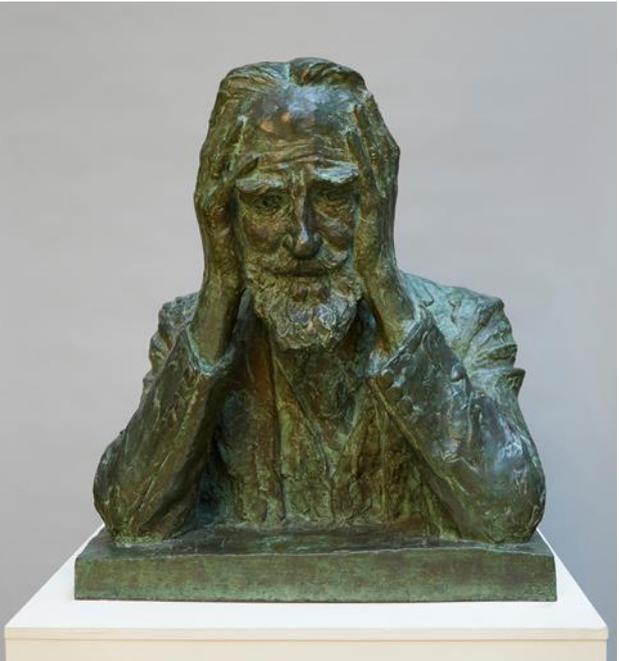


# RUSSELL-COTES



HOUSE • GALLERY • GARDEN

## Collections Development Policy



**Name of museum:**

Russell-Cotes Art Gallery & Museum (RCAGM)

**Name of governing body:**

Russell-Cotes Art Gallery & Museum Management Committee (RCAGM MC)

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

*22 October 2021*

**Policy review procedure:**

The collections development policy will be published and reviewed from time to time, at least once every five years.

**Date at which this policy is due for review:**

2026

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 the RCAGM's collections.

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**1.1** The RCAGM's statement of purpose is as follows:

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

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

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

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

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

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

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

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

We are entrusted to present the Russell-Cotes' personal vision and legacy in the most authentic way possible, and to enable learning, enjoyment and access to the house and collections for residents and visitors to Bournemouth. Our Core Offer is focused on the historic building, East Cliff Hall, its

stunning seafront setting, and its internationally known collections, which attract and astound visitors. However, this is only part of the offer. In addition to the original house, we also have four art galleries added in the early 1900s. We will use this offer to:

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

- 1.2** The RCAGM MC will ensure that both acquisition and disposal are carried out openly and in line with best practice.
- 1.3** By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The RCAGM MC therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- 1.4** Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5** The RCAGM recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6** The RCAGM will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.7** The museum will not undertake disposal motivated principally by financial reasons.

## History of the Collections

Merton Russell-Cotes had the 'collecting bug' from an early age. Starting out as a salesman, like his father, he became a hotelier initially in Glasgow. He started to seriously collect art and curios as soon as his wealth allowed it treating it as much as an investment as an indulgent pastime. His wife, Annie, shared his interest in collecting but was more interested in music, natural history and world cultures. She wrote engagingly about some of their adventures in her books 'Westward from the Golden Gate' (1899) and 'Letters from Russia' (1908). As their wealth increased, they travelled the globe visiting places across the British Empire and beyond, collecting wherever they went. In 1876 they purchased the Bath Hotel in Bournemouth. Bournemouth was a planned resort, founded in 1810 and the Bath Hotel was one of the earliest hotels envisaged, appearing in the earliest artist's impressions commissioned by the developers. The building was renamed the Royal Bath Hotel, extensively and sumptuously redecorated and refitted, with the Russell-Cotes' collection used as an attraction to visitors as much as the levels of service and luxury offered to the high-class clientele.

By 1898 Merton had the idea of creating a dream home. They acquired the plot of land next door to the hotel and Merton had the house built, completed in 1901, as a gift for his wife and, indeed, the deeds to the property were exclusively in her name.

In 1907 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 put into effect in 1921 on the death of Merton with the museum opening to the public in 1922. 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, the local 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.

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 also currently owns a similarly constructed collection; the Joseph Lucas Collection (former Registered Charity No. 237475)<sup>i</sup>.

It soon was apparent that the size of the ever-growing collections required an extension to the building. Attempts were made to develop an extension on the west side of the site and in 1961 approval had just been granted when a cliff collapse nearby caused the scheme to be postponed and then abandoned in 1970. In response, a former hotel at 11 Bath Road was procured and developed as the Rothesay Museum to contain world cultures, local history and maritime collections. The building was demolished in 1971 to make way for the Pier

Approach flyover plus the Bath Road Carpark and the museum moved to 8 Bath Road (an office block of the former Hants and Dorset Bus Garage<sup>ii</sup>) but it too was demolished in 1985 to allow for the creation of a carpark.

