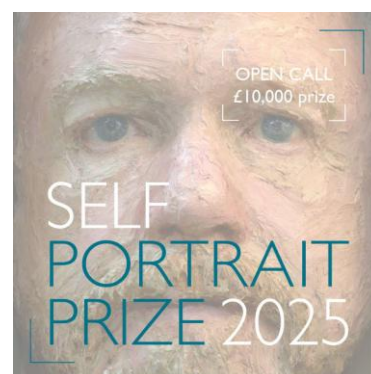
On loan from The William Morris Society, this beautiful exhibition explored the wide-ranging talents and accomplishments of May Morris (1862-1938), the younger daughter of Arts & Craft designer, William Morris (1834-1896). The exhibition includes May's original designs for embroidery and wallpapers for Morris & Co.



Self Portrait Prize 2025

22 July – 7 September 2025

The Russell-Cotes partnered with the Self Portrait Prize to host an exhibition of shortlisted works from the 2025 competition. Open to both emerging and established artists, the competition celebrates the power of self-representation and artistic identity, inviting participants to explore and redefine the genre of self-portraiture in contemporary art.



Café Gallery – Recovering by the Sea: The Indian Army in Bournemouth

9 September – 23 November 2025

In November 1914, around 100 injured soldiers arrived from the Western Front in Bournemouth to be cared for at the Mont Dore Hotel (now the Bournemouth Civic Centre), after it was requisitioned by the government to become a military hospital. For the next year, a constant stream of troops would be sent to the town to be cared for. Soldiers who recovered at the hospital formed cricket and football teams in the town and organised matches against local sides. This exhibition explores this largely unknown story of the British Indian Army in Bournemouth during World War I.



Print Room: Continuing the Legacy: New Acquisitions at the Russell-Cotes

7 October 2025 – 4 January 2026

This mini exhibition of recent acquisitions celebrates the generosity of our supporters, featuring additions to our collection from the past few years, including work by Lucy Kemp-Welch, Leslie Moffat Ward and Eustace Nash. As a charity, we are grateful for the donations that allow us to grow and diversify the legacy of our founders, Annie and Merton Russell-Cotes. These additions help us fill gaps in the original collection, enrich the visitor experience, and ensure the museum continues to inspire for generations to come.



Artists at Witness: The Impact of War

25 October 2025 - 8 March 2026

This thought-provoking exhibition explores the importance of the artist as eyewitness, providing insights not only into warfare but also the impact of war on those involved and the communities affected. It includes artwork from the First and Second World War, as well as recent work by award-winning artist George Butler of the war in Ukraine.



Flower Fairies: Enchantment by the Sea

28 March 2026 – 4 October 2026

An exhibition of the work of *Flower Fairies* creator and artist, Cicely Mary Barker (1895-1973), featuring working sketches to complete artworks of many of the fairies, as well as her childhood sketches and inspiration. The first *Flower Fairies* book was published in 1923, and all of Barker's illustrations were botanically accurate; she enlisted the help of staff at Kew Gardens, who would often visit with specimens for her to paint. The Fairies were often inspired by real children that Cicely knew, who she would ask to hold the flower, twig or blossom, to ensure accuracy of her depiction.



Edo Women: Prints from Japan (exhibition title TBC)

24 October 2026 – 11 April 2027

An exhibition of Japanese prints focussing on the lives of women from the collection of Francis Milner, former Curator of National Museums Liverpool, displayed alongside highlights of the Museum's collection.



The Temperists; Golden Glory (exhibition title TBC)

30 April – end September 2027

Tempera painting (pigment and egg yolk combined and built up over many layers to create a vivid matte finish) was widely used throughout Western art during the 13th-15th centuries. Tempera however fell into disuse following the introduction of oil paint, and its formula and technique were virtually lost. In Britain, tempera was 'rediscovered' during the 19th-20th centuries by artists associated with both the Pre-Raphaelite and Arts and Craft movements. This exhibition will chart the intriguing history of tempera and its impact on British art and will be first major retrospective exhibitions of tempera in over twenty years, with opportunities to tour nationally.



RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Russell-Cotes Art Gallery & Museum Acquisitions, Loans and Disposals Report
Meeting date	27 October 2025
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	It is RECOMMENDED that: The Management Committee notes and approves a) acquisitions b) loans c) disposals As outlined in the Acquisitions, Loans and Disposals Report
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 and update

Background

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

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. The disposals are listed in Appendix 1 with further information and justification in Appendix 2 (Disposals Report).
4. The Museum is prioritizing the disposal of paintings of artworks of lesser quality to free up space in the picture stores and will approach this in tranches.
5. The first tranche consists of twenty-two paintings and drawings which have all been assessed as having no artistic merit and would not be suitable for display in the museum. The works were either bought for, or assigned to, the Picture Borrowing or Art in the Home Schemes which the museum ran from 1922 to c. 2000 to provide original art for people's homes and offices for a small rental fee.

Update on Previous Disposals

6. Two taxidermy mounts have been sent to Hampshire Cultural Trust and the pest eaten mounts have been disposed of.

Options Appraisal

7. 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

8. 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.

