

Russell-Cotes Art Gallery and Museum Collections Development Strategy



April 2013
Updated September 2015

1.0 Introduction

In a country rich in heritage and museums, the Russell-Cotes Art Gallery and Museum (RCAGM) stands out as a unique and exceptional place.

The Russell-Cotes Art Gallery and Museum was originally known as East Cliff Hall and was purpose-designed and built as the home of Sir Merton (1835-1921) and Lady (1835-1920) Russell-Cotes and their extensive personal art collections. East Cliff Hall, which is part-Italianate, part-Scottish baronial in style, was completed in 1901. The building and its contents were gifted to the people of Bournemouth in 1908 and new art galleries were added in 1919 and 1926. The Russell-Cotes collections, especially strong in European and Japanese arts, have been retained virtually complete and in context. The house is the sole example in Bournemouth of an upper middle-class Victorian/ Edwardian residence that survives complete with original contents, room fittings and decorations. It is now Listed II*.

The relationship between the collection and its setting in the historic house is what is of great importance. As the Conservation Management Plan (CMP)¹ commissioned as part of this Strategy (*see 1.3 below*) says, this is what makes the museum of 'exceptional' significance.

This Collections Strategy has been drawn up in direct reference to current best practice produced by various sector professional bodies including the Museums Association and Arts Council England (ACE). In addition to the review requirements of the Accreditation scheme this policy will be periodically reviewed and adapted in the light of changing standards and experience.

Our Vision is that the Russell-Cotes Art Gallery and Museum will be the internationally-acclaimed cultural flagship for Bournemouth and beyond

Our Mission is to inspire and enrich the lives of Bournemouth's residents and visitors by creating a cultural flagship around a unique house and international art collections

2.0 Our Commitment to Collections

2.1 Collections are the core of our service. To ensure their long-term preservation, we strive towards the best practical standards of collections care through a combination of proactive stewardship and preventive and remedial conservation.

¹ 2011, Richard Griffiths Architects, Architectural History Practice, Stuart Davies Associates

3.0 Ownership of Collections

3.1 In 1908 Merton and Annie Russell-Cotes announced their intention to transfer their collections (and later their home) by a Deed of Gift to the people of Bournemouth and established a Trust to oversee it after their deaths. This deed was effected in 1921 on the death of Sir Merton. This deed established a management committee responsible for the running of the charity, composed of various personally-appointed individuals including the local MP and Lord of the Manor. Since this time, Bournemouth Borough Council has acted as Trustee. Some of the collections were retained by the family until they were bequeathed by one of the grandchildren, Phyllis Lee-Duncan, in 1996.

The Cabinet acts as the decision-making body on behalf of the Council in respect of the Russell-Cotes Charitable Trust (No. 306288). In effect it acts as the Management Committee which is referred to in the Bournemouth Borough Council Act 1985. Recent recommendations made regarding governance mean that in the future there will be input from individuals into the decision-making process who are not members of the Council or Council officers. These changes are yet to be implemented.

Following its establishment, the collection grew to include bequests, purchases and gifts from the public, including a number of discrete collections. Within its current collection, the RCAGM is also currently administering a similarly constructed collection; the Joseph Lucas Collection (Registered Charity 237475).

In 1924 the Lucas collection was bequeathed to the Borough of Bournemouth for display in the Municipal College. It was stipulated that the collections of local resident Joseph Lucas should be displayed in one room in their entirety. This collection was later transferred to the Russell-Cotes. It consists of approximately 200 objects including 16th and 17th century English oak furniture, Italian Majolica, English pottery and porcelain, enamels, metalwork and some early Italian paintings. It has been displayed in various local spaces before arriving at the Rothesay Museum in 1963 and then the Russell-Cotes in 1985 when the Rothesay closed.

Total items in collections	c. 33,681
Items owned by the RCAGM	c. 33,681
Items on loan to the RCAGM (excluding exhibition loans)	c. 50

4.0 Development Policy

Name of museum: Russell-Cotes Art Gallery and Museum

Name of governing body: Bournemouth Borough Council in its capacity as the Trustee

Date on which this policy was approved by governing body: 25.3.2015

Date at which this policy is due for review: April 2018

1. Russell-Cotes statement of purpose - 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:

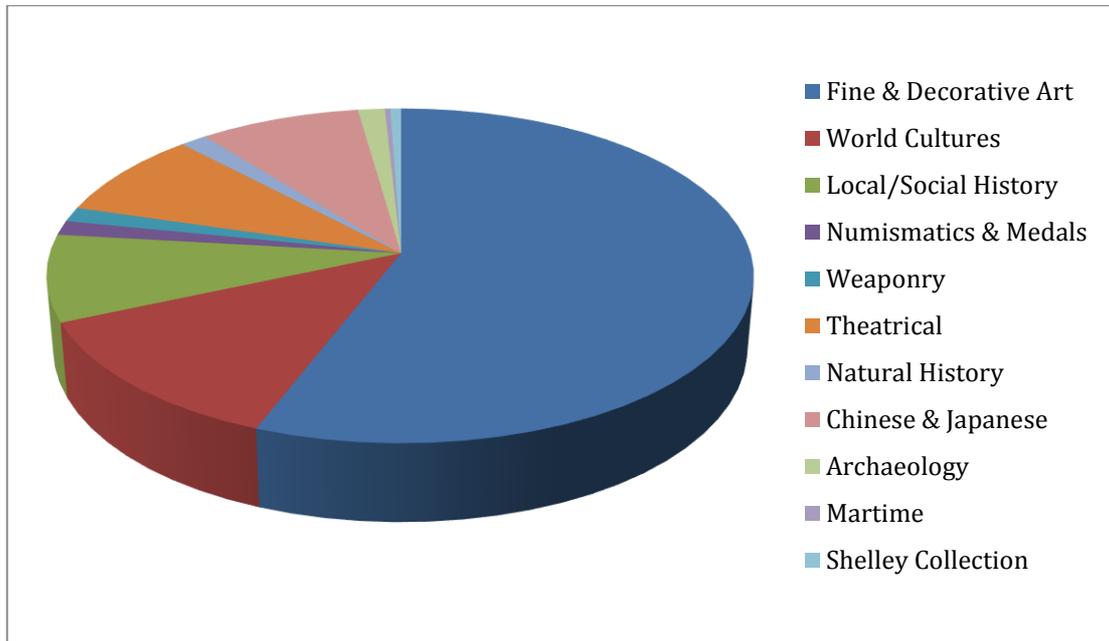
1. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world cultures/art collections, putting it into local, national and international context
2. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate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

2. An overview of current collections

The approximate number of objects in the collections total around 33,000.



Approximately 96% of the collections are located off site in the Russell-Cotes Study Centre. Within the main building there are two painting stores containing the majority of the oil-based paintings.

The following overview breaks down the RCAGM collections into distinct sections based on type or origin. However some material can be grouped into more than one section.

There are also several interlocking themes and concepts, reflective of the Core Offer, which cut across all the collection sections:

- Celebrity provenance or connection for famous events. Many items were collected by the Founders and others because they were once owned by or connected with famous people or are connected to important historical events.
- The influence of the 'unique selling point' of the Royal Bath Hotel and the associated attitudes of the museum's Founders. The Royal Bath Hotel was the last word in culture and luxury and aimed at the rich and famous. The fine art purchases made by Sir Merton were made to support this, and as a result, the works are not the sort to challenge the contemporary social order.
- World fairs. Many of the premier collection items are of international exhibition quality and as such were submitted to expositions or purchased from them by the Founders and other donors.
- Empire and world travel. The World Cultures collections (see 2.5, 2.6 and 2.7) reflect the massive changes and interactions that the rise of the Empire brought to both native cultures and back in Britain. Bournemouth was a favoured retirement spot for former Imperial servants such as soldiers, missionaries, doctors, civil engineers and administrators.

- The relationship between the architecture of the RCAGM and the collection. Parts of the historic house were literally designed around the Founders' collections.

2.1 European Fine Art (including the Art in the Home Scheme) Collection

2.1.1. Scope

This collection consists of paintings, drawings, prints and sculpture. It is mostly 19th and early/mid 20th century in nature, but there is also the Lucas Collection which contains Renaissance artwork. It is primarily figurative but there is a small grouping of late 20th century abstract works. It is chiefly British but there is strong element of European work within the collection. Women artists are also well-represented in the scope of the collection.

The gift of the Founders forms the core, but this was judiciously and successfully added to by RCAGM curators until circa 1960. In particular the second curator, Norman Silvester, added many stunning works of value and was a big supporter of the inter-war period tempera revival in this country as exemplified by Joseph Southall and Maxwell Armfield.

Also included here is the Art in the Home Scheme (originally known as the Picture Borrowing Scheme) which was a mechanism for generating income by renting artworks to the public. Some items from the Fine Art Collection were transferred into it but works, many of lesser quality, were also purchased specifically from exhibitions held at the RCAGM by local art groups, in particular Bournemouth Arts Club (whose members have included notable artists such as Lucy Kemp-Welch, Eustace Nash and Leslie Ward).

