

# Notice of Russell Cotes Art Gallery and Museum Management Committee



Date: Monday, 1 June 2026 at 2.15 pm or at the conclusion of the reconvened meeting whichever is later.

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

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## Membership:

**Chairman:** To be elected

**Vice Chairman:** To be elected

Stuart Bartholomew  
Cllr L Williams  
Cllr A Martin

Cllr L Northover  
Ms F Winrow  
Sir George Meyrick Baronet

Mr A Frost

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All Members of the Russell Cotes Art Gallery and Museum Management Committee are summoned to attend this meeting to consider the items of business set out on the agenda below.

The press and public are welcome to view the live stream of this meeting at the following link:

<https://democracy.bcpCouncil.gov.uk/ieListDocuments.aspx?MIId=6534>

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](mailto:rebekah.rhodes@bcpcouncil.gov.uk)

Press enquiries should be directed to the Press Office: Tel: 01202 454668 or email [press.office@bcpcouncil.gov.uk](mailto:press.office@bcpcouncil.gov.uk)

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

AIDAN DUNN  
CHIEF EXECUTIVE

21 May 2026

**DEBATE  
NOT HATE**



Available online and  
on the Mod.gov app

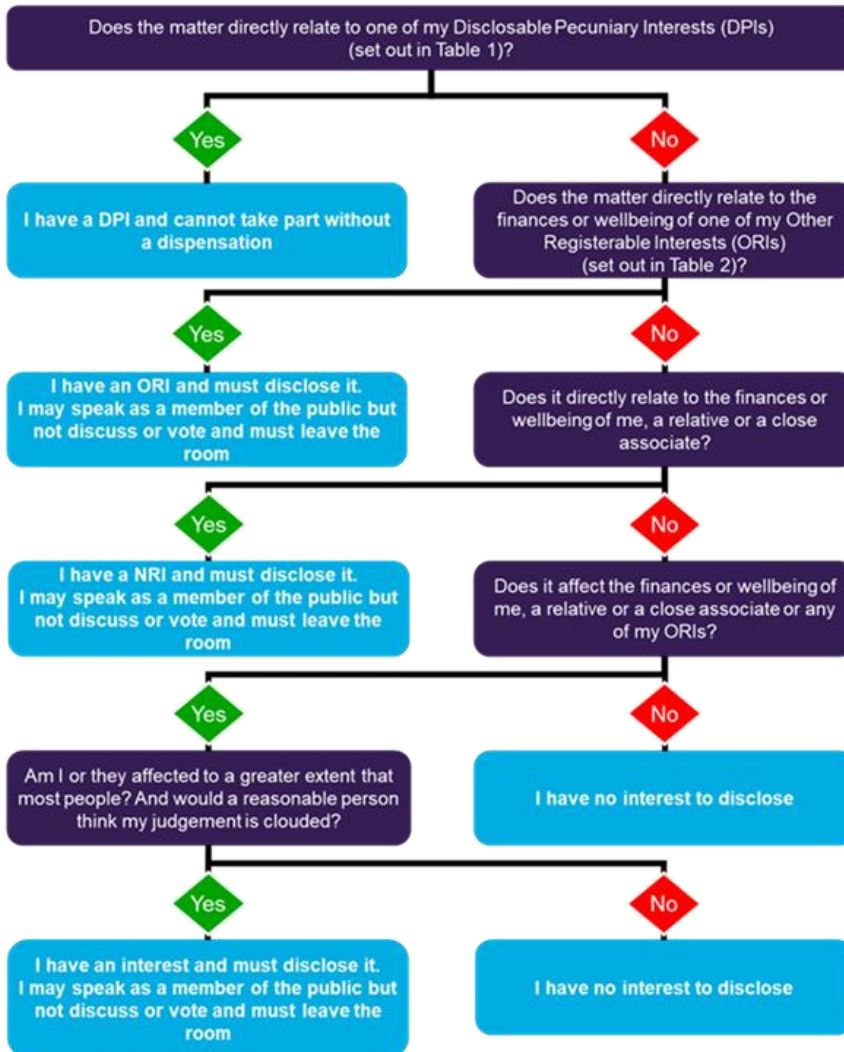


## Maintaining and promoting high standards of conduct

### 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. Election of Chair**

To elect a Chairman of the Russell-Cotes Art Gallery and Museum Management Committee for the municipal year 2026-27.

**3. Election of Vice-Chair**

To elect a Vice-Chairman of the Russell-Cotes Art Gallery and Museum Management Committee for the municipal year 2026-27.

**4. Declarations of Interest**

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

**5. 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.bcpouncil.gov.uk/ieListMeetings.aspx?CommitteeID=151&Info=1&bcr=1>

The deadline for the submission of public questions is Tuesday 26 May 2026 3 clear working days before the meeting.

The deadline for the submission of a statement is midday Friday 29 May 2026 the working day before the meeting.

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

## ITEMS OF BUSINESS

**6. Russell-Cotes Art Gallery & Museum Update Report 1 October 2025-31 March 2026**

This period has seen a maintenance of visitor numbers and visitor income with diverse and engaging public programming across a number of areas.

From October to March, 'Artist as Witness: Impact of War' with its associated legacy catalogue was a thought-provoking and moving exhibition on the impact of war from the First World War to Ukraine. It was accompanied by associated exhibitions about Indian soldiers recuperating in Bournemouth in the First World War and a photographic exhibition documenting the experience of Ukrainian refugees.

Subsequently, the opening of the 'Flower Fairies' exhibition in March 2026 has brought significantly increased visitor numbers.

The café and the shop have performed particularly well.

**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** 15 - 20

The Russell-Cotes has a £1,860,134 project (part funded by ACE MEND 4) to fund major urgent repairs to the Russell-Cotes building, services and interiors.

Conservation architects, Purcell, have been appointed as lead designers and have commenced Stage 4 design work for the building project including significant opening up works in the basement area to better understand the construction, extent of the problems and identify the best course of action. Stage 4 design is expected to be completed by the end of June for the tender process to start later in the summer.

Tenders for the CCTV replacement have been received and are being evaluated.

Design work for fire protection is underway by IDF.

The supporting team of structural engineers, fire specialists and quantity surveyors have been appointed.

Listed building consent has been received subject to the discharge of conditions.

The project is due for completion by November 2027.

**8. Russell-Cotes Art Gallery & Museum Acquisitions, Loans and Disposals** 21 - 60

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

**9. Russell-Cotes Art Gallery & Museum Update on Progress to Independence** 61 - 64

The Department of Culture Media and Sport (DCMS) have undertaken significant redrafting of the charitable scheme to update the governance of the Russell-Cotes charity. It is understood from the Charity Commission that the redrafting is nearly complete and that it is realistic to expect the Scheme to be laid before Parliament in September 2026. An update is being sought on a projected Vesting Day.

Three positive meetings have been held since November 2025 between the BCP Chief Executive Officer and the Chair of the RCAMG Management Committee/new Sole Trustee about the Council's decision to use the £2.25 million lump sum (originally agreed to fund the new trustee at Vesting day

by Council on 20 February 2024) to fund revenue costs incurred from 1 October 2025 until externalisation takes place. This is likely to reduce the lump sum by c.£600,000 and therefore undermine the future financial viability of the independent charity putting the process of externalisation at risk. However, no agreement has been reached with the CEO on a mutually acceptable solution.