9. 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.
10. 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

11. 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

12. n/a

Summary of sustainability impact

13. N/a

Summary of public health implications

14. n/A

Summary of equality implications

15. N/A

Summary of risk assessment

16. 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

Appendix 2 Disposals Report

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Appendix 1
Russell-Cotes Art Gallery & Museum
Management Committee 27 October 2025
Acquisitions, Loans and Disposals Report

1 April 2025 – 30 September 2025

Acquisitions for the Collections

Donor / Method of Acquisition	Material	Date of Acquisition
Gift of Linda Quinlan	• A studio portrait photograph titled 'H.B. Irving as Hamlet', signed by the sitter. • A pass made out to the actor Edward Davis as he is '...engaged in the Performance by the Lyceum Company at Windsor Castle, Saturday, March 18th 1893.' • A theatre programme for a Royal Command performance of 'Becket' by Alfred, Lord Tennyson held at Windsor Castle, 18.3.1893, in which Edward Davis performed. • A ticket for the funeral service at Westminster Abbey of Sir Henry Irving made out to Edward Davis. • A cabinet card black and white photographic studio portrait of the actor Sir Henry Irving by Warwick Brookes of 350 Oxford Road, Manchester, dated 1895-1905.	6.5.2025
Gift of Michael Coupe	Book entitled 'On The Wooing of Matha Pipkin' by Charles Knowles Bolton which was given as gift to Sir Merton Russell-Cotes by the Reverend Howard Wilbur Ennis, a former American soldier and the Minister of St Mark's Church, Bournemouth.	30.7.2025
Gift of Jane Mac Miadhacháin	An oil painting on board titled 'Fossils in the Rock, Purbeck' by Pádraig Mac Miadhacháin, 1982.	28.8.2024

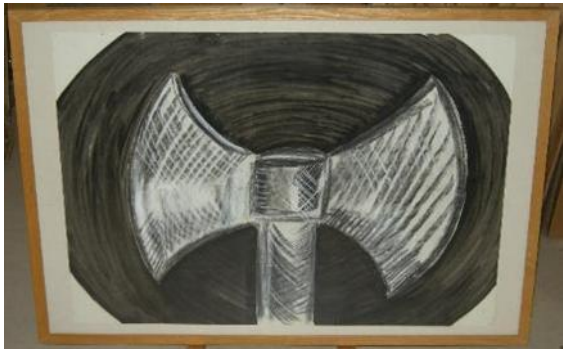
Loans from the Russell-Cotes to other Galleries and Museums

Completed				
Borrower	Exhibition	Dates	Item(s) borrowed	Visitor numbers
The Bowes Museum (Barnard Castle)	From Josephine Bowes: Trendsetters and Trailblazers	8.2.2025-29.6.2025	1995.66 'The Fruit Seller' by Giuseppe Signorini 1981.101 'Visage de Femme' (plate) by Madoura Studio and Pablo Picasso	30,453
Towner Gallery (Eastbourne)	Sussex Modernism	23.5.2025-28.9.2025	01937 'Gentle Spring Brings Her Garden Stuff to Market' by Amy Sawyer	13,800
Current				
Borrower	Exhibition	Dates	Item(s) Borrowed	
The John Buchan Heritage Museum Trust (Peebles)	Display marking 150 th anniversary of John Buchan's birth (extended to three years)	17.3.2025-15.11.2027	1973.47 A First Nation war bonnet made for the author John Buchan when he was Governor General of Canada	
Penlee House Gallery and Museum (Penzance)	Birds: The Art of Cornwall's Birdlife	7.5.2025-4.10.2025	01860 'In a Cornish Orchard' by Arthur Richards 01989 'The Bird Table' by Charles Simpson	
Watts Gallery (Compton, Surrey)	Scented Visions: Smell in Art 1850-1915	15.5.2025-9.11.2025	00535 'Maria Virgo' by May Louise Cooksey	

The Charleston Trust (Lewes)	Robert MacBryde and Robert Colquhoun: Artists, Lovers, Outsiders	22.10.2025- 8.3.2026	01522 'Painter and Model' by John Minton
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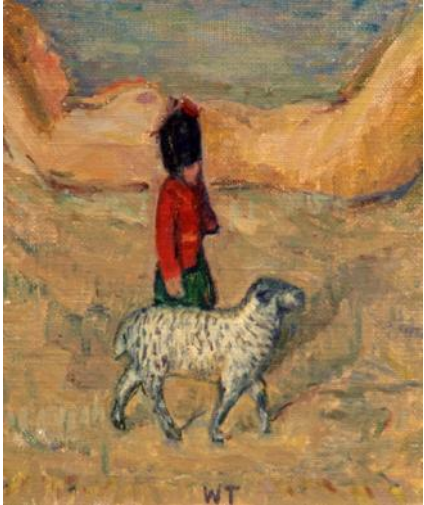
Future			
Borrower	Exhibition	Dates	Item(s) Borrowed
Fundacion MAPFRE (Madrid)	Pathways to Pre- Raphaelitism	22.9.2026- 10.1.2027	1995.65 'Drawing Room, 1a Holland Park' by Anna Alma-Tadema 385.35.108 Trinket bowl by Fanny Bunn
Lang Art Gallery (Newcastle)	Pre-Raphaelites: From Poetry to Poetic	28.9.2026- 5.3.2027	00360 'If One Could Have That Little Head of Hers...' by Eleanor Fortescue-Brickdale 08019 'Dramatis Personae and Dramatic Romances by Robert Browning, illustrated by Eleanor Fortescue-Brickdale