2.1.2 Highlights

- Victorian masterpieces such as 'Venus Verticordia' by D.G. Rossetti, 'Midsummer' by A.J. Moore and 'Aurora Trumphans' by E. de Morgan.
- Work by early to mid 20th century British artists with connections to Bournemouth and the surrounding south west region such as Henry Lamb, William Rothenstein and Augustus John.
- 25 pictures from the 1939-1945 official War Artists Advisory Committee scheme including work by Stanley Spencer and Graham Sutherland.
- The Lucas Collection paintings which are mostly from the Renaissance and which featured in the collector's book on interior design and taste. They are a rarity in a museum of this size.
- Portraits of period royalty, celebrities, businessmen, military leaders and politicians for example a bust of George Bernard Shaw by Lady Scott or 'Henry Irving as Charles I' by James Archer.
- Work by European artists, especially sculptors, which are rarely found in the UK outside national museums such as Geza Vastagh, Pietro Calvi, Bohdan von Kleczynski and Hans Zatzka.

2.1.3 Significance

The Fine Art collection of the RCAGM is the most important of its type in Dorset and one of the finest in South West. This collection is also significant as a visitor views the 19th century and earlier parts of it against the context of the period architecture. As the Victorian period moves further away from us, art historians

are now actively researching some of the lesser-known artists in this collection thus increasing its intellectual worth.

The main strength of this collection springs from the core established by the Founders, both in itself and the collecting responses of the early curators of the RCAGM to it. As a result it is a fascinating combination of 19th century works as chosen by a savvy bourgeois collector such as Merton Russell-Cotes fused with an engaging collection assembled by later professional staff. The similarities and differences of subject, subtext, meaning and media allow for a flexible and wide ranging exhibition programme.

2.1.4 Disposal Priorities

Post-1960 artwork.

2.2 European Decorative Art, Folk Art and Furniture Collections

2.2.1 Scope

This collection covers functional items and *object d'art*, from ceramic tableware to Russian Orthodox icons, dating from the 19th to the mid 20th century. The collection is reflective of the standard period tastes of the Founders. The major British ceramic producers such as Minton, Wedgwood, Doulton, de Morgan and Worcester are represented, as are some of the leading European ones like Sévres and Meissen. There is also a large amount of ceramic Bournemouth souvenir ware made by firms like W.H. Goss.

The Russell-Cotes collected many examples of local decorative and folk art on their tours around Europe especially in Scandinavia and Russia. Again, these items attracted further material to the collection by donation and purchase. The furniture in the collection is, for the most part, original to the house and synchronises with both the architecture and the decorative surfaces of the historic house. However, there are exceptions from earlier periods, such as Napoleon's furniture and the display cabinet which once belonged to the Empress Eugenie.

2.2.2 Highlights

- A Wedgwood Rosso Antico vase and lid, dated circa 1785, decorated with bats. One of the few surviving examples with a true ceramic body.
- The Lucas Collection majolica ware and Tudor and Jacobean furniture.
- Furniture from Longwood, Napoleon's house on St. Helena.
- The display cabinet belonging to Empress Eugenie from her boudoir at the Chateau de Saint-Cloud.

2.2.3 Significance

This collection is very reflective of the Founder's period tastes and adds significantly to the atmosphere of the historic house. The Meissen and Sévres wares taken as a group are particularly fine. The key items within the collection, the Eugenie cabinet especially, have a national and international significance thanks to their provenance.

To-date, only the Wedgwood material within this collection has been subject to serious study. This collection needs more research and assessment by experts, but it is clear that it has some significance and potential on a regional level at least.

2.2.4 Disposal Priorities

Items that can be categorised as social history
Souvenir ware such as Goss
Post-1960 items

2.3 Japanese Collection

2.3.1 Scope

Centred around the exceptional material collected by the Russell-Cotes' in 1885, this collection consists of lacquer wares, ceramics, metalwork, prints, books, object d'art, armour, weaponry, ephemera and ritual items like prayer scrolls and statues of Buddha. In addition to the material the Founders gathered are the important Sutherland and Reverend Ganshin Rock collections of lacquer wares. The collection ranges in date from the 16th to the early/mid 20th centuries.

2.3.2 Highlights

- Daimyo's portable Buddhist shrine.
- Elephant koro (incense burner) by Nakamura Yoshizane with original packing box and cloth covers.
- Sutherland and Reverend Ganshin Rock lacquer wares.
- 'Maple Picnic' cast-iron platter by Komai of Kyoto.
- A pair of Edo period Momoyama style Samurai stirrups.
- Albums of early photographs showing Japan taken by Baron von Stillfried.
- Swords and armour.

2.3.3 Significance

This collection is widely recognised as regionally, nationally and internationally important. The core part of the collection, gathered by the Founders during their extended trip in 1885, is a snapshot of Japan at a momentous time. The Emperor was opening up the country and westernising it meaning that everything traditional was out of fashion. This meant that fabulous bargains were available, but the unique dimension to the collection was that the Russell-Cotes collected almost everything they came into contact with down to chopsticks and menu-holders. By its nature, this material is rare in Japan and almost unheard of in the UK.

The Sutherland collection contains an almost unique set of cups, supported with hand-painted manuals, showing the process of lacquering along with the tools. Comparable material is not in the collections of the V&A. The collection of the Reverend Ganshin Rock consists of souvenir sake cups made during the inter-war militarist period of Japan. Due to subsequent social and political history, this material was not collected in Japan and it almost unheard of outside of it.

2.3.4 Disposal Priorities

None

2.4 Chinese Collection

2.4.1 Scope

This collection consists of textiles, ceramics, metalwork, jade, ephemera and items from daily life as well as material made for souvenirs. This collection is formed from both the 'standard' English bourgeois collection of Chinese export ceramics belonging to the Founders and later, more interesting, material reflective of Bournemouth's connections with the Empire. It ranges in date from 700 BC to the early 20th century. British Imperial connections with China are heavily reflected with material coming from Shanghai and Hong Kong or connected with events such as the Boxer Rebellion and the Opium trade.

2.4.2 Highlights

- Very good and extensive collection of Chinese currency, especially coins, ranging back to 700 BC.
- Libation cups.
- Two sceptres issued as badges of office and mandates to Imperial Officials.
- Boxer Rebellion banners.
- Pair of 'dancing' swords.
- Collection of Jade figures of sages and deities.
- Collection of ritual wine vessels.

2.4.3 Significance

The material collected by the Founders adds significantly to the ambience of the historic house despite its standard nature. The non-Russell-Cotes part of this collection needs further research; but it is known that the Chinese coinage is regionally significant at least. Some of the most significant material, the banners and the sceptres, were captured during the Boxer Rebellion which adds an extra layer of significance.

As China's economy and influence in world affairs grows, so does interest in its history and material culture. This collection is very reflective of the RCAGM core offer as it shows Bournemouth's connections with the British Empire.

2.4.4 Disposal Priorities

None

2.5 Asian, South Asian and Middle Eastern Collections

2.5.1 Scope

This collection grouping mainly focuses on the area occupied by the British Empire, most importantly colonial India. It includes weaponry, metalwork, currency, costume, textiles, *object d'art*, paintings and religious items. It dates mostly from the 19th and early 20th centuries.

Again, there is an element of both items used in daily life and objects made specifically for the tourist trade. As with other collections there is a core formed from the material collected by the Founders supplemented by other items collected in response.

2.5.2 Highlights

- Burmese lady's court costume with jewellery.
- Indian 'company' portraits of caste stereotypes.
- A Tibetan teapot given to Merton Russell-Cotes by the explorer Colonel Sir Francis Younghusband who led the British military expedition to Tibet.
- Iranian dervish's hat decorated with text in Farsi.
- Elaborately decorated Indo-Persian weaponry.

2.5.3 Significance

More expert opinion is required on this material, but given the size of the RCAGM the quality of it is surprising. The increasing re-examination of the British Empire will lead to more value being placed on this material.

This collection again supports the Core Offer in showing the cultural interactions and travel presented by the British Empire and how Bournemouth connects to the world. It is rich in examples of local cultures adapting to the changes placed on them by westerners and tourism. For example 'leaf spring' swords, the blades of which are made from the suspension of early cars and are meant only to be souvenirs.

2.5.4 Disposal Priorities

None

2.6 African Collections (including Egyptology)

2.6.1 Scope

This collection is broadly reflective of both the British Empire's interests in the continent and the fascination with ancient Egypt. This country was a crossroads for international travel before the jet age. Most of the countries represented were British possessions. Numerically the majority of the material comes from South Africa and Nigeria. The Egyptology collection is confined mainly to trinkets traded to tourists, including the Founders. The mummified remains of a young boy are the exception to this.

Some of the collection reflects daily life in these places, but much was made specifically for the tourist market. It covers ritual items, trade, weaponry, currency and costume. Some items also reflect the history of the continent such as the slave trade or the Boer War. Like most of the other collections, it dates mostly from the 19th and early/mid 20th centuries with the exception of the Egyptology.

2.6.2 Highlights

- Wooden model settler cart and oxen made by a Boer prisoner of war.
- 19th Century carved ivory tusk showing enslaved natives and white slavers.

- A collection of 19th century Ashanti weights for measuring gold.
- Native musical instruments especially a number of Ngoni (a stringed instrument) played by the Mande people of Mali.
- Beadwork made by the Zulu and Xhosa peoples of South Africa.
- Full set of traditional Nigerian robes presented to a British administrator who assisted with the transition to independence in 1960.
- 19th century native carved figures including a Nomoli (stone crop god figure) from Sierra Leone and a figure of a mother and child made by the Yombe people of the Congo.
- Hip mask from the Empire of Benin (within modern day Nigeria).
- 19th to early 20th centuries native South African wooden headrests including ones belonging to royal family members of the Zulu and Bapedi peoples.
- Egyptian mummy of a young boy.