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

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



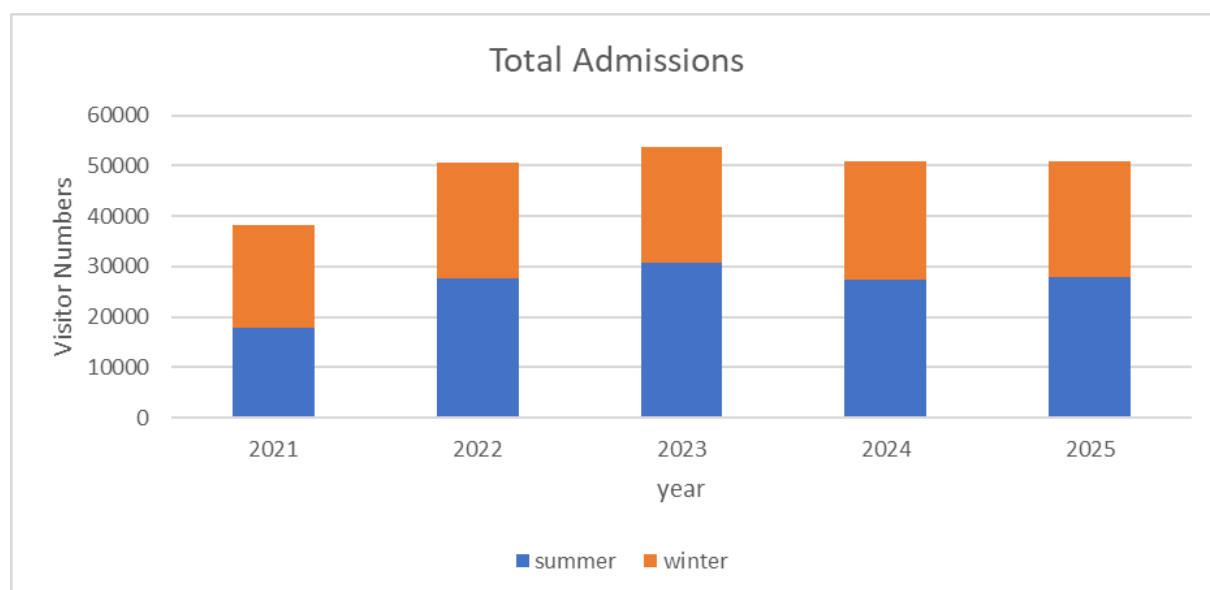
Report subject	<b>Russell-Cotes Art Gallery &amp; Museum Update Report 1 October 2025-31 March 2026</b>
Meeting date	1 June 2026
Status	Public Report
Executive summary	<p>This period has seen a maintenance of visitor numbers and visitor income with diverse and engaging public programming across a number of areas.</p> <p>From October to March, ‘Artist as Witness: Impact of War’ with its associated legacy catalogue was a thought-provoking and moving exhibition on the impact of war from the First World War to Ukraine. It was accompanied by associated exhibitions about Indian soldiers recuperating in Bournemouth in the First World War and a photographic exhibition documenting the experience of Ukrainian refugees.</p> <p>Subsequently, the opening of the ‘Flower Fairies’ exhibition in March 2026 has brought significantly increased visitor numbers.</p> <p>The café and the shop have performed particularly well.</p>
Recommendations	<p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee accepts the Russell-Cotes Art Gallery and Museum Update Report for the period 1 October 2025 – 31 March 2026.</b></p>
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

## Background

### Visitor Figures

1. Visitor figures (22,944) to the site for this period were comparable with previous years. Total annual visitor figures were 50,971 for 2025/26 compared to 50,393 in 2024/5. However, visitors to the museum itself were 44,436, a marginal reduction of 750 on 2024. In the context of a challenging year (cost of living, Iran war etc), this consistency in visitor numbers is very encouraging.



## Financial Performance

2. Overall, net income from visitors increased marginally by 4% (£20,000) in the Financial Year 2025/26. Admissions income remained lower than anticipated but excellent performance from the café particularly and the shop more than compensated.
3. Friends membership income remained broadly comparable to the previous year, despite a reduction in total members following the removal of Annual Passes to streamline memberships.

## **Building**

4. 37 building faults were raised in this period with five repairs outstanding: including the garden gate, gallery roof water ingress and metals alert cameras on the Gallery roof, which will probably be picked up through MEND 4 (see separate report).
5. We are investigating water ingress into Picture Store 2 in the Modern Wing during rainy weather which is causing mould. The paintings were decanted during January closure, and the walls sealed but this has not solved the issue and major repairs are under consideration. The external wall in the Welcome desk/Shop area is also very damp, often saturated, and investigations are continuing but it is thought that this has been an issue since 2008.
6. The black mould on the north wall of the café store in the historic house was cut out and removed and the area tanked leaving an observation hatch. This wall is observed to be very wet with no obvious cause other than that it is subterranean. We are looking at managing the water out of the building using existing drainage channels.
7. In February the garden shed was broken into but nothing was taken and we have had one incident in the garden resulting in a broken window.

## **Garden**

8. A strong team of volunteers are now working well with gardening and maintenance and have supported the Flower Fairies exhibition with appropriate planting.
9. In preparation for externalisation, the Russell-Cotes has taken over lawn mowing and waste removal from the Council and intend to manage this through volunteers and contractors more economically. Volunteers will mow the lawn and have set up a compost heap whilst more significant arisings from hedge trimming etc will be removed by a contractor.
10. The re-creation of one of the Children's Pavilion in the garden, part funded by the Bournemouth Civic Society has proved challenging. Additional funds have been raised to enable the museum to proceed with the tender process and carry out associated landscaping work. However the appointed company has been slow at providing a design for submission for planning consent. The design is anticipated at the time of writing.

## **Collections and Conservation**

11. The Russell-Cotes made a Stage 1 Application for Designation for the Founding Art Collection to the Arts Council. 'The Designation Scheme recognises and celebrates collections of national and international importance based on their quality and significance.' Designation would give the museum access to funding and recognition which could be beneficial. The Russell-Cotes applied unsuccessfully nearly 30 years ago. We will hear in the summer if we are invited to submit a Stage 2 application.
12. In October 2025 a desk from Sir Merton Russell-Cotes' study received emergency conservation following water ingress. The conservation treatment allowed for a full

examination and identification of the piece revealing that it was actually an architect's table (aka *table a la tronchin*) dated to 1780-1800, and it is likely that Sir Merton would have used it to work with large plans, maps or prints rather than as a writing surface.

13. The Russell-Cotes won a competition for a ROXBOX packing crate which unlike the usual forms of museum packing crates, are environmentally friendly and sustainable. Additionally, because they are made from lightweight materials, they are safer to move around historic interiors and are much easier to lift. We used it for the first time for a loan to Nottingham Castle Museum and Gallery and intend to buy more for the Going Places inter-museum lending and exhibition project thus reducing the carbon footprint of this three-exhibition venture.
14. During the January 2026 annual closure period the museum's wooden floors were polished but attention was mainly given to the active mould discovered in Picture Store 2 (see above). With the help of two placement students from West Dean College, the store was decanted and the active and in-active mould was removed from artworks. We took advantage of the opportunity to take reference photographs and dimensions for the collections management database, deep clean the racking and tidy up more generally.