Following on from the creation of the Rothesay Museum, other attractions with associated collections were developed leading to the creation of the Bournemouth Museums Service to manage and operate them. At its peak in about 1983 Bournemouth Museums encompassed the Transport Museum<sup>iii</sup>, The Casa Magni Shelley Rooms and a Mobile Museum (housed in double decker bus) as well as the RCAGM and the Rothesay Museum. By 2000 all these venues, bar the RCAGM, had been closed. Their collections were returned to store or redisplayed at the RCAGM with Galleries I-IV being used for this purpose<sup>iv</sup>. In 1990 an extension to the RCAGM was built to solve some of the collection accommodation and services issues faced. Post Modern in style to juxtapose with the existing architecture, it was fitted out with contemporary art and craft commissions to contrast with the museum's existing holdings of figurative material. Associated with this was the acquisition of modern artworks, in particular the collection amassed by the Southern Arts Association which was given on that organisation's closure in 2001.

### 3

## An Overview of Current Collections

**3.1** 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 outlined below.

These are:

- 'Collector's Souvenirs' with celebrity provenance or connection for famous events. Many items in our collections were gathered by our Founders and other donors to the museum 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 and International Exhibitions. 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 3.6, 3.7,

3.8) 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.

## **3.2 European Fine Art (including the Art in the Home Scheme) Collection**

### **3.2.1. 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. Also well represented are artists on the local/regional scene such as Harrold Wilkinson and Arthur Andrews, who taught in local art schools.

The gift of the Founders forms the core, but this was judiciously and successfully added to by RCAGM curators until circa 1960. These early curators were inspired to collect contemporary art in response to our core collection but keeping with the figurative boundaries set by our Founders. 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 now defunct 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).

### **3.2.2 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 and public programme.

### 3.2.3 Significant Material

- Victorian masterpieces such as 'Venus Verticordia' by D.G. Rossetti, 'Midsummer' by A.J. Moore and 'Aurora Triumphans' 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 and Augustus John.
- 25 pictures from the 1939-1945 official War Artists Advisory Committee scheme including work by William Rothenstein, 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.
- Interwar period artists such as Alfred Munnings, William Patrick Roberts, Richard Ernst Eurich, Randolph Schwabe, Joseph Southall, Maxwell Armfield and John Downton.

N.B. The Founders were figurative and impressionist in their tastes and much of our collection is based in this choice. The RCAGM will not tend to collect post-1960 fine art, especially abstract work, unless it is by a Bournemouth connected/regional artist of suitable standing, of exceptional quality or/and somehow links in with the museum's existing holdings.

## 3.3 European Decorative Art, Folk Art and Furniture Collections

### 3.3.1 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, 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 Eugénie.

### 3.3.2 Significance

This collection is very reflective of our Founders' period tastes and adds significantly to the atmosphere of the historic house. However, the early Meissen and Sévres wares purchased by them are often interesting copies or contemporary forgeries. Much of our Founders' ceramic collection was possibly bought in bulk to fit out the hotel and later East Cliff Hall. However, when collecting what was to them 'modern' ceramics they managed to gather some significant items. This base has been added to over the years with key items including fine studio pottery.

The furniture collection contains several key items, the Eugénie cabinet and the Longwood items especially, have a national and international significance thanks to their provenance. The Lucas Collection pieces of Tudor and Stuart period furniture are very fine and illustrative. However, the RCAGM's furniture collection also contains much that is not original to East Cliff Hall and which should be considered more as social history.

The folk-art material collected by our Founders and others is in the process of being identified and evaluated but it is clear there are items within this group that stand comparison with national museums.

### 3.3.3 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 designed by Bullock from Longwood, Napoleon's house on St. Helena.
- The display cabinet belonging to Empress Eugénie from her boudoir at the Chateau de Saint-Cloud.
- Studio pottery from producers such as De Morgan, Maw, Linthorpe and Elton.

## 3.4 Japanese Collection

### 3.4.1 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.

### 3.4.2 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.

### 3.4.3 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.

## 3.5 Chinese Collection

### 3.5.1 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.

### 3.5.2 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.

### 3.5.3 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.

## 3.6 Asian, South Asian and Middle Eastern Collections

### 3.6.1 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.

### 3.6.2 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, weapons of a traditional form but which are meant only to be souvenirs for sale to tourists.