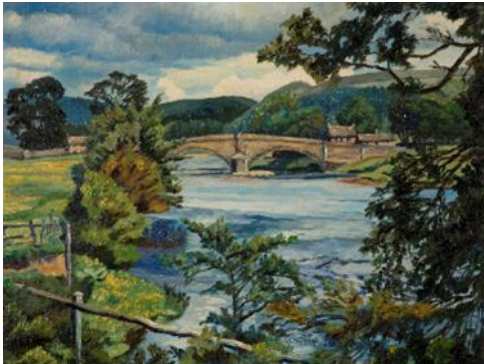
Disposals from the Russell-Cotes Collection

Object Number	Description	Image	Proposed intended action
20 AH5	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 2 - Axe'. Signed and dated 1988 in bottom right hand corner. Mounted, framed and glazed with a backboard. Placed directly in Art in the Home Scheme once donated. 684mm x 991mm		Offer to other public collections
AH6	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 3 Moon and Star'. Signed and dated 1988 in bottom right hand corner. Mounted, framed and glazed with a backboard. Placed directly in Art in the Home Scheme once donated. 687mm x 993mm		Offer to other public collections

AH55	An oil painting on canvas entitled 'Seascape' by an unknown artist. Reframed 4.1994. 346mm x 492mm		Offer to other public collections
AH88	A watercolour painting on paper entitled 'Newquay Beach' by John Mortimer. Signed bottom left corner. Mounted, framed and glazed and with a backboard. 407mm x 513mm		Offer to other public collections
AH102	A watercolour on paper entitled 'Tulip and Lace' by Parastoo Ganjei. Mounted, framed and glazed with a backboard. 785mmx 605mm		Offer to other public collections

AH105	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 1 - Shell'. Signed and dated 1988 in the bottom right-hand corner. Framed and glazed with a backboard. 617mm x 862mm		Offer to other public collections
AH106	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 4 - Mountains, Moon and Stars'. Signed and dated 1988 in the bottom right hand corner. Framed and glazed with a backboard. 617mm x 862mm		Offer to other public collections
AH157	A watercolour on paper entitled 'The Town' by G.M. Rolls, unsigned. Mounted, framed and glazed with a backboard. 439mm x 566mm		Offer to other public collections

AH162	An oil painting on canvas entitled 'Guardsman' by Will Topley. Framed but not glazed and without a backboard. 260mm x 235mm		Offer to other public collections
AH169	A mixed media artwork entitled 'Silver Coral Bone' by Miriam Troth. 187mm x 65mm		Offer to other public collections

BORG 00072	An oil painting on board entitled 'Sea Wind' by Ivy Grace Newton-Hearn. Monogram in bottom right-hand corner. Framed but not glazed. 388mm x 285mm		Offer to other public collections
BORG 00105	A watercolour painting entitled 'Old English Cottages, Lulworth' by Frederick E. Allen, signed by artist in bottom right-hand corner. Unframed and mounted on cream cardboard. 383mm x 490mm		Offer to other public collections
BORG 00116	An oil painting on canvas entitled 'Bolton Bridge in Spring' by Arthur Henry Andrews. Signed right of centre at the bottom of the painting. Framed but without a backboard and unglazed. 420mm x 520mm		Offer to other public collections

BORG 00127	A watercolour painting entitled 'On the Avon' by Vera Andrews. Signed in the bottom right corner. Framed, glazed and with a backboard. 465mm x 550mm		Offer to other public collections
BORG 00199	A pastel drawing entitled 'The Run, Mudeford 1908' by Alfred Lys Baldry. Signed in the bottom left corner. Mounted, framed and glazed. 405mm x 530mm		Offer to other public collections
BORG 00257	A watercolour painting entitled 'Rhododendrons in Blue Bowl' by Mrs Marie Beckley. Framed and glazed with a backboard. 381mm x 481mm		Offer to other public collections

BORGM 00366	A gouache painting entitled 'The Witchhunt' by Muriel Broderick. Signed bottom right corner. Mounted but not framed. 546mm x 415mm		Offer to other public collections
BORGM 00404	An oil painting on board entitled 'Queen's Park, Bournemouth' by Ernest St John Burton, 1920. Signed bottom right corner. Framed. 430mm x 535mm		Offer to other public collections
BORGM 00459	A watercolour painting entitled 'The Stour at Canford' by M.E. Chappell. Mounted, framed and glazed. 550mm x 690mm		Offer to other public collections

BORGM 00594	An oil painting on board entitled 'Birdham Mill, Chichester Harbour' by Harley Crossley, 1976. Framed 405mm x 850mm		Offer to other public collections
BORGM 00596	A watercolour painting entitled 'Punshon Adult Centre' by Shelia Cumber. Signed bottom left corner. Framed and glazed. 447mm x 524mm		Offer to other public collections
BORGM 00672	An oil painting entitled 'Autumn Afternoon' by Alan G. Deacon. Framed in a gilt frame but not glazed and without a backboard. 679mm x 1030mm		Offer to other public collections

Disposal Report for 20th Century Artworks

27 October 2025

Tranche 1 items formerly in the Art in the Home (AIH)/Picture Borrowing Scheme (PBS)

1. Introduction

The RCAGM (Russell-Cotes Art Gallery & Museum) is considering the disposal of paintings and drawings which were bought for, or assigned to, the Museum's Art in the Home or Picture Borrowing Schemes which ran from 1922 to c.2000 to enable people to display original artwork in their homes and raise funds for the museum.¹

Many of these works were never intended to be, and are not, of museum quality, and consequently will never be displayed and yet take up space in the store.