### **Interpretation and Display**

15. During the January 2026 annual closure period the Conservatory was redisplayed with busts from the Sculpture Terrace which not only brought out items not seen by the public for 25 years but also pre-emptively cleared the Sculpture Terrace in advance of MEND 4 works. In support of this, funding of £3,000 was secured via the South West Museum Development's 'On Display!' grant to refurbish some of the period plinths in use in the Sculpture Terrace. The challenge of moving the heavy yet delicate busts into the Conservatory, which is down some steep steps was managed internally without recourse to expensive external contractors. This was a definite skill building experience for all concerned.
16. New interpretation panels outlining the family and museum history have been installed in the Learning Gallery to give a better introduction for visitors.

### **Programming**

'Artist as Witness: The Impact of War' (25 October 2025 - 8 March 2026)

17. Featuring over 70 artworks, by renowned and lesser-known artists from national, regional, private and the Russell-Cotes Art Gallery & Museum's own war art collection, the exhibition highlighted artists' diverse responses to scenes of conflict. Highlights included 'Spring in the Trenches' by Paul Nash (Imperial War Museum), a searing comment on the suffering witnessed by Nash both as a soldier and then an official war artist. In addition Osmund Caine's spectacular Spider Hutments (Government Art Collection) was on public display for the first time in over twenty years.

The exhibition was very well received and had 13,994 visitors. It was accompanied by a catalogue published by Sansoms which is still available in the shop and online.

18. Visitor comments included:

*'Moving exhibition. Particularly impressed by how many women artists are included'*

*'Really phenomenal exhibition. Interesting pieces showing the resentment/differing perspectives of male/female experience.'*

*'I am lucky enough that I have seen many RC exhibitions, none have moved me the extent of your 'Artist as Witness.'*

### **'Flower Fairies: Enchantment by the Sea' 28 March - 4 October 2026**

19. Initial reactions from visitors have been extremely positive, particularly noting the connection to local vistas as well as the nostalgic and beautiful flower fairy images. It has already delivered some of the best visitor figures for Easter and May Bank holidays since 2022.

### **Print Room**

20. The Print Room has focussed on recent donations to the Museum's collections including works by Lucy Kemp-Welch and Leslie Moffat Ward.

### **Café Gallery**

21. The Café Gallery was used for an exhibition about the experience of Indian soldiers in Bournemouth in the First World War: 'Recovering by the Sea', and later for an exhibition 'Occupied Unoccupied' of photographs by Ukrainian artist Iryna Sozanska.

### **Education/ Engagement**

22. Five school sessions and fourteen university trips took place during this period. However, the museum has decided to focus its formal learning offer on self-led sessions for schools and universities in the future as demand for taught sessions is very limited.
23. In the spring AUB animation students held an exhibition to showcase their work on a James Bond theme in the Café gallery. AUB Fine Art students participated in an art installation project in the museum whilst textile students from Bournemouth and Poole College showcased their response to the May Morris exhibition.
24. The Museum attended BU and AUB Freshers Fairs, the Arts By the Sea Community Zone and involved local community groups including Dorset Blind Association, The Chatterboxes (for young people with disabilities), Brownies and Russell-Cotes Friends and volunteers in the making of poppies which created a stunning display in Gallery II at the entrance of the 'Artist as Witness' exhibition

### **Going Places**

25. The Founding the Future Network (Russell-Cotes, Watts Gallery and The Bowes Museum) began preparations for the first touring exhibition. Funded by Art Fund, the network will co-curate two touring exhibitions working with young people (18 – 25 years). The network agreed that the first exhibition, on display at the Russell-Cotes in October 2027, will be themed around 19th Century environmental awareness and early activism. A researcher was appointed to identify exhibition themes, relevant collection objects from all three venues, and suggestions for loans from other galleries and contemporary artists. Using this research the network went on to collectively select the core object list, collection pieces that will travel to each of the

three venues. A co-ordinator will support the touring show's logistics and funds are available to support conservation and interpretation across the venues. Finally, Russell-Cotes staff participated in various training sessions including carbon tracking and recording, digital tools for community engagement, reducing the environmental impact of touring collections, and audio descriptive training.

### **Venue Hire**

26. Venue Hire was modest in the second half of the year, with an income of £390, but saw an increase in enquiries, some of which have made bookings for 2026/27, suggesting a positive change in the landscape of our local business communities. We had our first Conservatory booking for a private birthday party Afternoon Tea.
27. We also hosted two events where the space was offered for free, one for the South West Museums Fed, which provided a positive networking opportunity with our professional peers across the sector, and one for a showcase event for the Citizens' Panel project run by Jessica Toale MP, which raised our profile with people of influence within the constituency. Both of these events generated additional catering income.

### **Events**

28. The usual programme of tours, talks and evening events continued. To develop a stronger presence with more affluent audiences we also partnered with the Purbeck Film Festival for a special event screening and reception in October, and with The Dorset Wine Festival to host a special Art of Wine evening in November. Both were well-attended and generated a modest profit.

### **Shop**

29. Shop performance was comparable with the equivalent period the previous year, with a turnover of £52,878 net (equivalent £53,237 in 2024/5) despite the 'Artist as Witness' exhibition not being so easily merchandised as the Purbeck exhibition the previous year. The 'Artist as Witness' catalogue was the main seller and Christmas stock did well too. 'Flower Fairies' merchandise was introduced in mid March and was immediately a strong seller, auguring well for summer 2026.

### **Café**

30. The Café continued to have a good year with turnover up overall by 10% (£19,000), however costs also increased particularly staffing. A new staffing model has been developed to reduce staffing at the end of the day designed to deliver a profit. A number of catering staff have left which has enabled this change to be managed naturally and its impact on profitability will be monitored.

### **Marketing and Publicity**

31. 'Artist as Witness: The Impact of War' secured local press coverage, though national and regional coverage was not achieved despite support from an external PR advisor. In November, a large-scale installation of approximately 3,000 handmade paper poppies was displayed at the Russell-Cotes and received coverage on local platforms including the *Bournemouth Echo* and *BBC News*.
32. *Artist as Witness* was complemented in the Café Gallery by 'Recovering by the Sea: The Indian Army in Bournemouth, 1914–1915' and 'Occupied / Unoccupied' by

Ukrainian photographer Iryna Sozanska. All three exhibitions attracted local press and radio coverage and received highly positive visitor feedback.

33. 'Flower Fairies™: Enchantment by the Sea' opened on 28 March 2026, generating significant advance interest. An additional £5,000 marketing allocation supported a sustained Newsquest campaign, lamppost banners in Bournemouth town centre, and late-summer train station and billboard advertising with JCDecaux. Collaboration with the official Flower Fairies Instagram account proved highly effective, with announcement and behind-the-scenes posts achieving 38,000–42,700 views and over 4,000 interactions each – substantially higher than typical Russell-Cotes engagement levels.