2.6.3 Significance

This collection again supports the concept of tourism and Imperial connections. The Egyptology is not important in the sense of a standard collection of that sort, but as a reflection of this theme. It also illustrates how well native peoples have adapted traditional crafts and artist production to serve the tourist trade. Individual items within the collection, some of the native figures, however are probably regionally significant at least. More research is required to place this collection within a wider context.

2.6.4 Disposal Priorities

None

2.7 Americas, Pacific and Australasia

2.7.1 Scope

Dating from the 19th and early/mid 20th centuries, this collection reflects both daily life (from Maori fish hooks to an Aborigine dilly bag) and, to a lesser extent, the influence of the tourist trade on the native peoples concerned. It covers North, South and Central America as well as the British possessions in the Pacific Islands, the New Guinea area plus Australia and New Zealand. A proportion of the South and Central American material is archaeological in nature being from the Aztec and Chimu civilisations and was discovered as a result of British involvement in railway building. The collection is particularly strong in Maori material, formed around a core gathered by the Founders, which is supported by an important collection of 4 oil paintings by Charles F. Goldie.

2.7.2 Highlights

- A headdress made by the Blood tribe and presented to the author John Buchan when Governor General of Canada.
- The Reverend Bourne collection of material from the Solomon Islands dating from 1880-1910.
- Photographs of Maoris collected by the Russell-Cotes including the album made up by Annie Russell-Cotes.
- Fighting clubs from New Guinea and Oceania.

- The portraits of Maoris by Charles F. Goldie.
- Maori greenstone mere (club)
- Carved totem by the half Kwakwaka'wakw native carver Charlie James.

2.7.3 Significance

This collection supports the concept of tourism and Imperial connections. Also, through objects like the Buchan headdress and the Charlie James totem, it shows how native people adapted to European dominance. More research is required; but given the scarcity of such material in the South West, it is likely that this collection is at least regionally significant with some objects being nationally important.

2.7.4 Disposal Priorities

None

2.8 Local/Social History Collections

2.8.1 Scope

This collection dates from the mid 19th century to the present day but the majority of it is 20th century. The collection ranges across domestic items, costume, civic regalia, some industrial and public transport material, things concerning local military units and both local and national events. Also represented are portraits of local worthies, such as the Founders, as well as a unsystematic royal memorabilia assemblage.

Within this collection is also a significant grouping of material concerning the Bournemouth Municipal and Symphony Orchestras. This grouping covers ephemera, memorabilia and objects relating to members and conductors of the orchestras. This material is separate to, but linked with, the archive of the Bournemouth Symphony Orchestra currently on loan to Bournemouth Libraries.

2.8.2 Highlights

- The Townsend Bequest of postcards.
- Cartoons by Eustace Nash for the Bournemouth Graphic newspaper.
- Bournemouth Centenary banners.
- Topographical art especially 'View of Bournemouth, a New Marine Neighbourhood' by Benjamin Ferrey and 'Bournemouth from the Sea' by John Wilson Carmichael.
- Bournemouth Municipal and Symphony Orchestras material.
- Portraits of local worthies such as Christopher Crabbe-Creek and the Founders.
- Licensed Invalid's Carriage dated to 1850-1900.
- The Phyllis Lee-Duncan Bequest consisting of material from Royal Bath Hotel and personal items belonging to the Merton and Russell-Cotes.

2.8.3 Significance

This collection is not significant or relevant to the core offer beyond the items relating to the Founders, their activities and the Bournemouth they knew. It is not

the product of co-ordinated collecting and is not supported by archives and oral history interviews or contemporary collecting. The coverage of the collection is patchy and not reflective of the lives of Bournemouth's population or the history of the town.

2.8.4 Disposal Priorities

All material which does not deliver against the Core Offer

2.9 Archaeological Collection

2.9.1 Scope

This collection mostly consists of material excavated or found on Hengistbury Head with some additional spot finds from within the Borough's boundaries. This site was occupied from 10,000 BC to 400 AD. It was the most important port in Iron Age Britain and shows ample evidence of cross-channel trade. It ranges from the Palaeolithic through to the Iron Age and the Roman Empire. It consists of objects, archives (excavation notes etc) and scientific samples. The Hengistbury Head material comes mostly from excavations carried out in the late 1970s and early 1980s led by Professors Nick Barton and Barry Cunliffe of Oxford University's Institute of Archaeology.

2.9.2 Highlights

- Flint cores dating from the Late Upper Palaeolithic period including two which are incised. These items helped prove the technology of flint-knapping.
- Flint tools which showed the changes placed on early human societies by their environment and landscape.
- Red ochre crayon dated to the Late Upper Palaeolithic probably used to mark leather.
- Crab apple and hazelnut remains burnt as a funeral offering dating from the Early Bronze Age.

2.9.3 Significance

This collection is nationally and internationally-important. Some of the material in it, such as the ochre crayon, is rare even in Europe and other items, such as the flint cores, are of a quality little matched within the UK. The archaeology of Hengistbury Head allows study of the migration patterns, as it was a campsite for early nomadic hunter-gatherers. As it was not occupied beyond the Saxon period, Hengistbury Head is a 'time capsule' for archaeology up to that point.

2.9.4 Disposal Priorities

None

2.10 Shelley Collection

2.10.1 Scope

This collection was formed by Margaret Brown OBE, a local Shelley enthusiast. It is focused on Percy Bysshe Shelley and his wife Mary. Originally, much of the primary material of any significance was on loan, but most of this has been returned. The remainder is made up almost entirely of secondary material, such as photocopies of originals held in Italy or the Bodleian Library. In terms of primary material the collection contains books, modern souvenirs and postcards relating to the Shelley's and their works, some art and some items from their house in Italy.

2.10.2 Highlights

- Miniature of Allegra, Lord Byron's daughter.
- Small section of stained-glass from the Shelley's Italian home.
- Pair of Venetian glass vases supposedly given by Percy Shelley to Jane Williams.

2.10.3 Significance

This collection is entirely lacking in any sort of significance given that it does not contain any original manuscripts from either Mary or Percy, the books are not first or rare editions and any primary material of note within the collection was held on loan. This collection is not of museum quality and lacks relevance. Mary Shelley died in London and was only buried in Bournemouth as her son lived here. Percy Shelley died and is buried in Italy. Neither created any work in Bournemouth.

2.10.4 Disposal Priorities

All material which does not deliver against the Core Offer

2.11 Theatrical Collection

2.11.1 Scope

This collection is mainly formed by material gathered by Merton Russell-Cotes around Sir Henry Irving and his contemporaries. Represented in the collection are Sarah Bernhard, Ellen Terry, Bram Stoker, Lewis Waller and Sir Charles Wyndham to name but a few. The collection covers costume, stage props, ephemera such as posters or programmes, memorabilia and items once owned by or connected to famous performers. It dates mainly from the mid 19th and early 20th centuries.

2.11.2 Highlights

- Collection of ephemera including letters, photographs, postcards, posters, tickets and programmes. Merton acquired other collectors' collections thus building a near-comprehensive body of material which probably contains every programme ever issued by Irving.
- Props used on stage by Irving and others such as a sword with a hinged blade that was used in 'The Corsican Brothers' and 'Peter the Great' and the skull from his performance of 'Hamlet'.
- Costume used by Irving, Ellen Terry, Sir Charles Wyndham, Charles Keane, Lewis Waller and others.

- Sir Henry Irving's make-up box from the Lyceum Theatre.
- Portraits (including sculpture) of actors such as Ellen Terry, Lewis Waller and Henry Irving by the Hon. John Collier, James Archer, Hubert von Herkomer and Courtney Pollock.

2.11.3 Significance

Although in need of further study, this collection is of national significance and on a par, within its subject, with material held in the theatrical collection of the V&A. It is of a uniformly high standard with many exceptional pieces. The collection also reveals Merton Russell-Cotes' social networking activities, in which he excelled, and that allowed him to promote the Royal Bath Hotel, his political ambitions and Bournemouth. There is also a contextual relationship with the historic house; Merton converted his library and re-decorated the space to turn it into a dedicated 'Irving Museum' (now the Irving Room) in order to display this collection.

2.11.4 Disposal Priorities

None

2.12 Numismatic and Medal Collection

2.12.1 Scope

This collection contains coins and other forms of currency (from Polynesian money beads to modern banknotes) from around the world, but the majority of it comes from the Britain. It includes coins recovered from archaeological sites and ranges in date from pre-Roman times to decimalisation. The foreign currency in this collection mainly dates from the 20th century. The medals in this collection include military and commemorative issues and date mostly from the 19th and 20th centuries. The commemorative medals mark both local and national events. The collection also contains trade tokens from Dorset and the surrounding area. These pre-date the establishment of Bournemouth.

2.12.2 Highlights

- Two 1851 Great Exhibition medals awarded to exhibitors.
- The Starr family military medals which stretch from the Napoleonic wars to the First World War.
- The Chinese currency which ranges from a Tea Brick to modern coinage. Some of this money dates back to 700 BC.
- Currency made from stamps, tram tickets, ceramic discs and pewter used in Europe following the First World War.
- Propaganda medals issued by both Britain and Germany during the First World War.

2.12.3 Significance

With a few exceptions, such as those listed in 2.12.2, this is not a significant collection. It is the product of patchy collecting beyond the British coins and the local trade tokens. The best parts of this collection should really be considered parts of the Fine and Decorative Art collections or items of ethnography. In summary, this collection can be considered commonplace.