Given the amount of material concerned, the general arguments for and against disposal, which are common to all of the items, will be presented in the main body of the report. See the Appendix for a listing of the individual items and any specificities.

2. Collections Development Strategy

The disposal meets the requirements of the Collection Development Strategy:

Section 5.3 states that the RCAGM will actively seek to dispose of material which does not meet its 'Core Offer'².

Section 5.4 specifically highlights the need to dispose of 20th artworks of lesser quality identified in the 2011 significance survey³

Section 3.2.1 of the Collection Development Strategy specifically identifies lesser quality artworks within the RCAGM collection as a disposal priority - especially those acquired for or entered into the Art in the Home (AIH)/Picture Borrowing Scheme (PBS).

¹ Artworks taken into the PBS scheme or acquired for it were accessioned into the collections first. Items acquired for the AIH scheme were not, but as public funds were used in both cases it was felt by the author that the non-accessioned items should be treated the same as the accessioned ones.

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

³ In 2011 the RCAGM asked the Curator of Southampton City Art Gallery to peer-assess its 20th century art from a view of significance and being of museum quality. Artworks were rated as 'excellent', 'good', 'acceptable' and 'none.' More than 100 artworks were rated as 'none' and the items subject to this report are from this group.

3. Object Description and Provenance

These artworks were acquired or reassigned, in the main, for use in AIH/PBS schemes⁴. These were an effort to raise income by renting out paintings to members of the public and organisations whilst also, initially at least, solving a storage problem. The schemes were managerially and legally extremely problematic (copyright issues, house fires etc) and were wound up in the late 1990s/early 2000s. Since then, the works under consideration in this report have been unused and stored in the RCAGM attic for 20 years.

They have been classified as not of museum quality during a survey by the Curator of Southampton City Art Gallery in 2011, a judgement revisited and confirmed by RCAGM staff as part of the writing of this report.

4. The Case for Retention

Meeting the 'Core Offer' of the RCAGM

None of these works meet the 'Core Offer'.

Relevance to the RCAGM Interpretation Strategy

The quality of these works precludes them the RCAGM public programme and therefore irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The public are not benefiting from the RCAGM having these artworks in its collection as they have not been displayed since 2007. None of them have been lent to other institutions for exhibition.

Effect of Disposal on Remaining Collections

The disposal of these artworks will not have a negative effect on the remaining collections.

Implications for Public Collections Holding Similar Material

The disposal of these artworks will not have a negative impact on other public collection holding institutions.

The Costs of Retention (Including Conservation)

The condition of these artworks varies, and they could all use some conservation treatment, but they are also all display ready. Financially these artworks do not place an exceptional burden on the RCAGM but they do consume resources and space that could be better used on material of superior quality and import. The retention of material not regularly used or otherwise deemed important should

⁴ See Appendix 3 for more information on the AIH/PBS schemes.

always be considered for the conservation risk (e.g. attractiveness to pests) it poses to the rest of the collections.

5. The Case for Disposal

Meeting the 'Core Offer' of the RCAGM

None of these works meet the 'Core Offer'.

Relevance to the RCAGM Interpretation Strategy

The quality of these works precludes them the RCAGM public programme and therefore irrelevant to the RCAGM Interpretation Strategy (see below).

Public Benefit

The public are not benefiting from the RCAGM having these artworks in its collection as they have not been displayed since 2007. None of them have been lent to other institutions for exhibition.

Effect of Disposal on Remaining Collections

Disposing of these items will have a positive effect on the rest of the collections. Conservation risk factors such as attractiveness to pests will be reduced and vital space in the RCAGM's picture stores will be released allowing for the better care of the rest of the collection. Although minimal the insurance cost for the collections will be reduced.

Implications for Public Collections Holding Similar Material

The disposal of these artworks will not have a negative impact on other public collection holding institutions and possibly have a positive effect should they be interested in having any of these items as a transfer.

The Costs of Disposal

Disposal of these items would have some cost implications, mostly around staff time as the disposal process is followed as per best practice. The other major cost would be transport (estimated at £100) should no other public collections be interested which would result in the works having to be taken to auction.