### **Fundraising and partnerships**

34. The Russell-Cotes has been awarded
- £23,000 by Weston Loan with Art Fund to support the tempera exhibition in 2027 and particularly a tour to Royal Holloway University London
  - £2000 by the Finnis Scott Foundation for Tempera exhibition
  - £5,000 from CIL for the Pavilion
  - £5,000 from the Valentine Trust for the Pavilion
  - £3,600 legacy from Mrs Margaret Arnold. Allocated to the pavilion
35. During 2024-25, we partnered with England's Coast, along with other BCP attractions following the end of BCP support for Tourism Marketing. This partnership has now come to an end, and the Destination Management Board has taken over Bournemouth and Poole Tourism; we look forward to working more closely with them.

### **Staff and Volunteers**

36. A number of catering assistants have left but new staff have been successfully recruited. Volunteers continued to contribute significantly to activities at the museum.

### **Options Appraisal**

37. n/a

### **Summary of financial implications**

38. n/a

### **Summary of legal implications**

39. n/a

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

40. n/a

**Summary of sustainability impact**

41. n/a

**Summary of public health implications**

42. n/a

**Summary of equality implications**

43. n/a

**Summary of risk assessment**

44. n/a

**Background papers**

none

**Appendices**

There are no appendices to this report.

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



Report subject	<b>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</b>
Meeting date	1 June 2026
Status	Public Report
Executive summary	<p>The Russell-Cotes has a £1,860,134 project (part funded by ACE MEND 4) to fund major urgent repairs to the Russell-Cotes building, services and interiors.</p> <p>Conservation architects, Purcell, have been appointed as lead designers and have commenced Stage 4 design work for the building project including significant opening up works in the basement area to better understand the construction, extent of the problems and identify the best course of action. Stage 4 design is expected to be completed by the end of June for the tender process to start later in the summer.</p> <p>Tenders for the CCTV replacement have been received and are being evaluated.</p> <p>Design work for fire protection is underway by IDF.</p> <p>The supporting team of structural engineers, fire specialists and quantity surveyors have been appointed.</p> <p>Listed building consent has been received subject to the discharge of conditions.</p> <p>The project is due for completion by November 2027.</p>
<b>Recommendations</b>	<p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee accepts the report</b></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, 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. 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, increase security and repair the Conservatory. This was completed satisfactorily in March 2025.
2. In 2024, the Russell-Cotes applied successfully for further funding under Round 4 of the same scheme for a project with a budget of £1,860,134.

## Scope of Work

3. 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

4. Purcell were appointed in August 2025 as lead designers. They were new to the building and the project which is complex and significant. Although we are behind the original draft schedule, a new programme has been drawn up (Appendix 1) which is still well within the funding timeframe.

## Appointments

5. IDF Fire Engineers has been appointed for the fire safety protection works
6. Mann Williams has been appointed as Structural engineers

7. NT Surveying has been appointed as Quantity/Cost Surveyors.
8. CDM Principal Designer appointment is currently being tendered.

### **Façade and Roof Repairs**

9. Purcell are working on the detailed Stage 4 design of the façade and roof repairs, particularly the veranda balustrades, floor waterproofing and canopies. A first round of opening up works has taken place in the basement offices with the removal of false ceilings to further understand the construction, the structure of the concrete slab, the beams and the extent of the corrosion and for the structural engineer to then advise on the programme of work. So far they show multiple ceiling layers, many historic repairs which are often around the beam ends which is of concern, as they may require more repair than is in the project's cost plan or has been approved in the Listed building Consent.
10. Further opening up works are scheduled for the end of May to ensure that the condition of the floor structure is understood as much as reasonably possible before concluding Stage 4. This is to ensure cost control and minimise the risk of unavoidable and unexpected additional works in Stage 5. The Conservation Officer has been included in discussions, but it is looking likely that repairs to the beams or additional supporting beams will require a new Listed Building Consent application.
11. This work has had an impact on staff who have had to clear and vacate offices but provides a good pilot for the building works in due course.
12. We are expecting the completion of Stage 4 at the end of June, the issue of the tender information in August, the contract let in November for work to start in January taking advantage of the museum's annual closure period.

### **Fire Safety Protection**

13. IDF are drafting a proposal to improve fire compartmentalisation in the building and fire safety. Full compliance will be impossible because of the nature of the building but we hope to identify some proportionate improvements, notably the fire separation of the building and galleries. As there is a change to the proposals from those submitted for Listed Building Consent (LBC), this will probably require a further LBC Application.

### **Security Improvements**

14. The replacement of CCTV has been subject to Listed Building Consent. Tender information was sent out to four contractors in December, but requested time extensions and invitations to further companies have resulted in delays. However five tenders have now been received and these are being assessed currently with a view to work starting in the summer. Detailed discussions will need to be held with the successful tenderer because of the complexity of the works in the highly significant building and to ensure the user interface is appropriate for operations.

### **Drainage Improvements**

15. Initial surveys have started to look at improvements to drainage from the building.

### **Planning and Listed Building Consent**

16. Listed Building Consent has been received for the work subject to detailed conditions which will need to be satisfactorily discharged. Further consents will probably be needed.

### **Budget**

17. To end of March 2026, expenditure has been on budget ie £46,000 on fees.

### **Options Appraisal**

18. n/a

### **Summary of financial implications**

19. The project is funded by a grant of £1,500,817 from ACE MEND. £250,000 has been provided by the Community Infrastructure Levy and £109,317 from Legacies.

### **Summary of legal implications**

20. n/a

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

21. n/a

### **Summary of sustainability impact**

22. n/a

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

23. n/a

### **Summary of equality implications**

24. n/a

### **Summary of risk assessment**

25. The main risk is that the project is not delivered to the timetable and that costs increase with inflation. The Museum is endeavouring through regular meetings with the lead designer to keep up the momentum and to support the designers through the often lengthy and challenging Council processes.
26. NT Surveying are working closely with Purcell to control costs. As part of the tendering process for the main work, the team will agree value engineering as needed and/or elements which can be priced 'below the line' subject to instruction and eliminated if necessary to control costs, but ensure priorities are met.