2.12.4 Disposal Priorities

All material which does not deliver against the Core Offer

2.13 Weaponry Collection

2.13.1 Scope

This collection, which can be viewed as part of other collections detailed above, includes firearms, swords, daggers, spears and clubs from around the world. The firearms are mostly from Europe, the Middle East and South Asia. The collection dates from circa 1550 to circa 1945 and reflects the development of the firearm from a high status item to a mass-produced product. Many of the non-European weapons are richly decorated. The collection also includes traditional weapons created specifically for the tourist market (see 2.5.3).

2.13.2 Highlights

- German hand-cannon dated to circa 1550.
- Nock's patent half-stocked flintlock volley rifle.
- Turkish flintlock pistols highly decorated with inlaid silver.
- German wheel-lock pistol dated to circa 1640.
- Two Indian execution swords.
- Indo-Persian sabres and shields
- Japanese samurai swords with blades dating back to the 16th century.
- Fighting clubs from New Guinea and Oceania.

2.13.3 Significance

This is a collection of regional significance, or greater if one includes weapons that appear in the other collections listed above. It is surprising to find a firearm collection of such quality in a museum of this size. It is a product of considered connoisseurship and would require the addition of a few items made out of the latest modern materials to be considered totally complete. The collection as a whole is truly global in scope and reflective of the Core Offer as it is the product of world travel.

2.13.4 Disposal Priorities

None

2.14 Natural History Collection (including the Geological Terrace)

2.14.1 Scope

This collection consists of taxidermy, pinned insects and the Geological Terrace. The taxidermy specimens are for the most part mounted in cases but there are a few study skins. Within this is a core of material acquired by Annie Russell-Cotes. The collection consists of both exotic creatures from around the globe and British native species. In both cases the species concerned are those of interest to 19th and early 20th century casual collectors or hunters. Again, Britain's imperial

connections predominate. The Geological Terrace consists of samples of all the types of quarried stone to be found in the UK and was once situated in the Russell-Cotes garden, but it is currently on loan to Bournemouth University.

2.14.2 Highlights

- A pair of Great Argus (*Argusianus argus*) stuffed in 1879 by the prestigious taxidermist E. Gerrard.
- Geological Terrace

2.14.3 Significance

This beyond the Geological Terrace, this collection is only locally significant. It has not been subject to a comprehensive collecting effort. Much of the native specimens were obtained via a transfer from the Red House Museum, Christchurch, meaning that they were not caught within Bournemouth. The Geological Terrace is nationally important and probably unique.

2.15.4 Disposal Priorities

All material which does not deliver against the Core Offer

2.15 Maritime Collection

2.15.1 Scope

This collection encompasses paintings, ship models, souvenirs and memorabilia concerning famous sailors, navigational equipment and material recovered from wrecks. It ranges in date from the 18th to the mid 20th centuries. This collection is national in scope, only touching on Bournemouth's nautical connections superficially, and is slanted towards the Royal Navy rather than the fishing industry or commercial shipping. Art showing marine subject-matter is included here but it is equally valid to place that within the Fine Art Collection. Some items within this collection, items concerning paddle-steamers for example, can also be seen as part of the Local and Social History Collection.

2.15.2 Highlights

- Material recovered from the wreck of H.M.S. Association which sank off the off the Scilly Isles on Gilstone Reef in 1707.
- Compass box from the ill-fated 1845 Franklin expedition to find the North West Passage.
- Art by leading maritime artists such as John Callow, W.L. Wyllie, B.F. Gribble, Henry Moore and Bernard B. Hemy.

2.15.3 Significance

This collection is not significant as a whole, but parts of it, such as the maritime art, are. This collection was not subject to a considered planned collecting approach and much of it focuses at a national level which might not be considered appropriate. The majority of it tends towards the Royal Navy and the merchant trade rather than Bournemouth's maritime links.

2.15.4 Disposal Priorities

Most of the above material that does not deliver against the Core Offer, with the exception of the Fine Art.

3. Themes and priorities for future collecting

Future collecting will be governed by the overarching criteria that any item must **deliver against the Russell-Cotes Core Offer**. More specifically priority for future collecting will be:

3.1 Authentic items or collections of items which have a relationship to the Russell-Cotes family and their activities, the Royal Bath Hotel, East Cliff Hall and Foundation² Collections or enhance the quality and significance (*see 3.3 below*) of the Core Offer (points 1 and 3).

3.2 Individual works commissioned or acquired specifically for the interior, exterior or grounds of the historic building.

The primary criteria for assessment of significance will be:

- Historic significance
- Aesthetic significance
- Scientific or research significance
- Social or spiritual significance

The comparative criteria are:

- Provenance
- Representativeness
- Rarity
- Condition, intactness, integrity
- Interpretive potential

3.3 We will **not** collect material unless it enhances the Core Offer or has clear provenance linking to the Russell-Cotes family, the Royal Bath Hotel, East Cliff Hall or Foundation Collection.

3.4 Research Priorities & Hit List³

Priority areas for acquisitions include:

- Items which have been disposed of by previous curators and which meet the criteria in points 3.1 and 3.2 above.
- Items which have been stolen, are still unaccounted for and which meet the criteria in points 3.1 and 3.2 above.

Research Priorities include:

- Chinese material donated post 1921

² As set out in the Deed of Gift 1921

³ A full list is held and updated by the Collections Team

- An identification survey of the non-African ethnography.
- A comparative appraisal of the African ethnography
- European ceramics and non-Wedgwood UK potteries.
- Sculpture, especially the European marbles and other works collected by the Russell-Cotes.

4. Themes and Priorities for Rationalisation and Disposal

4.1 In Spring 2010 Bournemouth Borough Council initiated a fundamental review of the Russell-Cotes which will transform it into a flagship cultural resource and visitor attraction for Bournemouth and beyond, which is fit-for-purpose, affordable and sustainable and delivering an efficient and value-for-money service. This review has resulted in an understanding that current storage has exceeded its capacity and cramped conditions are causing active damage to the collections.

4.2 The Russell-Cotes also understands and acknowledges that in order to continue caring for its collection rationalisation and disposal needs to take place. Some areas of the acquisitioned collection do not relate to the Russell-Cotes Core Offer.

4.3 Regarding items on loan to other organisations, the Russell-Cotes will seek to amicably arrange for transfer of the ownership of items which do not relate to the Core Offer and have no links to the Russell-Cotes family, the Royal Bath Hotel, East Cliff Hall or Foundation Collections.

4.4 Items prioritised for disposal are otherwise those which have no links to the Russell-Cotes family, Royal Bath Hotel, East Cliff Hall and Foundation Collections and do not deliver against the Core Offer. For clarity, this will include but not be limited to:

- Local & social history
- Archaeology (with the exception of Hengistbury Head)
- Natural history (with the exception of material collected by the Russell-Cotes)
- Geology
- Art post 1960
- Maritime

Logic dictates that initial priorities for disposal will be larger items and collections of items which are either already on loan or items which have identified new potential owners.

5. Limitations on collecting

5.1 The Russell-Cotes recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

6. Collecting policies of other museums

6.1 The RCAGM will take account of the collecting policies of museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

6.2 Equally, the RCAGM requests that other museums and collecting institutions requests the return and repatriation of Russell-Cotes collection material held within their collections. Of particular concern at the time of writing would be the following unresolved historic loans: items of Japanese armour loaned to the Royal Armouries; and a cased taxidermy mount of a platypus loaned to the Bournemouth Natural Science Society.

Through an MLA funded project all Accredited Museums in ‘geographic Dorset’ , including RC, collaborated to define collecting areas and activity across the region and their collecting relationships with neighbouring museums. Collecting areas within Dorset are now defined on a shared map⁴ which all museums collectively subscribe to.

Specific reference is made to the following museum(s):

- Dorset County Museum, Dorchester
- Waterfront Museum, Poole
- Red House Museum, Christchurch
- Priest’s House Museum, Wimborne
- Bournemouth University School of Conservation Sciences
- Royal National Lifeboat Institution
- Southampton City Art Gallery
- Salisbury and South Wiltshire Museum
- Museum of Design in Plastics, Arts University Bournemouth
- Bournemouth Libraries
- Dorset History Centre
- Bournemouth Natural Science Society
- Portsmouth City Museum
- Royal Albert Memorial Museum and Art Gallery, Exeter
- V&A
- Tate Britain
- The British Museum
- Royal Armouries

⁴ A copy of this map can be found in the Appendix.

7. Policy review procedure

7.1 The collections development policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above.

7.2 As Accreditation awarding body, the Arts Council England will be notified of any changes to the collections development policy and the implications of any such changes for the future of existing collections.

8. Acquisitions not covered by the policy

8.1 Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of RCAGM itself, having regard to the interests of other museums.

8.2 Delegated authority is held by the RCAGM Heritage Manager who makes decisions regarding acquisitions and disposals in conjunction with the Acquisitions & Disposals Panel who meet monthly or as often as necessary. Unless the Panel's decision is unanimous, the final decision will be made by the Heritage Manager, reporting annually to the Management Committee of the Trust. Purchases will be made from the acquisitions fund, and where purchases exceed £2,500.00 will be referred to the Management Committee of the Trust by the Heritage Manager, and accompanied by reporting for a final decision.

9. Acquisition procedures

9.1 The RCAGM will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the Acquisitions & Disposals Panel and Heritage Manager are satisfied that it can acquire a valid title to the item in question.

9.2 In particular, the RCAGM will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the RCAGM will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

9.4 So far as biological and geological material is concerned, the RCAGM will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

9.5 The RCAGM will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or Acquisitions & Disposals Panel has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996.