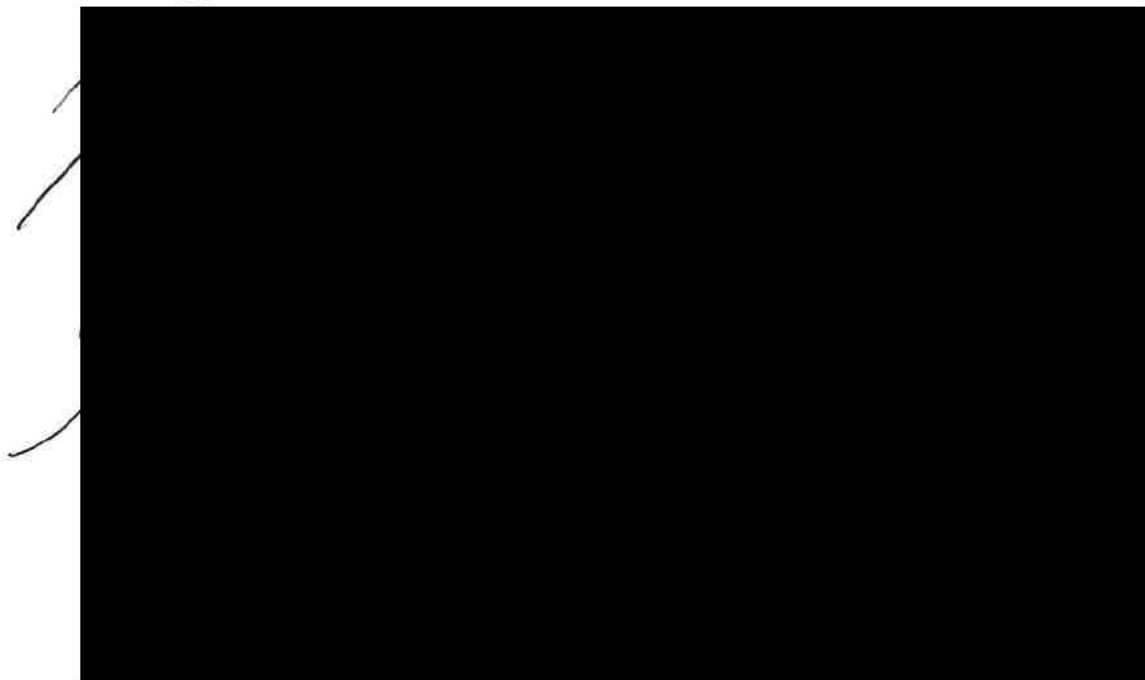
6. Conclusions and Recommendations

The disposal of these artworks is indicated by sections 5.3 and 5.4 of its Collection Development Strategy. Section 5.4 specifically highlights the need to dispose of 20th artworks of lesser quality identified in the 2011 significance survey. These artworks are of insufficient quality or import to justify their retention within the RCAGM collection and the resultant expense of finite and strained resources. The removal of these items from the RCAGM's collections would improve its storage situation while reducing conservation risk factors, such as pest attractiveness.

Tellingly these artworks have not been used in the RCAGM's public programme of the last 20 years. Now that the RCAGM does not run a public artwork rental scheme it is hard to see a purpose for those pictures acquired for that purpose especially when they are not of sufficient quality.

Therefore, this report recommends that this group of artworks are disposed of, ideally to another UK public collection as a transfer. Given the regional nature of the artists involved colleagues at Poole Museum and the Red House Museum and Gardens in Christchurch (operated by Hampshire Cultural Trust) should be made aware that this material is available. However, if neither institution is 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.

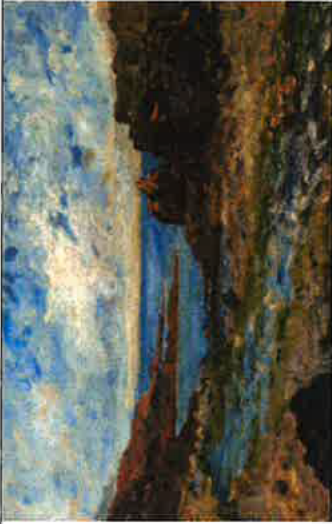
Transfer to another collection holding institution would mean that the item remains in the public domain. However, should no such institution be interested then sale via a suitable auctioneer remains the option of last resort. In accordance with sector best practice and ethical guidance the funds raised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



Appendices

Appendix 1 - Listing of the Artworks Subject to this Report

Accession No. (or equivalent)	Description	Provenance	Condition	Image
AH5	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 2 - Axe'. Signed and dated 1988 in bottom right hand corner. Mounted, framed and glazed with a backboard. 684mm x 991mm	Donated by Diane Roberts, 1992	Poorly mounted, frame loose and cockling to paper surface.	
AH6	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 3 Moon and Star' and dated 1988 in bottom right hand corner. Mounted, framed and glazed with a backboard. 687mm x 993mm	Donated by Diane Roberts, 1992	Poorly mounted and frame is coming apart	

AH55	An oil painting on canvas entitled 'Seascape' by an unknown artist. 346mm x 492mm	Unknown but has been in AIH since 1994	Reframed in April 1994	
AH88	A watercolour painting on paper entitled 'Newquay Beach' by John Mortimer. Signed bottom left corner. Mounted, framed and glazed and with a backboard. 407mm x 513mm	Purchase from Professor A.M. Cook, 1983.	Faded. Reframed in April 1994	

AH102	A watercolour on paper entitled 'Tulip and Lace' by Parastoo Ganjei. Mounted, framed and glazed with a backboard. 785mm x 605mm	Purchase from Parastoo Ganjei, 1994	Slight cockling to paper	
AH105	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 1 - Shell'. Signed and dated 1988 in the bottom right-hand corner. Framed and glazed with a backboard. 617mm x 862mm	Donated by Diane Roberts, 1992	Paper cockled and not mounted	