### **Background papers**

None

### **Appendices**

Draft Programme

Russell Cotes Art Gallery & Museum Programme		Outline																																			
Issue : May 2026		2025											2026																								
Month	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33				
Date	Mar-25	Apr-25	May-25	Jun-25	Jul-25	Aug-25	Sep-25	Oct-25	Nov-25	Dec-25	Jan-26	Feb-26	Mar-26	Apr-26	May-26	Jun-26	Jul-26	Aug-26	Sep-26	Oct-26	Nov-26	Dec-26	Jan-27	Feb-27	Mar-27	Apr-27	May-27	Jun-27	Jul-27	Aug-27	Sep-27	Oct-27	Nov-27				
<b>Induction &amp; Start Up</b>																																					
Conservation Team Appointment & Start-Up																																					
Other Client Team Tenders & Appointments																																					
Determinations of Client Planning and LBC applications																																					
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Site Surveys																																					
Budget Review & Update																																					
Preliminary Stakeholder/Consultee Discussions																																					
Client Procurement Review																																					
Pre-Stage 4 Client report & Sign Off																																					
<b>RIBA Stage 4 Documentation</b>																																					
Planning & LBC Conditions Discharge																																					
<b>CCTV &amp; Electrical Services</b>																																					
CCTV & Electrical Services Design & Specification																																					
CCTV & Electrical Services Specialist Tenders - R1																																					
CCTV & Electrical Services Specialist Tenders - R2																																					
CCTV LBC condition submission and discharge																																					
Tender Reports																																					
Let CCTV & Electrical Services Works																																					
CCTV & Electrical Works on Site																																					
<b>Main Repair &amp; Upgrading Works</b>																																					
Appointment of IDF																																					
Main Repair/ Fire Upgrading Design, Specification & Schedules																																					
Main Repair/Fire Upgrading Works Client, HE & LPCO Consultations																																					
Building Regulations Submission & Determination																																					
Main Repair/Fire Upgrading Works BoQ and VE																																					
Main Repair/Fire Upgrading Works Tenders + Contracts																																					
<b>Decorative Finishes</b>																																					
Decorative Finishes Main Works Specifications																																					
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Decorative Finishes Specialist Tenders																																					
Let Holding Repairs																																					
Holding Works On Site																																					
<b>RIBA Stage 4 Co-Ordination</b>																																					
Tender Reports & Review																																					
Overall Project Budget Review																																					
Final Stakeholder/Consultee Negotiations																																					
Updated Delivery Programme																																					
RIBA Stage 4 Review Report																																					
Funder Review & Approval																																					
Client Team Review & Approval																																					
Let Main Repair & Upgrading Works																																					
<b>RIBA Stage 5 &amp; 6 - Main Works</b>																																					
Main Repair & Fire Upgrading Contractor Mobilisation																																					
Main Repair & Fire Upgrading Works On Site																																					
Fabric Drying Our Period Pre - Main Decorative Finishes																																					
Decorative Main Works Contractor Mobilisation																																					
Decorative Main Works On Site																																					
Main Works Defects Period																																					
Defects Period End																																					
<b>Project Completion (post defects)</b>																																					

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



Report subject	<b>Russell-Cotes Art Gallery &amp; Museum Acquisitions, Loans and Disposals</b>
Meeting date	1 June 2026
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><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee notes and approves</b></p> <ul style="list-style-type: none"> <li><b>a) acquisitions</b></li> <li><b>b) loans</b></li> <li><b>c) disposals</b></li> </ul> <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 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 taxidermy which is irrelevant to the Collections Strategy and raises health and safety issues. It also raises storage issues as do the pieces of furniture

### **Update on Previous Disposals**

5. One painting from the last meeting has been transferred to Bournemouth Natural Science Society and the remainder have been dispatched to auctioneers for sale.

### **Options Appraisal**

6. 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**

7. 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.
8. 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.
9. 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**

10. 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**

11. n/a

### **Summary of sustainability impact**

12. N/a

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

13. n/A

### **Summary of equality implications**

14. N/A

### **Summary of risk assessment**

15. 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 1 June 2026**  
***Acquisitions, Loans and Disposals Report***

**Acquisitions for the Collections**  
**1<sup>st</sup> October 2025 – 31<sup>st</sup> March 2026**

<b>Donor / Method of Acquisition</b>	<b>Material</b>	<b>Date of Acquisition</b>
Anonymous	bronze bowl by Clio Hinton Bracken (1869-1925), statuette of Sir Gerald du Maurier by Newbury Abbot Trent (1885-1953) sculpture of a mother and two children by R.F. Wolly(?). All formerly in the personal collection of the writer and art critic Brian Sewell (1931-2015).	6.3.2026
Gift of Daphne Tavender	'Baiter, Poole' and 'Montgomery, Powys' two prints by John Lidell (1924-2005)	6.3.2026
Purchase from Kirsty Stonell-Walker	Royal Bath Hotel luncheon menu for 30.3.1916	31.3.2026



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



<b>Completed</b>				
<b>Borrower</b>	<b>Exhibition</b>	<b>Dates</b>	<b>Item(s) borrowed</b>	<b>Visitor numbers</b>
Penlee House Gallery and Museum (Penzance)	Birds: The Art of Cornwall's Birdlife	7.5.2025-4.10.2025	'In a Cornish Orchard' by Arthur Richards 01860 'The Bird Table' by Charles Simpson 01989	13,162
Watts Gallery (Compton, Surrey)	Scented Visions: Smell in Art 1850-1915	15.5.2025-9.11.2025	'Maria Virgo' by May Louise Cooksey 00535	14,266
The Charleston Trust (Lewes)	Robert MacBryde and Robert Colquhoun: Artists, Lovers, Outsiders	22.10.2025-8.3.2026	'Painter and Model' by John Minton 01522	TBC
<b>Current</b>				
<b>Borrower</b>	<b>Exhibition</b>	<b>Dates</b>	<b>Item(s) Borrowed</b>	
The John Buchan Heritage Museum Trust (Peebles)	Display marking 150 <sup>th</sup> anniversary of John Buchan's birth (extended to three years)	17.3.2025-15.11.2027	A First Nation war bonnet made for the author John Buchan when he was Governor General of Canada 1973.47	
Nottingham Castle Museum and Art Gallery	Robert MacBryde and Robert Colquhoun: Artists, Lovers, Outsiders	2.5.2026-6.9.2026	'Painter and Model' by John Minton 01522  'Ave Maria Lane' by Robert MacBryde 01493	
<b>Future</b>				



<b>Borrower</b>	<b>Exhibition</b>	<b>Dates</b>	<b>Item(s) Borrowed</b>
Fundacion MAPFRE (Madrid)	Pathways to Pre-Raphaelitism	22.9.2026- 10.1.2027	'Drawing Room, 1a Holland Park' by Anna Alma-Tadema 1995.65  Trinket bowl by Fanny Bunn 385.35.108
Laing Art Gallery (Newcastle)	Pre-Raphaelites: From Poetry to Poetic	28.9.2026- 5.3.2027	'If One Could Have That Little Head of Hers...' by Eleanor Fortescue-Brickdale 00360  'Dramatis Personae and Dramatic Romances by Robert Browning, illustrated by Eleanor Fortescue-Brickdale 08019
Holburne Museum (Bath)	Ancient Landscape, Modern Times: Eric Ravilious and the Artists of the Chalk Downs	2.10.2026- 10.1.2027	'The South Downs near Eastbourne' by Edward Reginald Frampton 00835  'The Long Man of the Downs' by Philip Leslie Moffat Ward 02264

## Disposals from the Russell-Cotes Collection

Object Number	Description	Image	Proposed intended action
Loan in 1970.378 (T12.6.2008.4)	A marble topped wooden washstand, dated to 1880-1920, with a splashback formed from tiles in style of Kate Greenaway (1846-1901). H1010mm x W1355mm x D645mm		Offer to another public collection
:254.31.5.1	A group of seven taxidermied birds from Cumberland mounted in a case. The group consists of three Snipes, three Mallards and a Bean Goose. H900mm x W1190mm x D320mm		Offer to another public collection

<p>:394.35.76</p>	<p>A case of four taxidermied game birds mostly shot by a Dr F. Winson Ramsey. The group consists of a Rock Ptarmigan, a Grey Partridge, a Black Grouse and a Red Grouse. H955mm x W950mm x D495mm</p>		<p>Offer to another public collection</p>
<p>:405.35.98.5</p>	<p>A case containing six taxidermied birds. The group of birds consist of a Lapwing, a Common Snipe, a Common Greenshank, a Grey Plover, a Sandpiper and an unidentified specimen (possibly a juvenile). H430mm x W760mm x D210mm</p>		<p>Offer to another public collection</p>