9.6 Any exceptions to the above clauses 9.1, 9.2, 9.3, or 9.4 will only be because the RCAGM is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
- acting with the permission of authorities with the requisite jurisdiction in the country of origin
- in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

In these cases the RCAGM will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

9.7 As the RCAGM holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

9.8 Acquisition will be treated on a case-by-case basis with curatorial judgement made regarding;

- Its delivery against the Core Offer
- The strength of connection to the Russell-Cotes and their activities, Royal Bath Hotel, East Cliff Hall and Foundation Collections
- Its representation in the collection already
- Quality and rarity
- Quality of provenance
- Condition and conservation implications
- Display, storage and health & safety implications
- Legal implications and appropriateness of donors' wishes

9.9 The RCAGM will not normally accept items that come with specific donors' conditions or restrictions on the way they might be used in the future (e.g. requirement to permanently display these items). As a long-term collecting institution, these conditions are invariably problematic.

9.10 Where possible, RCAGM will obtain copyright and reproduction rights for new objects at the time of acquisition. In normal circumstances, we will be acquired or accepted where copyright cannot be obtained.

9.11 The RCAGM will prepare a Statement of Significance for all new acquisitions. Significance will be assessed in relation to the Core Offer and the criteria established above (3.3)

10. Spoliation

10.1 To the best of its understanding the RCAGM does not possess any material stolen as a result of the organised looting of European countries during the time of the Third Reich by agents acting on behalf of the ruling Nazi Party of Germany.

10.2 However, the RCAGM and its Management Committee will abide by and act on any advice given by the Department of Media Culture and Sport's Spoliation Advisory Panel regarding a claim of any such material. Under such circumstances it is recognised and accepted that it would be inappropriate to apply the procedures outlined in sections 15, 16 and 18.

10.3 The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

11. The Repatriation and Restitution of Objects and Human Remains

The RCAGM governing body, acting on the advice of the professional staff, may take a decision to return human remains (unless covered by the 'Guidance for the Care of Human Remains in Museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The RCAGM will take such decisions on a case-by-case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the Disposal Procedures described in section 14 (see below) will be followed, but the remaining procedures set down in sections 15, 16 and 17 are not appropriate.

The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the Care of Human Remains in Museums'.

12. Management of archives

As the RCAGM holds archives, including photographs and printed ephemera, we will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).

13. RCAGM Disposal Policy

13.1 The RCAGM will dispose of collection items within the wider framework set by its Collections Strategy 2013-2018 in line with best practice (Disposals Toolkit page 7). It will take a planned, not 'ad hoc', approach to disposal. The only exception to this will be if a donor, or their family, makes a specific request for the return of a donated object.

13.2 The RCAGM will not undertake disposal motivated by financial reasons in line with the MA Code of Ethics (section 6.13). When disposal does take place, it will be motivated by sound curatorial reasons. The procedures outlined in section 14 (see below) will be followed and the resulting method of disposal may be by transfer, exchange, sale or destruction.

13.3 The presumption will be to keep disposed items within the public domain, with transfer to appropriate public institutions the favoured option in line with professional best practice. Disposal by sale will only be used as a last resort and any funds raised put back into the collections in line with the MA Code of Ethics (section 6.14 and 6.15). In line with established professional requirements as set down in the MA's Disposal Toolkit, the RCAGM will inform Arts Council England, its current Accreditation Assessing Organisation, that the sale of the object concerned has become the only option using the form provided by the Museums Association. Funds from disposals cannot and will not be used for any other purpose.

13.4 External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the RCAGM will also be sought in line with the MA Code of Ethics (section 6.12).

13.5 The RCAGM will place information regarding its Disposal Plan on its website. This will outline the case for disposing from the collections generally and will be accompanied by an associated media/press strategy. A specific listing of the items currently going through the disposal process (i.e. once the Disposal Report has been written) will also be put on the website. This notification will be updated as the object moves through the process.

13.6 The RCAGM will ensure that the disposal process is carried out openly and with transparency. All reasonable effort must be made to inform donors, where possible, and returning items to them remains a valid disposal method. Disposal Reports, where the case for making a disposal is made about an object, are to be made available to the public on request.

13.7 All items accessioned, commissioned or purchased by the RCAGM for its use in the Art in the Home Scheme are subject to this policy. All items held on the temporary number system (see RCAGM Documentation Procedural Manual 2013) are also subject to this policy.

13.8 The RCAGM will take reasonable steps to confirm that it is legally free to dispose of an item. Any historic conditions agreed with donors will be taken into account as far as is reasonable.

13.9 Material left unclaimed by members of the public and held on Entry Forms are also subject to this policy. Items deposited on Entry Forms are not subject to the full disposal procedures as set out below, but every effort will be made to reach each depositor/owner.

13.10 When disposal of an accessioned object is being considered, the RCAGM will establish if it was acquired with the aid of external funding. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion or all of the proceeds if the item is disposed of by sale.

13.11 Every effort must be made to follow best practice as set down in the MA's Code of Ethics and Effective Collections documents (see bibliography). Subjective opinions must be removed from the process. The views of outside experts will be sought where necessary and appropriate to help assess an object's quality, condition (i.e. conservation cost) and significance.

13.12 Full records will be kept of all decisions on disposals and the processes involved.

14. RCAGM Disposal Procedure

14.1 Following identification of an item for disposal, made in reference to the RCAGM Collections Strategy 2013-2018 and the above policy:

- A report will be written by the RCAGM Collections Team outlining the case for and against disposal (see Appendix 1). It will fully describe the object(s) with measurements and photographs. It will outline the object's provenance and status within the collection (i.e. accessioned, unclaimed loan, held on a temporary number or on an Entry Form).
- An attempt to contact the donor(s) of the item should be made if possible
- If appropriate, contact should be established with an external expert for their opinion of the object.

14.2 The report will consider the following aspects of the case for and against disposal:

- How the object in question fits the RCAGM Core Offer and the Disposal Priorities as set down in the Collections Strategy 2013-2018.
- An examination of the associated costs in retaining the object. Specifically any storage, operational, insurance and conservation costs should be considered.
- How the object fits within the Interpretation Strategy of the RCAGM.
- The public benefit.
- The implications for the remaining collections
- The implications for collections held by museums and other organisations collecting the similar or related material.
- Any costs associated with any proposed disposal of the object concerned such as the return of grant aid or requirements resulting from environmental legislation.

- The opinion, if required, of outside experts (see section 13.11 above).

14.3 The report must recommend a course of action for the object concerned:

- Transfer to another suitable public body (ideally an Accredited museum or gallery) either by negotiation or advertisement in the Museums Journal.
- Exchange with another collection holding public institution (ideally an Accredited museum or gallery).
- Return to the donor.
- Disposal by destruction if appropriate.

14.4 The recommendation made will be in line with professional best practice as espoused by the MA. Disposal by means of sale will only be considered following consultation with the MA and exhaustion of all other options and will not be recommended in the first instance.

14.5 The report and proposals will be presented to the MA, then to the Management Committee for discussion/ information. Public consultation period begins with the notification of the disposal being published on the website. At the end of the consultation period (normally three months), the consultation will be collated and presented with an amended report (as appropriate).

14.6 Once written the Disposal Report will be presented to the RCAGM Acquisitions & Disposals Panel. The decision to dispose of material from the collections will be recommended by the Acquisitions & Disposals Panel and be taken by the Management Committee. Decisions will be taken only after full consideration of all of the above points (see sections 14.2 and 14.3 above).

14.7 If the recommendations of the report are approved by the Management Committee, this will be minuted, filed and the disposal may proceed. A decision to dispose of an object, by whatever method, will be the responsibility of the Management Committee acting on the advice of the Acquisitions & Disposals Panel comprising professional curatorial staff, and not any individual acting alone.

14.8 If possible the donors of an object subject to a Disposal Report will be contacted and informed and told of the recommendation following approval by the Management Committee. At this point, the decision will be posted on the relevant section of the RCAGM website.

14.9 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by transfer/gift or sale, directly to other Accredited Museums or other suitable public bodies likely to be interested in its acquisition.

15. Disposal via Transfer to another UK Collection Holding Public Institution

15.1 If the material is not acquired by any Accredited Museums or other suitable public bodies to which it was offered directly as a transfer, gift or for sale then the museum community at large will be advised of the intention to dispose of the

material, normally through an announcement in the Museums Association's Museums Journal and the associated online 'Find an Object' service, and in other specialist journals where appropriate.

15.2 The announcement will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution.

15.3 Preference will be given to expressions of interest from other Accredited Museums. A period of at least three months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the RCAGM may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

15.4 Expressions of interest from public collection-holding bodies will be assessed on a case-by-case basis.

15.5 In certain circumstances the RCAGM may insist that it must be given the right of first refusal should the body to which the object is being transferred decide it no longer requires it.

16. Disposal via Exchange with another UK Collection Holding Public Institution

16.1 The nature of disposal by exchange means that the RCAGM will not necessarily be in a position to exchange the material with another Accredited museum. The RCAGM will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

16.2 In cases where the RCAGM wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures set down in section 14 (see above) will be followed.

16.3 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

16.4 If the exchange is proposed with a non-accredited museum or other organisation/ individual, the RCAGM will make an announcement in the Museums Journal and in other specialist journals where appropriate.

16.5 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the collection and those intended to be acquired in exchange. A period of at least three months must be allowed for comments to be received. At the end of this period, the RCAGM must consider the comments before a final decision on the exchange is made.

17. Disposal via Sale

17.1 If sale becomes the only option for a disposal then the RCAGM will inform Arts Council England, its current Accreditation Assessing Organisation, and the Museums Association using the form provided by the MA.