AH106	A charcoal drawing on paper by Diane Roberts entitled 'Crete Series 4 - Mountains, Moon and Stars'. Signed and dated 1988 in the bottom right hand corner. Framed and glazed with a backboard. 617mm x 862mm	Donated by Diane Roberts, 1992	Paper cockled and not mounted	
AH157	A watercolour on paper entitled 'The Town' by G.M. Rolls, unsigned. Mounted, framed and glazed with a backboard. 439mm x 566mm	Bequest of Lilian Doris Heading, 1995	Very good	

AH162	An oil painting on canvas entitled 'Guardsman' by Will Topley. Framed but not glazed and without a backboard. 260mm x 235mm	Purchase from Will Topley, 1996	Very good	
AH169	A mixed media artwork entitled 'Silver Coral Bone' by Miriam Troth. 187mm x 65mm	Purchase from Miriam Troth, 1997	Very good	

BORG 00072	An oil painting on board entitled 'Sea Wind' by Ivy Grace Newton-Hearn. Monogram in bottom right-hand corner. Framed but not glazed. 388mm x 285mm	Purchase from Southbourne Arts Society, 1969	Good	
BORG 00105	A watercolour painting entitled 'Old English Cottages, Lulworth' by Frederick E. Allen, signed by artist in bottom right-hand corner. Unframed and mounted on cream cardboard. 383mm x 490mm	Donated by Frederick E. Allen, 1934	Light foxing	

BORGM 00116	An oil painting on canvas entitled 'Bolton Bridge in Spring' by Arthur Henry Andrews. Signed right of centre at the bottom of the painting. Framed but without a backboard and unglazed. 420mm x 520mm	Donated by Mrs Andrews, 1969	Good	
BORGM 00127	A watercolour painting entitled 'On the Avon' by Vera Andrews. Signed in the bottom right corner. Framed, glazed and with a backboard. 465mm x 550mm	Purchase from Southbourne Arts Society, 1970	Good	

BORGM 00199	A pastel drawing entitled 'The Run, Mudeford 1908' by Alfred Lys Baldry. Signed in the bottom left corner. Mounted, framed and glazed. 405mm x 530mm	Donated by Alfred Lys Baldry, 1935.	Good	
BORGM 00257	A watercolour painting entitled 'Rhododendrons in Blue Bowl' by Mrs Marie Beckley. Framed and glazed with a backboard. 381mm x 481mm	Donated by Mrs Marie Beckley, 1942	Good	

BORGM 00366	A gouache painting entitled 'The Witchhunt' by Muriel Broderick. Signed bottom right corner. Mounted but not framed. 546mm x 415mm	Donated by Muriel Broderick, 1955	Good	
BORGM 00404	An oil painting on board entitled 'Queen's Park, Bournemouth' by Ernest St John Burton, 1920. Signed bottom right corner. Framed. 430mm x 535mm	Purchased at auction, 1937	Good	

BORGM 00459	A watercolour painting entitled 'The Stour at Canford' by M.E. Chappell. Mounted, framed and glazed. 550mm x 690mm	Purchase from M.E. Chappell, 1964	New mount needed	
BORGM 00594	An oil painting on board entitled 'Birdham Mill, Chichester Harbour' by Harley Crossley, 1976. Framed 405mm x 850mm	Purchase from Harley Crossley, 1977	Good	
BORGM 00596	A watercolour painting entitled 'Punshon Adult Centre' by Shelia Cumber. Signed bottom left corner. Framed and glazed. 447mm x 524mm	Purchased from Shelia Cumber, 1986	Good	

BORGM 00672	An oil painting entitled 'Autumn Afternoon' by Alan G. Deacon. Framed in a gilt frame but not glazed and without a backboard. 679mm x 1030mm	Purchase from Alan G. Deacon, 1969	Very good	
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Artist Biographies (Where Known)

Diane Roberts (born 1956) was born in Dorset and her work has a strong pattern element. Her *Elizabeth I Series*, shown at Woodlands Art Gallery in 1988, drew on the rich allegory and symbolism of that period. She attended Bournemouth College of Art, 1973-1977, then Bretton Hall College, Yorkshire, 1977-1978. Group exhibitions included 1979-1980 *Wessex Artists*, Southampton Art Gallery; *Out of Isolation*, Wrexham Art Gallery and tour, 1986; and Southampton Art Gallery, 1987. Roberts had a solo show at Goya Art Gallery, Christchurch, 1979, later exhibitions include one at the Gillingham Gallery, 1986. The Imperial War Museum holds her work as well as the RCAGM. Member of the Bournemouth Arts Club.

Parastoo Ganjei was born in Iran, the granddaughter of a celebrated Iranian artist. Studied graphic design in Iran, before moving to the UK in 1977. She continued her studies - in Graphics and Animation - at Croydon and Bournemouth Art Colleges before settling in Wiltshire. Known for her evocative landscapes and elegant still life pieces with a specific focus on roses.

Will Topley (born 1959) was born in Hong Kong and based in Wiltshire painting interiors, landscapes and portraits. Exhibits regularly and has had many commissions worldwide. He trained at the Slade and has taught painting and drawing for over 20 years, in schools, art schools and privately.