### 3.6.3 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.

### **3.7 African Collections (including Egyptology)**

#### **3.7.1 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 apart from the Egyptology.

#### **3.7.2 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.

#### **3.7.3 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.

### **3.8 Americas, Pacific and Australasia**

#### **3.8.1 Scope**

Dating from the 19th and early/mid 20th centuries, this collection reflects both daily life (from Māori fishhooks 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 Māori material, formed around a core gathered by the Founders, which is supported by an important collection of four oil paintings by Charles F. Goldie.

#### **3.8.2 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.

#### **3.8.3 Significant Material**

- 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 Māoris collected by the Russell-Cotes including the album made up by Annie Russell-Cotes.

- Fighting clubs from New Guinea and Oceania.
- The portraits of Māoris by Charles F. Goldie.
- Māori greenstone mere (club)
- Carved totem by the half Kwakwaka'wakw native carver Charlie James.

### 3.9 Local/Social History Collections

#### 3.9.1 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. Topographical art showing local townscapes, landscapes and buildings from across the Bournemouth area is also present. Of sometimes variable quality, some of these works are still an important record of an area subject to significant change. Also represented are portraits of local worthies, such as the Founders, as well as an unsystematic modern royal memorabilia assemblage focused around Queen Elizabeth II and her children.

#### 3.9.2 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 and helped to create. 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.

N.B. See Appendix 1 as regards the Bournemouth Symphony Orchestra collection.

#### 3.9.3 Significant Material

- 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.
- 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.
- Royal Bath Hotel visitors' book for the period 10.12.1888-9.6.1896.

### **3.10 Archaeological Collection**

#### 3.10.1 Scope

This very small collection mostly consists of material excavated within the vicinity of the museum or with some additional spot finds from within the Borough's boundaries plus items collected as souvenirs from sites abroad such as Pompeii.

N.B. The RCAGM is no longer accepting archaeology from Bournemouth into its collections. It will be seeking to transfer its British archaeology to a more appropriate public collection. See Appendix 2 for details about the archaeology from Hengistbury Head.

#### 3.10.2 Significance

This collection is typical of a museum of the size and age of the RCAGM. The foreign sourced items, like the Egyptology Collection, reflect the nature of 19th and early 20th century tourism and the associated collecting and are more interesting as evidence of that than of the cultures that produced them.

#### 3.10.3 Significant Material

- Babylonian bricks
- Flint hand axes from the Bournemouth area
- Mosaic fragments etc from Pompeii
- Greek, Roman and Etruscan ceramics

### **3.11 Shelley Collection**

#### 3.11.1 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.

#### 3.11.2 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.

#### 3.11.3 Significant Material

- 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.

### 3.12 Theatrical Collection

#### 3.12.1 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, Dame 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.

#### 3.12.2 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.

### 3.12.3 Significant Material

- 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, Dame 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 Dame Ellen Terry, Lewis Waller and Henry Irving by the Hon. John Collier, James Archer, Hubert von Herkomer and Courtney Pollock.

## 3.13 Numismatic and Medal Collection

### 3.13.1 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 in the area and beyond 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 art/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.

### 3.13.2 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.

### 3.13.3 Significant Material

- 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 art medals issued by both Britain and Germany during the First World War.

### **3.14 Weaponry Collection**

#### 3.14.1 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 3.6, 3.7, 3.8).

#### 3.14.2 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.

#### 3.14.3 Significant Material

- 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.

### **3.15 Natural History Collection (including the Geological Terrace)**

#### 3.15.1 Scope

This collection consists of taxidermy, pinned insects and the Geological Terrace<sup>v</sup>. 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 contains exotic specimens from around the globe, but the vast majority are British native species from the Christchurch area. In both cases the species concerned are those of interest to 19th and early 20th century casual collectors or hunters. Britain's imperial connections predominate with the exotic specimens.

#### 3.15.2 Significance

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<sup>vi</sup>.

#### 3.15.3 Significant Material

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

### **3.16 Maritime Collection**

#### 3.16.1 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 (such as they are) 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 judged to be part of the Local and Social History Collection.

### 3.16.2 Significance

This collection is not significant, 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. Most of it tends towards the Royal Navy and the merchant trade rather than Bournemouth's very minimal maritime links.

### 3.16.3 Significant Material

- 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.
- Navigational instruments.

## 4

### 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:

- 4.1 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 Foundation Collections or enhance the quality and significance (see 4.3 below) of the Core Offer (points 1 and 3).
- 4.2 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

4.3 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.