17.2 Should it be necessary to dispose of an object by sale then it should be by auction at a reputable auction house. Under no circumstances should the auctioneers selected be the same one that the object was originally acquired from. The proceeds of a sale will be ring-fenced and recorded so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

17.3 Any monies received by the RCAGM from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England or the current Accreditation Assessing Organisation.

18. Disposal via Destruction

18.1 Disposal by destruction should only be considered if the object is of such poor condition it could never be restored or repaired, is a risk to health, is impossible to sell and has garnered no attention from other public collection-holding bodies. Such a recommendation should be fully established and proven in the Disposal Report concerned.

18.2 If it is possible or necessary to carry out the destruction of the material concerned in-house then it must be rendered unusable and the process witnessed by two members of staff. The destruction will be subject to the Movement and Exit Procedures as set down in the RCAGM Documentation Procedural Manual (pages 29-34). The Exit Form must be signed by both the staff members witnessing the destruction.

18.3 If the destruction of the material concerned is approved on the grounds of a danger to health then only an approved suitable contractor will be used. The RCAGM will seek the advice of Bournemouth Borough Council in sourcing a suitable contractor. The credentials of such a contractor will be checked by RCAGM. The destruction will be subject to the Movement and Exit Procedures as set down in the RCAGM Documentation Procedural Manual (pages 29-34). The Exit Form must be signed by both the RCAGM staff member concerned and the contractor appointed to the task.

18.4 If the nature of the material to be destroyed is considered private then only an approved suitable contractor will be used. The RCAGM will seek the advice of Bournemouth Borough Council in sourcing a suitable contractor. The credentials of such a contractor will be checked by RCAGM. The destruction will be subject to the Movement and Exit Procedures as set down in the RCAGM Documentation Procedural Manual (pages 29-34). The Exit Form must be signed by both the RCAGM staff member concerned and the contractor appointed to the task.

19. Recording the Disposal Process

19.1 The countersigned Disposal Report and all other associated paperwork relating to the disposals process will be retained in a specific Disposals File (held

in room B17) and copies in the relevant Object History File (held at the Study Centre).

19.2 Objects disposed of will be subject to the Movement and Exit Procedures as set down in the RCAGM Documentation Procedural Manual (pages 29-34).

19.3 Proper arrangements will be made for the preservation and transfer of copies, as appropriate, of the documentation relating to the items concerned, including photographic records, where practicable, in accordance with SPECTRUM Procedures on de-accessioning and disposal.

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5.0 Care and Conservation Policy

Museum Name: Russell-Cotes Art Gallery and Museum

Approval date: TBC

Review date: April 2018

1.0 Introduction

1.1 Russell-Cotes statement of purpose - Our Core Offer

Russell-Cotes Art Gallery and Museum (RCAGM) 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 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:

20. Explain the story of the Russell-Cotes, the Victorian /Edwardian house and world art collections, putting it into local, national and international context
21. Encourage use of the galleries, collections, and unique energy and atmosphere of the house to inspire great art, and to stimulate creativity and curiosity
22. 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.

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.

1.2 The RCAGM aims to improve the care and conditions of the whole collection in accordance with PD5454:2012 and Benchmarks in Collections Care (*re:source*, 2002). It undertakes regular reviews of its collections and the conditions under

which they are stored, accessed and exhibited. It also abides by the Museums Association's Code of Ethics for Museums.

1.3 The safety and preservation of the collection will be considered as a key concern when developing any plans to alter the displays, access and storage of the collections or when modifying the buildings that house them.

1.4 This policy should be read in conjunction with the Care & Conservation Plan, Emergency Plan, Development Policy and Documentation Plan.

2.0 Collections Condition Overview

2.1 Recent (2010) surveys of the collections and their management have been carried out using the benchmarks in Collections Care framework to 'Basic' standard as well as a more thorough assessment of storage conditions using a recently developed Collections Review methodology created by the Institute of Archaeology at University College London (UCL).⁵

Using the Benchmarks assessment, Russell-Cotes did not achieve the Basic level in all areas. The only area in which 100% compliance was achieved was for 'Conservation' relating mainly to policy and practice within the museum as opposed to actual conservation work carried out on the collections.

The Collections Review focussed primarily on storage, management and materials used for housing the collections. This room-by-room process highlighted one major area for concern with certain detrimental knock-on effects; overcrowded storage rooms and the impact this lack of space is having on the collections and the ability to use or manage them effectively.

Storage space aside, for the most part good practice is being observed, however it still falls short in several areas. The areas of success include labelling of objects, labelling of shelves and cabinets within store rooms and the use of appropriate conservation grade materials for packaging and support.

Where problems exist these relate to; isolated areas of infestation, where objects are stored on the floor they are often unprotected, some items are not given full support for their weight and overhang units, paintings are stored improperly and without the correct supports within the on-site stores. In some cases very fragile and heavy items are dangerously stacked on the highest of shelves and the rooms are often also used for non-collections storage (exhibition materials, office furniture etc).

In general the collections themselves appear to be in a satisfactory condition - obviously, there are exceptions and where there have been in depth studies more issues will be raised. In recent years external experts have carried out a series of conservation surveys on key parts of the collections; costume and textiles, marble and stone sculpture, furniture, Japanese metalwork, oil paintings, carpets and works on paper. Areas which attracted the most attention as required work as high/medium priority included the works on paper and costume and textiles.

⁵ For the full publication of findings please see *Russell-Cotes Art Gallery and Museum, Conservation Management Plan, June 2012*.

Rather than being carried out ad hoc, conservation work over the last twenty years has been the result of detailed planning and where possible seeking external funding for specific areas of work. The museum has invested in, and commissioned, a number of conservation surveys to help determine priorities that were looked at against the significance of particular objects (Garner, 2010). This work needs to continue.

2.2 RCAGM will survey, benchmark and visually inspect the conditions in which collections are kept to determine priority areas for improvement in line with best practice as defined by MLA's *Benchmarks in Collections Care for Museums, Libraries and Archives Self Assessment Checklist*' (re:source, 2002). This process will be supported by action plans to guide and measure levels of improvement. Conditions for all RCAGM's collections will, as a minimum, meet the MLA's 'basic level' requirement.

3.0 Preventive Conservation

Preventive conservation is defined as the planned and controlled change to the environment and surroundings of an object to reduce or eliminate, as far as possible, the known aspects of that object's deterioration. The following measures will be implemented to achieve this:

3.1 Provision of suitable building conditions

Building managers, supported by RCAGM staff, will be responsible for the provision and maintenance of suitable building conditions and will work closely to achieve the best possible conditions for the collections, making full use of defect reporting systems. Bournemouth Borough Council are responsible for inspecting buildings on a regular basis and undertaking repairs as required.

Collections are safeguarded through the management of the following systems:

- Building Maintenance
- Mechanical and Electrical (M&E) Maintenance
- Building Management Systems
- Intruder Alarms
- Fire and Evacuation Systems

All relevant M&E systems will be covered by service contracts and inspected periodically.

When capital developments are planned the care of the collections will be taken into account and Collections staff will be involved in the planning process.

3.2 Environmental monitoring

RCAGM will:

- Monitor the environment in storage and display areas, to measure and record relative humidity (RH), temperature, visible light, ultraviolet radiation (UV), atmospheric pollutants (including salt and sand) and other contaminants (including tar and other substances brought in on visitors' footwear etc) where

applicable. This can be done by monitoring dust levels and factors associated with its coastal location; watching for pollution from chlorides (associated with marine environments) by observing and noting active corrosion on metal objects. Chlorides will react with unpainted iron or steel objects, causing rust.

- Collect environmental data using continuous recording systems and hand held meters
- Collate, utilise and act upon data to provide stable and appropriate collection environments
- Monitor, manage and eradicate pests.

3.3 Environmental control

RCAGM will store and display collections in a managed environment that minimises their rate of deterioration, using the following control factors and methods:

3.3.1. Control factors:

- **Relative humidity (RH):** for general mixed media collections, 40-60% RH with less than a 10% fluctuation in any 24 hour period
- **Temperature:** 16 - 25 ° centigrade
- **Visible light:** 50 - 250 lux, depending on the light sensitivity of the object
- **UV radiation:** less than 75 mw/lm (micro watts per lumen)
- **Display materials and showcase construction:** where appropriate, objects on display will be cased and the internal case environments tailored to suit the objects within. Case environments will be inert in accordance with case specifications produced by RCAGM's Collections team. Case fabrics will be tested to ensure they are suitable and do not release pollutants. Art sorb silica gel buffering material will be used, where appropriate, to maintain a stable RH. Lighting will be controlled to prevent heat build up and excessive light levels
- **Storage:** where practicable, stored collections will be housed in cupboards, inert crates, boxes, covered racking or covered pallets to protect against dust.

3.3.2. Control methods to be used:

- **Relative Humidity (RH):** localised art sorb buffering material, humidifiers, dehumidifiers, use of microclimates where appropriate.
- **Temperature:** air handling units and localised heating and cooling and the utilisation of passive means including the use of natural ventilation, blinds, closing doors etc to buffer collections zones from ambient temperatures and the impact of solar gain.
- **Visible light:** daylight exclusion, blinds, filtering films, controllable fibre optic lighting, Light Emitting Diodes
- **UV Radiation:** filtering films, daylight exclusion.

3.4 Housekeeping

3.4.1 Cleaning

Housekeeping programmes will be established and followed in line with benchmarking action plans. Staff and volunteers will be trained to clean storage and display areas in a way that is not detrimental to the collections.