<p>:426.36.26.2</p>	<p>A pair of taxidermied Golden Eagles in a case with a lamb as prey animal. They were shot in Scotland in 1896. H1240mm x W1645mm x D560mm</p>	 <p>A photograph of a taxidermy case containing two taxidermied Golden Eagles and a lamb. The eagles are perched on a rocky outcrop, and the lamb is lying on the ground in front of them. The background is a painted backdrop of a landscape.</p>	<p>Offer to another public collection</p>
<p>426.36.26.15</p>	<p>A case containing a single taxidermy mount of a Common Snipe. H375mm x W480mm x D180mm</p>	 <p>A photograph of a taxidermy case containing a single taxidermied Common Snipe. The bird is standing on a patch of ground with some vegetation. The background is a painted backdrop of a landscape.</p>	<p>Offer to another public collection</p>

<p>:T29.8.2007.5</p>	<p>A case containing a single taxidermy mount of a Grey Heron. H975mm x W530mm x D360mm</p>	 A taxidermy mount of a Grey Heron is displayed in a glass case. The bird is standing on a small patch of ground with some dried grasses. The case is set against a light blue background.	<p>Offer to another public collection</p>
<p>☞:T29.8.2007.7</p>	<p>A case containing three taxidermy mounts of Pheasants, two male and one female. H850mm x W945mm x D365mm</p>	 Three taxidermy mounts of Pheasants are displayed in a glass case. One male pheasant is perched on a rock in the center, while two other pheasants (one male and one female) are on the ground in front of it. The case is set against a light blue background.	<p>Offer to another public collection</p>

:T29.8.2007.8

A case containing three taxidermy mounts of Red Grouse, two females and one male.  
H850mm x W945mm x D365mm



Offer to another public collection



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Appendix 2  
Russell-Cotes Art Gallery & Museum Management Committee  
June 2026  
Disposal Reports

## Disposal Report for – Loan in 1970.378 (T12.6.2008.4) Washstand



### 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 Offer'<sup>1</sup> 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 Offer'<sup>2</sup>.

### Object Description and Provenance

The specific details of the item under consideration in this report are as follows<sup>3</sup>:

Loan in 1970.378 (aka T12.6.2008.4) a marble topped wooden washstand, dated to 1880-1920, with a splashback formed from tiles in style of, if not actually by, Kate Greenaway. The tiles seem to depict children (often a boy and a girl) throughout the seasons but they might not be in a narrative sequence. The washstand has five drawers, four small and one large, with brass handles. It has eight legs arranged four on either side of the kneehole. A shelf fills the bottom of each of the leg areas. Each leg finishes in a caster allowing easy movement of the washstand. A label on the reverse indicates that it was once held in a furniture depository in Bournemouth which might explain why the RCAGM/Bournemouth Museums Service were approached by the owner. There is no provenance information on file.

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

<sup>2</sup> See Appendix for the full text of the 'Core Offer' of the RCAGM

<sup>3</sup> See Appendix for images of the item

The condition of the washstand is good overall but there are numerous chips to the marble top and minor damages to the woodwork. A section of wooden trim from the right-hand shelf area is missing.

The washstand was presented to the RCAGM/Bournemouth Museum Service as a loan by a Mrs Beatrice Irene Magraw of Hillside, Batcombe, Shepton Mallet, Somerset in 1970. After the initial entry in the Loans Register there does not seem to any communication between the RCAGM and Mrs Magraw. She died in 1980 and her only child, a daughter, died childless in 2010. Her daughter lent the dressing table recorded under Loan in 1980.698 (T1.7.2008.3).

The display history of this item is obscure, but it does seem to have been on show prior to its current temporary use in the 'Flower Fairies: Enchantment by the Sea' exhibition<sup>4</sup>. When removed from the store the drawers were found to have been secured with nylon wire to prevent their opening by members of the public (see photos in Appendix).

Dimensions: 1010mm x 1355mm x 645mm

## **The Case for Retention**

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

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

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

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

### **Public Benefit**

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

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

The disposal of this washstand 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 washstand.

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<sup>4</sup> The washstand is currently being used to support various learning and activity materials for visitors in the exhibition.

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

The washstand 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 washstand 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 washstand 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 washstand in its public programme other than as a table as there is no dedicated local/social history display space in the RCAGM. The provenance of this washstand is unknown, although it is possible that it was used in Bournemouth given the furniture depository label on the reverse. When it opened the RCAGM's bathroom facilities were removed so we do not know what they looked like for sure, but it does seem that fitted units were used. There are Persian/Turkish style tiles in the collection which were used as splashbacks and are still in the wooden surround which would have been over a sink unit in the Main Hall toilet – the only space large enough to ever consider accommodating washstand like this.

### **Public Benefit**

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

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

The disposal of this washstand 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 washstand.

### **The Costs of Disposal**

The cost of disposing of this washstand 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 washstand is isolated and does not relate to the 'Core Offer'.


Additionally, this item is an unclaimed and unreturnable loan. As a matter of policy the RCAGM seeks to return long term loans to their owners or, if appropriate, seek their donation to the collections.

It hard to see how this washstand 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 washstand is disposed of, ideally to another UK public collection. Should no institution 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 Collections Trust website's Find an Object service. This will allow any museum or public collection to express an interest.

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

Duncan Walker MA, AMA  
Curator, RCAGM

 14.5.2026  
Said News 14 May 2026

## Appendices

### Appendix 1 – Images





















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

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

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

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

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

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

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

## Disposal Report for Taxidermy Mounts of British Birds Currently Held at RCAGM Study Centre

### 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'<sup>1</sup> as a disposal priority. Section 5.4 states that all natural history material not acquired by our Founders should be disposed of.

Additionally, best collections care practice dictates that the retention of unnecessary examples of taxidermy be reviewed due to the extremely hazardous and toxic chemicals used in their production.

### Object Description and Provenance

Please turn to Appendix 1 for basic details and images of the items concerned. More specific details are as follows:

:254.31.5.1 - A group of seven taxidermied birds from Cumberland mounted in a case. The group consists of three Snipes, three Mallards and a Bean Goose set against a wetland type backdrop and scene dressing. They are all labelled within the case, but no beyond them being collected in Cumberland. The case is rectangular and has a glass front and sides, with a wooden base, top and back. Given as a gift by Mr C.H. Clough of Burton-on-Sea in 1931. Damage to top left corner of case glass which has been crudely repaired with masking tape. H900mm x W1190mm x D320mm

:394.35.76 - A case of four taxidermied game birds mostly shot by a Dr F. Winson Ramsey. The group consists of a Rock Ptarmigan, a Grey Partridge, a Black Grouse and a Red Grouse. No specimen collection data given. The case is decorated with a winter type backdrop and scene dressing. The front of the case has been formed from moulded picture frame wood and is delicately carved interweaving swirling gilt patterned band with leaves and berries around the outer edge. Slight damage to case. Given as a gift of Mrs Ramsey of Bournemouth in 1935. H955mm x W950mm x D495mm

agreed  
Sue Beamer

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<sup>1</sup> See Appendix 2 for the full text of the 'Core Offer' of the RCAGM