Miriam Troth (born 1951) was born in Edgbaston and prior to gaining an honours degree in art and design (ceramics and glass) she drew the finds artifacts and excavation plans at rescue archaeological sites for Poole Museum. As well as exhibiting widely, having work in both public and private collections, Troth has taken part in several overseas residencies and been awarded lottery funded projects involving community art - including at the Russell Cotes Art Gallery and Museum during the HLF refurbishment in 2000. Has received awards from Arts Council England, the European Union and Bournemouth Borough Council.

Grace Newton-Hearn - aka Mrs R.A.F. Newton-Hearn (1909-1993) was a member of the Southbourne Arts Society during the 1960s.

Arthur Henry Andrews ARCA FRBA, NRO (1906-1966) studied at Hornsey School of Art and latterly Royal College of Art under William Rothenstein, where he graduated in 1929. He showed at Foyles Gallery and at public galleries in Bradford and Leeds, where he had one-man shows, also in group exhibitions at the Royal Academy, Grabowski and Redfern Galleries. He was made a member of the Design and Industries Association in 1934, SWE in 1935. Sir Edward Marsh held his work, as did the Victoria and Albert Museum and public galleries in Leeds, Bournemouth and Southport.

Vera Andrews was a watercolourist and an active member of the local art scene in Southbourne. She was a member of the Poole and East Dorset Art Society and Southbourne Art Circle in 1946 moving over to the Southbourne Art Society when it was created through out the 1950s and 1960s. She was President in 1964 and

served regularly as Vice-President. She is last recorded as submitting work to the Southbourne Art Society exhibitions at the RCAGM in 1973.

Alfred Lys Baldry (1858-1939) was an English art critic and painter. Baldry studied at the University of Oxford and the Royal College of Art, and as a pupil of Albert Joseph Moore. In 1892 Baldry was commissioned by Montague Marks, editor of 'Art Amateur', to be Moore's biographer. After Moore's death in 1893, Baldry, together with Walford Graham Robertson, arranged an exhibition of 100 of Moore's works. He also wrote a 1901 biography of artist, film director and composer Hubert von Herkomer.

Marie Beckley (c.1870-1942) was an active member of the Bournemouth Art Club from 1933 until her death in 1942.

Ernest St John Burton FRS, BAC (1875-1962) was a talented artist, composer, musician, author, and geologist. Born in Parkstone, Dorset, he came from a very talented family. Burton received his musical education at Brussels Conservatoire, became a member of the Bournemouth municipal orchestra. He was also the author of the book "The History and Evolution of the Violin"(1936). Burton was a gifted artist in oils, watercolour and pastel specialising in landscapes and had works exhibited in the Paris salon, the Royal Institute of Watercolour Painters and the Royal West of England Academy. Burton also had a great reputation as a geologist and his collection of fossils from was bequeathed to the Natural History Museum in London. For some 40 years he was a member of the geological section of the Bournemouth Natural Science Society.

Marian E. Chappell was a member of the Bournemouth Arts Club in the 1950s and 1960s.

Harley Crossley (1936-2013) was a professional artist for over thirty years. He painted in oils using knives, being the acknowledged expert in Britain in this technique. His range of subjects included landscapes, seascapes, busy street scenes and canals. His large maritime paintings of ships and dock scenes are much sought after by collectors around the world. Seven of his large original paintings of Cunard and White Star ships graced one of the stairways on board the prestigious Queen Elizabeth II, whilst others adorn the walls of several offices and boardrooms of various shipping companies in the UK and abroad. As an artist of international renown there is a keen demand for his work which can be seen at many major galleries. During the last thirty years his original works have been exhibited in America, Canada and Europe as well as throughout Britain.

Alan G. Deacon (active 1967-1969) was a New Forest based painter who lent the painting under consideration for disposal to the RCAGM 'The Equestrian Scene' exhibition (3.5.1969- 8.6.1969), from which it was purchased. In the forward the catalogue the curator, Graham Teasdale, states that Deacon had left the New Forest to live in Spain.

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

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

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

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

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

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

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

Appendix 3 - The RCAGM Picture Borrowing Scheme and Art in the Home

When the RCAGM was established in 1922 a painting rental scheme, known then as the Picture Borrowing Scheme, was set up by the first Curator (Richard Quick 1860-1939, employed 1922-1932)⁵. This was in part to raise income and in part to ease the storage situation - the Russell-Cotes' collection had been spread over both their home, now the museum, and the Royal Bath Hotel. The second Curator (Norman Silvester 1894-1969, employed 1932-1958) expanded the scheme by

⁵ Such schemes were common at the time but have fallen out of fashion in more recent times due to issues around resource management, copyright, insurance and collection care.

making purchases for it from the exhibitions put on at the museum. It is important to note that pictures in the PBS scheme were always accessioned collection items that had been seconded into it - sometimes later but often simultaneously. Those PBS artworks which were purchased for the scheme were normally selected by the Curator, often based on a public vote, from exhibitions held at the RCAGM by groups such as the Bournemouth Arts Club or the Southbourne Art Society. This selection would then be presented to the RCAGM's, and later Bournemouth Museums Service (BMS), management for final approval.

In the early 1990s, with a change in leadership of the BMS, it was realised that the PBS scheme needed reform. Much of the artwork within it was removed from it, some having increased in significance and importance, and it was re-named Art in the Home with a more corporate extension known as the Art Lease Scheme which allowed organisations to rent pictures too. New, more modern, pictures were acquired for the AIH scheme to reflect more up to date artistic taste. However, by circa 2005 both schemes were proving un-successful and were wound up with the last Art Lease items returned to the museum in 2011.