Chemical-based commercial cleaning products will be avoided in favour of dry cleaning methods. Vulnerable areas will have dedicated cleaning materials and equipment to prevent the potential introduction of pests from other areas.

3.4.2 Housekeeping procedures

Housekeeping procedures will follow best practice in terms of preventive conservation. These actions will include those which protect and preserve original fabric and surfaces without damage or need for replication or replacement. These actions may include but not be limited to;

- Use of conservation-grade cleaning materials such as lint-free microfiber cloths, non-solvent based cleaning products and foam erasers (or groom stick) on stone
- The use of conservation aware cleaning practices such as filtered vacuums on delicate surfaces, use of squirrel hair brushes on all gilded surfaces, use of pony/soft brush on other surfaces.
- Use of conservation grade protective wax on appropriate surfaces (such as renaissance wax)
- Maintenance of sacrificial polish layers on wood surfaces
- Re-securing loose parquet tiles using methods/ materials/ training provided to staff
- Prompt reporting and removal of dirt, tar, sand and other substances that pose a risk to the collections.

3.4.3 Quarantine procedures

New acquisitions and incoming materials will be held in quarantine pending full inspection and freezing to prevent insect pest infestation of other collections. Items to be frozen will be sealed in polythene and held at -30°C for 72 hours to eradicate pests. Only then will such objects be introduced into stores or displays containing other collection items.

3.4.4 High risk organic material

Collections that are particularly vulnerable to insect infestation, e.g. feathers and fur, will be segregated to prevent the rapid spread of an infestation in the event of an outbreak. They will be stored in clearly marked boxes that are easily identifiable for regular visual inspections.

3.4.5 Pest monitoring

Areas containing vulnerable collections will be monitored using insect traps that are checked at least once every month. Should pests be detected, the trap contents will be recorded and the area monitored rigorously to locate and eradicate the source.

3.5 Handling, moving and transport

- Museum objects are particularly at risk when being moved or handled. RCAGM will move its objects safely and securely in accordance with current best practice. (see:www.sharemuseumseast.org.uk/shares/resource_75.doc)
- The movement of large or awkward items will be planned in accordance with advice from the Collections team. Such moves will be risk-assessed and method statements will be produced
- All objects that are transported will be suitably wrapped or crated to give them the most suitable protection, as specified by the Collections team

- Items that are transported will be accompanied by a courier, who will be either a member of RCAGM's staff or an appropriately experienced delegated representative.

3.6 Risk Assessment - Functions

Objects and interiors are particularly at risk from visitors during special events and hire functions.

- The RCAGM will carry out a room specific Risk Assessment before the decision to hold any event.
- Staff responsible for managing and supervising events and hires will be trained in basic collections care and object-handling to ensure that they have appropriate knowledge and awareness levels to manage and prevent risks to the collections and historic fabric.
- Upon the decision to proceed with an event, the RCAGM will carry out any necessary preventive procedures which may include but not be limited to;
 - Altering access routes through building for equipment, contractors, guests
 - Approved types of food, avoidance of greasy, staining, or strong smelling food.
 - Laying protective floor coverings
 - Providing alternative chairs
 - Providing heat protection to tables
 - Providing protection to any vulnerable surfaces
 - Glazing unglazed paintings
 - Naked flames (eg candles) will not be permitted
 - Unsterilised fresh and dry flowers/ plant material will not be used (as they are likely to bring in insects harmful to collections).

3.7 Emergency planning

Emergency plans for all sites housing Russell-Cotes collections will be regularly reviewed and updated where necessary and to ensure sites where collections are held away from Russell-Cotes Study Centre and the main building are similarly covered.

4. Interventive Conservation

Interventive conservation is the active treatment of an object to stabilise its condition, or to enhance its condition, or some aspect of its significance for study and interpretation. RCAGM will work in accordance with the following principles:

- 4.1 Only appropriately qualified and experienced conservators and collections care staff will be employed to carry out conservation work.

- 4.2 Conservation work should be underpinned by knowledge and understanding of the object. Critical to this is documentation of its condition and treatment, and a long-term plan for the care of the object.
- 4.3 Conservation work should be planned and carried out in consultation with curatorial staff and undertaken by an appropriately qualified person, or under the supervision of an appropriately qualified person.
- 4.4 All treatments will be photographed and documented on MODES and records will be maintained in accordance with SPECTRUM standards.

5. Expertise, Advice and Services

- 5.1 RCAGM is committed to continuing professional development of its staff and to the building of relevant knowledge and expertise.
- 5.2 Caring for the collections is the responsibility of all staff. The Collections team is committed to training and to raising awareness of collections care issues. By promoting these to staff members, paid and voluntary, RCAGM will communicate the message that safe-handling and use of the collections will preserve them for the future and in doing so allow access to them for longer.
- 5.3 All guidelines and information relating to collections care practices and procedures will be held on a central computer network drive which will be accessible to all staff.
- 5.4 Where appropriate the Collections team will provide advice and information to the public and to other museum professionals regionally, nationally and internationally. However, this must take account of the relevant local authority guidelines.

6. References

This policy should be read in conjunction with;

RCAGM Conservation Management Plan (2011)
RCAGM Care and Conservation Plan (2013)
RCAGM Documentation Policy (2013)
RCAGM Documentation Plan (2013)
RCAGM Emergency Plan (September 2011 Revised January 2013)
RCAGM Energy Efficiency Plan (March 2013)

6.0 Care and Conservation Plan

Action	Detail	Responsibility	Frequency
Collections Condition			
Review of collections condition	An annual survey of the collections using the same methodology as detailed in the Conservation Management Plan (2011). The intention of the survey is to map issues and work towards achieving 'Good' in Benchmarks in Collections Care	Collections Team	Annually
Ongoing condition recording	As and when issues are spotted, they will be recorded and appropriate action taken	Collections Team - Issues may however be spotted by other members of the museum staff / volunteers who are required to report such issues to the Collections Team for action.	Ongoing / ad hoc
Collection conservation	RCAGM has a written conservation programme based on defined conservation priorities for the collections and condition assessments	Collections Team	By end 2013 and then reviewed annually
Incoming items	All incoming material and incoming items are examined for signs of infestation, dampness or mould. Remedial action is taken to deal with any problems identified and advice is sought before any interventive treatment is undertaken	Collections Team	Ongoing
Visitor policy	Visitors will be asked to leave electric scooters, large bags/ luggage and umbrellas at reception to prevent mechanical damage to historic fabric and collections	Front-of-house team	Ongoing
Conservation	Any remedial conservation work that is required shall be undertaken with the aid of a	Collections Team	Ad hoc

specialist. The RCAGM will refer to the Conservation Register before seeking assistance from an expert.

Environmental Monitoring

Hanwell Data Monitoring	Monitoring of the Hanwell data will be carried out on a monthly basis by the creation of monthly graphs. This action and interpretation of the data will be led by the Collections Team who have the responsibility for reporting issues and recommendations to Building and museum Management. (see 3.3.1 Care and Conservation Policy)	Collections Team	Monthly
Seek quotes for replacement of Hanwell system	Seek x3 quotes (to include Hanwell and Meaco) for full replacement and enhancement of current environmental monitoring system. Also needs to include sensors in Exeter Road and the Modern Wing. Access to the data will be made available to all museum staff at their work terminals. This work should take place at the earliest opportunity and regardless of proposals for future capital works - in fact recording accurate data as soon as possible will help measure the impact of any future capital development on site.	Heritage Manager & Collections Team	asap
Installation of new Environmental Monitoring system	Parameters dictated by Care and Conservation Policy and monitored by the Collections Team. If required, training in interpretation of environmental data should be provided.	Collections Team	a.s.a.p.
Light monitoring	A light level baseline will be established through a year-long programme of recording. This baseline will then be monitored by spot checks in all rooms and areas containing collections. Data will be recorded, evaluated and retained. Light exposure monitoring cards	Collections Team	Weekly during deep cleaning programme.