:405.35.98.5 - A case containing six taxidermied birds against a shoreline backdrop and scene dressing with shells and seaweed. The group of birds consist of a Lapwing, a Common Snipe, a Common Greenshank, a Grey Plover, a Sandpiper and an unidentified specimen (possibly a juvenile). No specimen collection data given. Treated for possible pest infestation in 2007 by freezing at -38 degrees centigrade. Given as a gift by the executors of A.H.B. Hartford of Christchurch in 1935. The Hartford collection was 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 Register and it is not clear which items went where. It seems probable that this item was back in RCAGM/Bournemouth Museum Service's possession by the 1970s. H430mm x W760mm x D210mm

:426.36.26.2 - A pair of taxidermied Golden Eagles in a case with a lamb as prey animal against a Scottish Highlands type backdrop and scene dressing. A page from the Inverness Courier of 11.8.1896 titled 'List of Shootings, 1896' stuck to the reverse of the case suggests scientific collection data. Given as a bequest by Dr S.H. Snell of Winton, Bournemouth in 1936. The entire Snell bequest was sent to the Red House Museum at Christchurch in 1951. At some point, probably in the 1970s or 1980s this item was returned to RCAGM/Bournemouth Museum Service. H1240mm x W1645mm x D560mm

52 :426.36.26.15 - A case containing a single taxidermy mount of a Common Snipe against a marshy bog type backdrop and scene dressing. Another specimen may have been removed, as there is a large space on the other side of the case. No specimen collection data given. Treated for possible pest infestation in 2007 by freezing at -38 degrees centigrade. Given as a bequest by Dr S.H. Snell of Winton, Bournemouth in 1936. The entire Snell bequest was sent to the Red House Museum at Christchurch in 1951. At some point, probably in the 1970s or 1980s this item was returned to RCAGM/Bournemouth Museum Service. H375mm x W480mm x D180mm

:T29.8.2007.5 - A case containing a single taxidermy mount of a Grey Heron against a riverbank backdrop and scene dressing. Provenance unknown and no specimen collection data. Given a temporary inventory number in 2007 as part of the Renaissance in Regions funded documentation project. A sticky label on the glass reads 'Keep RH' which might imply that it was on loan to the Red House Museum at Christchurch at some point. H975mm x W530mm x D360mm

:T29.8.2007.7 - A case containing three taxidermy mounts of Pheasants, two male and one female, against a heath/moorland backdrop and scene dressing. Provenance unknown and no specimen collection data. Given a temporary inventory number in 2007 as part of the Renaissance in Regions funded documentation project. H925mm x W930mm x D365mm

:T29.8.2007.8 - A case containing three taxidermy mounts of Red Grouse, two females and one male, against a heath/moorland backdrop and scene dressing. Provenance unknown and no specimen collection data. Given a temporary inventory number in 2007 as part of the Renaissance in Regions funded documentation project. H850mm x W945mm x D365mm

The taxidermy is in good condition, and the specimens were professionally stuffed and mounted at the time of their creation. Some items have been given conservation treatment during their ownership by RCAGM.

This recent display history of all of these items is obscure. They certainly have not been displayed since at least 2007 and probably not since being moved the Study Centre in the late 1990s.

The author has not been able to match the items on temporary inventory numbers to proper accession register entries to a lack of specific information in the RCAGM paper records.

### **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 mammal and bird species that the Russell-Cotes' encountered on their travels, especially in New Zealand. She did not have an interest in British indigenous species.

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

This material is completely irrelevant to the RCAGM Interpretation Strategy.

#### **Public Benefit**

The retention of these specimens by the RCAGM would not benefit the public in any way. The RCAGM is not widely known as a repository of natural history.

#### **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.

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

Currently stuffed specimens do not place any cost only the RCAGM other than the usual costs of storage and insurance. These taxidermy mounts do not currently place a financial burden on the RCAGM as they are low cost 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. While she did have an interest in natural science and formed a collection of taxidermy it was based on non-UK specimens linked to her travels and it was decorative in nature rather than scientific.

#### **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 birds from New Zealand.

#### **Public Benefit**

The RCAGM is not benefitting the public in any way by retaining this material. 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. In fact it would improve matters as taxidermy is very attractive to insect pests and is created using hazardous chemicals such as Mercury and Arsenic posing a health and safety risk to staff members. Such a risk is out of proportion to the benefit received in retaining such specimens.

### Implications for Public Collections Holding Similar Material

No other museums/collections in the UK would suffer from the RCAGM disposing of these items which are, except for 426.36.26.2, without any scientific collection data. Even the data given for 426.36.26.2 is vague at best.

### The Costs of Disposal

The cost of disposing of this material 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 recommendation is for disposal from the collections of the RCAGM.


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.

The lack of scientific data associated with these specimens the health and safety risk posed by their inherent nature should be noted in combination with the above. Disposal of these items would free up precious storage space whilst at the same time reducing the pest infestation risk to other parts of the RCAGM collections.

Therefore, this report recommends that the taxidermy should be advertised to the wider museum community<sup>2</sup> via the Collections Trust's 'Find an Object' website 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





8.5.2016



<sup>2</sup> The RCAGM understands that the Bournemouth Natural Science Society's stores are full and that they are not taking in any more bird specimens.



## Appendices

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

Accession No. (or equivalent)	Description	Provenance	Image
:254.31.5.1	A group of seven taxidermied birds from Cumberland mounted in a case. The group consists of three Snipes, three Mallards and a Bean Goose. H900mm x W1190mm x D320mm	Given as a gift by Mr Cloughs of ? in 1931	
:394.35.76	A case of four taxidermied game birds mostly shot by a Dr F. Winson Ramsey. The group consists of a Rock Ptarmigan, a Grey Partridge, a Black Grouse and a Red Grouse. H955mm x W950mm x D495mm	Given as a gift of Mrs Ramsey of Bournemouth in 1935.	

:405.35.98.5	A case containing six taxidermied birds. The group of birds consist of a Lapwing, a Common Snipe, a Common Greenshank, a Grey Plover, a Sandpiper and an unidentified specimen (possibly a juvenile). H430mm x W760mm x D210mm	Given as a gift by the executors of A.H.B. Hartford of Christchurch	 A taxidermy case containing six birds in a naturalistic diorama setting. The birds are arranged on a grassy bank with some reeds and a small stream. The background is a painted blue sky. A small white tag is visible in the upper right corner of the case.
:426.36.26.2	A pair of taxidermied Golden Eagles in a case with a lamb as prey animal. They were shot in Scotland in 1896. H1240mm x W1645mm x D560mm	Given as a bequest by Dr S.H. Snell of Winton, Bournemouth in 1936.	 A taxidermy case containing a pair of Golden Eagles and a lamb as prey. The eagles are perched on a rocky outcrop, looking down at the lamb. The background is a painted blue sky. The case is made of dark wood or metal.