Currently ex-AIH artworks are still retained and exhibited under the scheme's numbering system. Qualifying AIH artworks appeared first in the Public Catalogue Foundation's Dorset publication - now transferred on-line as Art UK. The intention is to formally accession the quality AIH artworks as the lesser quality/inappropriate material is disposed of.

RUSSELL COTES ART GALLERY AND MUSEUM MANAGEMENT COMMITTEE



Report subject	Report on the progress of the 'Repair and Renewal 2' Project funded by Arts Council England (ACE) Museum Estates and Development (MEND) Fund Round 4
Meeting date	27 October 2025
Status	Public Report
Executive summary	The Russell-Cotes has received £1,500,817 from ACE MEND 4, which together with £359,317 of match funding from CIL and legacies will provide a total project grant of £1,860,134 to fund major urgent repairs to the Russell-Cotes building, services and interiors. Payment conditions have now been met to enable the first instalment to be paid. Conservation architects, Purcell have been appointed after an open tender and design work is underway. The project is due for completion by November 2027.
Recommendations	It is RECOMMENDED that: The Management Committee accepts the report
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, Communities and Culture
Corporate Director	Glynn Barton, Chief Operations Officer
Report Authors	Sarah Newman, Museum Manager
Wards	Not applicable
Classification	For Update

Background

1. The building, services and interiors of the Grade2* listed Russell-Cotes are in poor condition and until recently, have not had much significant investment since the Heritage Lottery funded refurbishment of 1999-2000.
2. In 2022, the Museum was awarded £518,000 by Arts Council England (ACE) Museum Estate and Development (MEND) Fund as part of a £974,000 total Repair and Renew project to replace the air handling systems, improve drainage and increase security and repair the Conservatory. This was completed satisfactorily in March 2025.
3. In 2024, the Russell-Cotes applied successfully for further funding under Round 4 of the same scheme.

Grant

4. The Russell-Cotes has been awarded a grant of £1,500,817 from ACE MEND Rd 4.¹ The total project has a value of £1,860,134.

5. Income table

£1,500,817	ACE MEND 4
£250,000	Community Infrastructure Levy
£25,000	Legacy from Mrs Hart
£84,317	Legacy from Miss Stallard
£1,860,134	Total

Scope of Work

6. The grant will enable the following work to be carried out:
 - Façade and roof repairs (sea-facing façade)
 - Fire safety protection
 - Security improvements
 - Access improvements (reinstate independent access at front door)
 - Rainwater management systems and drainage works
 - Replace end of life services (distribution board)
 - Building fabric and wall painting repairs.

Progress

7. BCP Council procurement conducted an open tender for the Lead Design contract. Seven tenders were received and the conservation architect firm, Purcell has been selected for the contract. They started work on the project in August and have been

¹ The original application was for £1,528,542 but the repair of the fountain in the Main Hall was deemed ineligible.

working closely with the museum team, BCP surveyors and procurement team since.

8. An application has been submitted for Listed Building Consent for the work which is still under review. The Conservation Officer has not identified any major concerns but there are likely to be a number of conditions to be discharged once plans are further developed.
9. Purcell are prioritising the procurement of the electrical and CCTV work as we hope this can be undertaken in January 2026 to take advantage of the museum's regular closure for conservation. The major works to the front façade are scheduled for the spring and summer 2026.
10. Further appointments of the design team are being progressed ie Quantity Surveyor, Structural Engineer and Fire Engineer.
11. Our aim is to ensure that the museum remains open for as much as possible, even if sections or rooms have to be closed off for short periods, in order to minimise impact on visitors, staff and income. The project is due for completion by November 2027. See Appendix 1 for the draft programme.
12. An introductory meeting has been held online between the Arts Council, Management Committee Chair, Lead Architect from Purcell and Museum Manager.

Options Appraisal

13. N/a

Summary of financial implications

14. Risks of cost inflation have been mitigated. The work has been developed to RIBA Stage 3, by specialist conservation accredited surveyors and architects, costed by a Quantity Surveyor and includes an element for inflation and contingency in line with sector expectations. The work should be completed in 2026.
15. Further repairs in the next 3 to 5 years are required (c £2million) which are subject to discussions with National Lottery Heritage Fund (NLHF) about a phased approach to long-term capital investment, once the Russell-Cotes is independent of BCP Council.

Summary of legal implications

16. BCP Council approved accepting the grant at a Council meeting on 3 June 2025.
17. The legal requirements for the grant have been fulfilled: a Deed of Covenant with BCP Council with a restriction on title over the freehold of the Project Asset for a period of 20 years and a Certificate of Title and letter of undertaking as to registration at the Land Registry.
18. When the Russell-Cotes' governance change takes place and the new sole trustee, RCAGM Sole Trustee Ltd, takes the place of BCP Council as sole trustee, the grant will be novated to the new trustee.

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

22. n/A

Summary of risk assessment

23. The project has its own costed risk assessment which is submitted quarterly to ACE for review. The main risk is that the project can be progressed swiftly and stays in budget.

Background papers

None

Appendices

Appendix 1 – RCAGM MEND 4 Programme

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