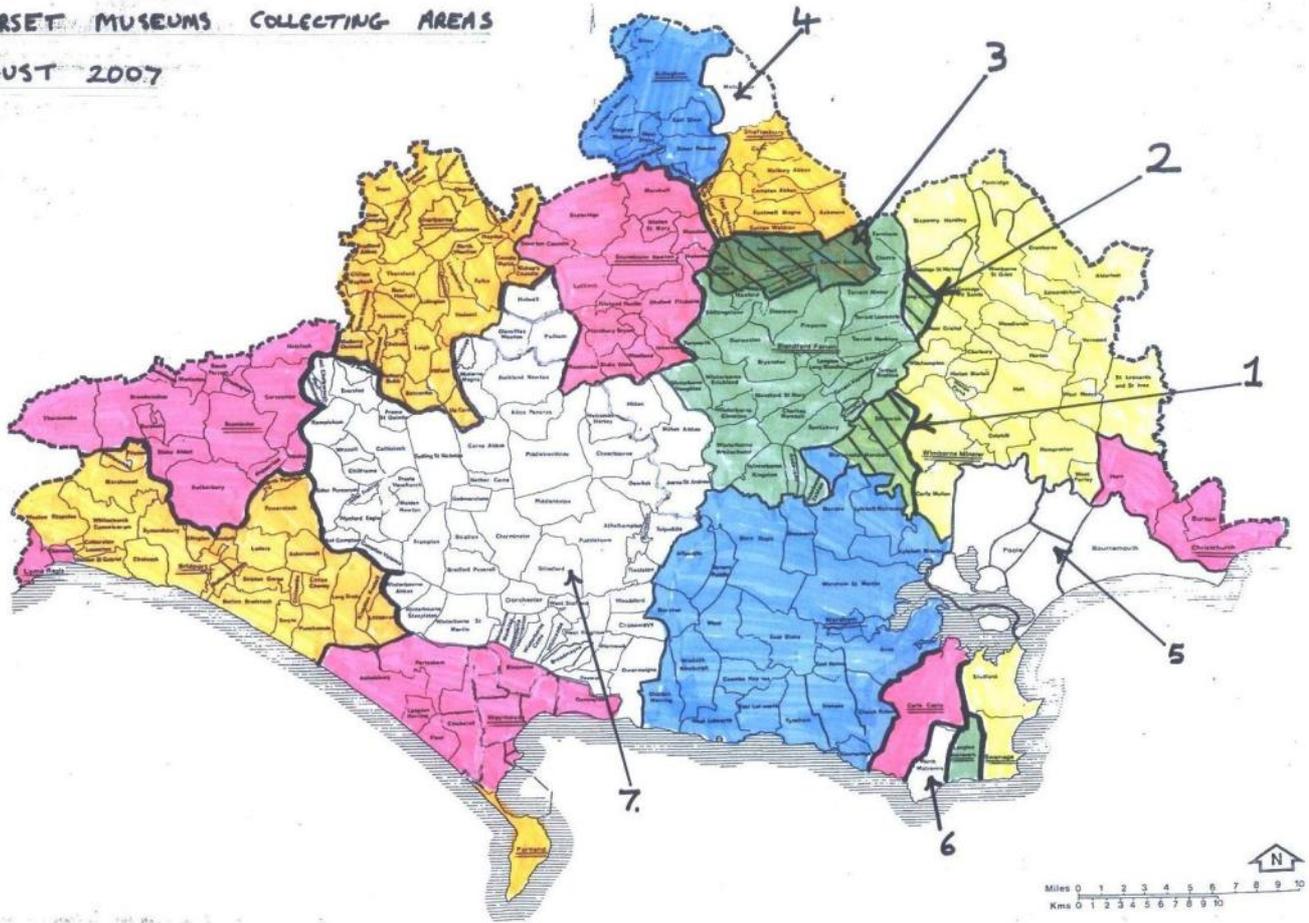
	will also be used to monitor accumulative impact. (see 3.3.1 Care and Conservation Policy)		
Pest monitoring	Current pest monitoring system to be reviewed annually - locations of traps and staff training.	Collections Team	a.s.a.p. then annually
Pest monitoring	All pest traps will be checked and recorded with action taken in the case of identified pest presence.	Collections Team overseeing deep cleaning/ housekeeping team.	Weekly
Environmental Control			
Temperature and humidity	Where possible the environment will be managed by minimal intervention. Current heating is adequate. Mobile dehumidification units will be used as needed - the decision to use these will be made by collections staff. Visitors will be asked to leave wet coats and umbrellas at reception. The door linking the dining room with the conservatory will be closed and the conservatory windows will be opened when humidity/ temperature levels rise to their respective set points. Until set points are decided the door shall remain closed until the Dining Room reaches 23C.	Collections Team	Ongoing
Light control	Light levels will be monitored and ameliorated by the use of blinds, window filters and LED lighting. Visitors will not be permitted to use flash photography.	Collections Team Front-of-house Team	Ongoing
Pest control	All items which show signs of pest infestation are kept isolated from the rest of the collection until treated. Trapped pests are identified.	Collections Team	Ongoing
Provision of Suitable Building			
Building inspection	Buildings used to house	Visitor Services	Annually

	collections are regularly inspected; potential threats to collections from, for example, leaky roofs, poor wiring, internal pipe work, blocked gutters and ill-fitting windows or doors, are identified and assessed during these inspections, and a programme is put in place to remedy identified faults.	Officer with Building Services	
Plant inspection	Plant and equipment is inspected regularly and remedial action is taken if necessary.	Visitor Services Building Services	Daily (visual inspection of plant rooms) Annually
Housekeeping			
Cleaning	With the exception of the picture stores and stores at the Study Centre, which are currently effectively too full to clean, all storage and display areas, and storage and display furniture are cleaned and inspected regularly. Issues to be reported to the Collections team who will make a record and investigate. Design a prioritised project for clearing and initial cleaning of stores. Dovetail project with disposals programme. As each store is completed, establish deep cleaning programme.	Collections Team responsible for training and monitoring. Visitor Services Officer responsible for supervision of housekeeping regimes.	Fortnightly
Training	All staff and volunteers taking part in cleaning will receive conservation cleaning training.	Collections Team advising Visitor Services team	Annually (for new staff/volunteers)
Deep cleaning	Trained volunteers/staff to carry out deep cleaning on all East Cliff Hall and art gallery rooms (public and non-public).	Collections Team advising Visitor Services team.	Quarterly

Appendix

DORSET MUSEUMS COLLECTING AREAS

AUGUST 2007



List of Works from the Russell-Cotes Deed of Gift Disposed of in the 1950s-1960s that the RCAGM Would Like to Re-Acquire

- BORGM 01008 Old No. 228 An oil painting by George Walter Harris (1835-1912) entitled 'Melon of Yesterday' or 'Fruit (Melon of Yesterday)'.
- BORGM 01009 Old No. 192 An oil painting by George Walter Harris (1835-1912) entitled 'Fruit' or 'Pears and Grapes'.
- BORGM 01011 Old No. 232 A watercolour painting by George Walter Harris (1835-1912) entitled 'Fruit'.
- BORGM 01012 Old No. 231 A watercolour painting by George Walter Harris (1835-1912) entitled 'Fruit'.
- BORGM 01017 Old No. 176 A watercolour painting by George Walter Harris (1835-1912) entitled 'Fruit' and dated 1907.
- BORGM 01068 Old No. 163 An oil painting entitled 'A Highland River in Spate' or possibly 'November - The Mellow Year is Hastening to its Close' by Thomas Huson (1844-1920).
- BORGM 01083 Old No. 249 A watercolour painting by G. Hobson entitled 'The Open Door'.
- BORGM 01128 Old No. 5 An oil painting by Louis Bosworth Hurt (1856-1929) entitled 'A Spate on the Spean'.
- BORGM 01131 Old No. 50 An oil painting by Louis Bosworth Hurt (1856-1929) entitled 'Stack-an-Arnim, St Kilda'.
- BORGM 01262 Old No. 132 An oil painting by Cecil Gordon Lawson (1849-1882) entitled 'Pine Trees' or 'Fir Trees'.
- BORGM 01321 Old No. 293 A watercolour painting by William Linton (1791-1876) entitled 'Swiss View'.
- BORGM 01387 Old No. 100 An oil painting by Sir Daniel MacNee (1806-1882) entitled 'Female Figure Study' or 'Nude Study'.
- BORGM 01389 Old No. 96 An oil painting by Sir Daniel MacNee (1806-1882) entitled 'Female Figure Study' or 'Nude Study'.
- BORGM 01391 Old No. 248 A watercolour painting by John MacPherson (active 1865-1884) entitled 'Landscape' or 'Landscape, A Country Road'.
- BORGM 01476 Old No. 239 A watercolour painting by Henry Stacy Marks RA (1829-1898) entitled 'The Old Anchor'.
- BORGM 01494 Old No. 134 An oil painting by W. McBride entitled 'Highland River in Spate', dated to 1882.
- BORGM 01588 Old No. 46 An oil painting by Sir David Murray RA (1849-1933) entitled 'Some Fell upon Stony Ground'.
- BORGM 01699 Old No. 97 An oil painting by P. Parrot entitled 'The Bather'.
- BORGM 01742 Old No. 267 A watercolour painting by Wilmot Pilsbury entitled 'The Flower Border'.
- BORGM 01783 Old No. 164 A oil painting by William Padgett (1851-1904) entitled 'Evening Glow'.
- BORGM 01985 Old No. 309 A watercolour painting by S. Simoni entitled 'Le Mosque de bon Medine', 1885.
- BORGM 02001 Old No. 272 A watercolour painting by Lionel Percy Smythe RA (1839-1918) entitled 'The Cornfield'.
- BORGM 02003 Old No. 264 A watercolour painting by Lionel Percy Smythe RA (1839-1918) entitled 'The Ripening Corn', 1893.
- BORGM 02031 Old No. 256 A watercolour painting by Anna Eliza Spong (1871-1957) entitled 'A Corner of the Garden'.
- BORGM 02041 Old No. 275 A watercolour painting by Charles Stanton entitled 'Andromeda'.
- BORGM 02100 Old No. 1246 An oil painting by Alfred Reginald Thomson (1895-1975) entitled 'Flying Officer Robert Augustine Irving, DFC and Bar, RAFVR', 1939-1945.
- BORGM 02408 Old No. 122 An oil painting by Alfred Joseph Woolmer (1805-1892) entitled 'A Sylvan Glade' or 'A Sylvan Glade, Great Winsor Park'.

BORGM 02409 Old No. 116 An oil painting by Alfred Joseph Woolmer (1805-1892) entitled 'Fete Champetre'.

BORGM 02411 Old No. 98 An oil painting by Alfred Joseph Woolmer (1805-1892) entitled 'Rembrandt's Studio'.

BORGM 02412 Old No. 36 An oil painting by Alfred Joseph Woolmer (1805-1892) entitled 'The Avenue'.

BORGM 02413 Old No. 144 An oil painting by Alfred Joseph Woolmer (1805-1892) entitled 'The Expulsion from Paradise'.