:426.36.26.15	A case containing a single taxidermy mount of a Common Snipe. H375mm x W480mm x D180mm	Given as a bequest by Dr S.H. Snell of Winton, Bournemouth in 1936.	 A taxidermy mount of a Common Snipe is displayed in a dark wooden case. The bird is shown in a naturalistic pose, standing on a small patch of ground with some foliage. The background of the case is a painted backdrop of a landscape with trees and a blue sky.
:T29.8.2007.5	A case containing a single taxidermy mount of a Grey Heron. H975mm x W530mm x D360mm	Found in store, 2007	 A taxidermy mount of a Grey Heron is displayed in a dark wooden case. The bird is shown in a naturalistic pose, standing on a small patch of ground with some foliage. The background of the case is a painted backdrop of a landscape with trees and a blue sky.

:T29.8.2007.7	A case containing three taxidermy mounts of Pheasants, two male and one female. H850mm x W945mm x D365mm	Found in store, 2007	
:T29.8.2007.8	A case containing three taxidermy mounts of Red Grouse, two females and one male. H850mm x W945mm x D365mm	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.

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



Report subject	<b>Russell-Cotes Art Gallery &amp; Museum Update on Progress to Independence</b>
Meeting date	1 June 2026
Status	Public Report
Executive summary	<p>The Department of Culture Media and Sport (DCMS) have undertaken significant redrafting of the charitable scheme to update the governance of the Russell-Cotes charity. It is understood from the Charity Commission that the redrafting is nearly complete and that it is realistic to expect the Scheme to be laid before Parliament in September 2026. An update is being sought on a projected Vesting Day.</p> <p>Three positive meetings have been held since November 2025 between the BCP Chief Executive Officer and the Chair of the RCAMG Management Committee/new Sole Trustee about the Council's decision to use the £2.25 million lump sum (originally agreed to fund the new trustee at Vesting day by Council on 20 February 2024) to fund revenue costs incurred from 1 October 2025 until externalisation takes place. This is likely to reduce the lump sum by c.£600,000 and therefore undermine the future financial viability of the independent charity putting the process of externalisation at risk. However, no agreement has been reached with the CEO on a mutually acceptable solution.</p>
Recommendations	<p><b>It is RECOMMENDED that:</b></p> <p><b>The Management Committee</b></p> <ul style="list-style-type: none"> <li><b>a) Note the progress on the Scheme and support its timely conclusion</b></li> <li><b>b) Request an update from the Chief Executive Officer</b></li> </ul>
Reason for recommendations	<p>Since 2018, BCP Council as sole trustee has been supporting the change of governance and negotiated a financial deal to ensure a viable future for the Russell-Cotes.</p> <p>The Management Committee is a sub -committee of Cabinet with delegated responsibility for the Russell-Cotes. As the sole Trustee for the Russell-Cotes Charity it has a legal requirement to act in the best interests of the charity.</p>

Portfolio Holder(s):	Cllr Andy Martin, Portfolio Holder for Customer Culture and Communications
Corporate Director	Glynn Barton, Chief Operations Officer
Report Authors	Sarah Newman, Museum Manager Matti Raudsepp, Service Director, Culture and Property
Wards	Not applicable
Classification	For 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. The new sole trustee, which is called RCAGM Sole Trustee Ltd, was incorporated as a Company Limited by Guarantee (registration number 16304062) and is meeting regularly to negotiate on the transfer and in preparation for taking over the role of trustee from the Council.

## Parliamentary Scheme

4. A draft of the Scheme was agreed by the Charity Commission and BCP Council and submitted to the Department of Culture, Media and Sport (DCMS) in May 2025 for their review, as well as the draft Order of Parliament for bringing the Scheme into force. The museum carried out a period of public notice of the Scheme in October 2025 and no objections were received.
5. However, since then, DCMS has required the extensive redrafting of the Scheme to meet current guidelines for primary legislation, to the extent that it was unable to meet the anticipated 1 April 2026 target date. DCMS and Charity Commission then endeavoured to prepare the draft so that it could be laid before Parliament before the summer recess, but it has been unable to meet this timetable either.
6. It is understood that drafting is still on going but nearing the end and that it is realistic to expect that the Scheme will be laid before Parliament in September 2026. An updated timetable has been requested from DCMS to understand the likely consequent Vesting Day.

## Financial Settlement

7. A financial settlement for c. £2.25m for the new Trustee and the transfer of assets was agreed by Cabinet and then by full Council on 20 February 2024. This will allow

the Council to reduce its subsidy in the long term and provide sufficient time for the new trustee to become financially sustainable.

8. The delay in externalisation from an anticipated (but never confirmed) 1 October 2025 has meant that the Council has had to retain the revenue costs of supporting the museum for longer than anticipated. No provision for revenue funding beyond 1 October 2025 had been budgeted. So, since 1 October 2025, the Russell-Cotes is being funded from the lump sum of £2.25m that had been agreed for the new Trustee on Vesting Day. The impact is likely to be £50,000 per month.
9. At their meeting in October 2025, the Management Committee requested an urgent meeting with the CEO. In November a meeting was held and the Committee expressed their concern that this would make the new Trustee financially unviable and jeopardize the progress to independence. Two meetings have been held subsequently between the CEO and the Committee Chair however, no agreement has been reached.

### **Options Appraisal**

10. n/a

### **Summary of financial implications**

11. The funding arrangement was agreed at Council on 20 February 2024. It agreed
  - £2million grant up front to enable the Russell-Cotes to establish itself as an independent organisation
  - Asset transfer of the Study Centre to the new Trustee, subject to appropriate overage clauses.
  - A one-off grant of £250,000 to support building maintenance
  - Transfer of earmarked reserves (currently £299,000) but subject to change
12. The funding agreement was predicated on enabling the new Trustee to deliver the activities of the museum for a number of years giving it the time and opportunity to develop its own funding streams, and create a sustainable future for itself, and further Council support would not be required.
13. The delay in externalisation from 1 October 2025 to 1 October 2026 at the earliest, means that the Council will retain the revenue costs of supporting the museum for longer than anticipated, as the lump sum funding agreement does not come into existence until vesting day. Monthly costs are approximately £50,000. Given that the Council's funding towards the operation of the museum ended on 30 September 2025, the continued costs of the museum present a pressure and the only agreed funding available for the museum that can meet those costs is the lump sum.

### **Summary of legal implications**

14. BCP Council and the Management Committee have a legal obligation as Sole Trustee of the Russell-Cotes to be acting in the best interests of the museum.
15. The Council agreed on 20 February to provide financial support outlined in the report at the point of vesting.

### **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. There is no proposed date for externalisation currently, though it cannot be before 1 October 2026. A timetable is awaited.
21. Operational costs will rest with the Council for at least a year after 1 October 2025.
22. The size of the reduction of the lump-sum of £2.25m agreed by Council for the new Trustee, is unknown but could be very significant (minimum £600,000 based on 1 October 2026 vesting day) and given the liabilities that the new Trustee will be assuming from the Council, it may undermine the financial basis on which the new Trustee has been established. The reduction of the dowry is likely to be £600,000, ie a reduction from £2million to £1.4million providing little more than 2 years funding for the new Trustee.
23. There is a resulting risk that the directors of the new Trustee feel that the risks outweigh the potential benefits of progressing and withdraw their support, which may effectively stop the externalisation process. In the event externalisation does not happen the management and costs of the museum would be retained by the council, unless an alternative strategy were to come forward.

### **Background papers**

none

### **Appendices**

There are no appendices to this report.'