4.4 Acquisitions and Research Priorities Hit List

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 (see Appendix 3 for a detailed list).
- 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
- An identification survey of the non-African ethnography.
- A comparative appraisal of the African ethnography
- Sculpture, especially the European marbles and other works collected by the Russell-Cotes.
- Theatrical collection.
- Egyptology collection.

5

**Themes and priorities for rationalisation and disposal**

5.1 The RCAGM recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

5.3 The RCAGM will seek to actively dispose of material which does not meet the Core Offer.

5.4 In addition to that the following specific collection areas have been identified for priority disposal:

Collection	Material Identified for Disposal
European Fine Art Collection including the Art in the Home Scheme (see 3.2)	Post-1960 abstract artwork. 20th artworks of lesser quality identified in the 2011 significance survey <sup>vii</sup> .
European Decorative Art, Folk Art and Furniture Collections (see 3.3)	Post-1960 items.

Local/Social History Collections (see 3.9)	Any material which does not relate to the Russell-Cotes family and their activities and/or the Core Offer. Formalize transfer of BSO collection (see Appendix 1).
Archaeology Collection (see 3.10)	All material relating to Bournemouth.
Shelley Collection (see 3.11)	All material that is secondary in nature and which cannot be considered an artwork or as a 'collector's souvenir'.
Natural History Collection including the Geological Terrace (see 3.15)	All UK specimens material which were not obtained by the Founders. The Geological Terrace should be formally transferred to the ownership of Bournemouth University.
Maritime Collection (see 3.16)	All material which cannot be considered an artwork, a 'collector's souvenir' or which can be considered integral to another collection <sup>viii</sup> .

## 6

### Legal and ethical framework for acquisition and disposal of items

- 6.1 The RCAGM recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

## 7

### Collecting policies of other museums

- 7.1 The RCAGM will take account of the collecting policies of other 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.
- 7.2 Specific reference is made to the following museum(s)/organisation(s):

*Dorset County Museum, Dorchester*

*Poole Museum*

*Red House Museum, Christchurch*

*The Museum of East Dorset, Wimborne*

*Royal National Lifeboat Institution, Poole*

*Southampton City Art Gallery*

*Salisbury and South Wiltshire Museum*

*Museum of Design in Plastics, Arts University Bournemouth*

*Bournemouth Libraries*

*Dorset History Centre*

*Hampshire Cultural Trust*  
*Hampshire Records Office/Wessex Film and Sound Archive*  
*Bournemouth Natural Science Society*  
*Portsmouth City Museum*  
*Royal Albert Memorial Museum and Art Gallery, Exeter*  
*V&A*  
*Tate Britain*  
*The British Museum*  
*Royal Armouries*

8

## Archival holdings

8.1 The RCAGM does not have any archival holdings beyond its own records.

9

## Acquisition

9.1 The policy and procedure for agreeing acquisitions is as follows:

Any proposed acquisitions will be presented, usually by the Curator, at the weekly RCAGM Collections Team meeting using the form designed for this purpose.

All acquisitions will be treated on a case-by-case basis with a curatorial judgement made regarding the following:

- 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 and costs
- Display, storage and health & safety implications
- Ethical and legal implications and appropriateness of donors' wishes

The RCAGM Collections Team will then accept or reject the proposed acquisition and the decision, including the reasons why, will be recorded. Acquisitions will be presented to the RCAGM Management Committee for their approval at the nearest convenient meeting – usually on a six-monthly basis.

Any purchase of an acquisition above the value of £1,000 will be subject to the prior written approval of at least one BCP Councillor member of the RCAGM Management Committee.

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.

Where possible, the RCAGM will obtain copyright and reproduction rights for new objects at the time of acquisition.

- 9.2 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.

10

## Human remains

- 10.1 As the RCAGM holds or might 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.

11

## Biological and geological material

- 11.1 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.

12

## Archaeological material

- 12.1 The RCAGM will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

13

## Exceptions

- 13.1 Any exceptions to the above clauses will only be because the RCAGM is:
- acting as an externally approved repository of last resort for material of local (UK) origin
  - acting with the permission of authorities with the requisite jurisdiction

in the country of origin

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. The RCAGM will document when these exceptions occur.

14

## Spoliation

14.1 The RCAGM 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.

15

## The Repatriation and Restitution of objects and human remains

15.1 The RCAGM MC, acting on the advice of the RCAGM’s professional staff, if any, 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 procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

15.2 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’.

16

## Disposal policy and procedures

### RCAGM Disposal policy

16.1 All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.

16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

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

16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.

16.5 The decision to dispose of material from the collections will be taken by the

RCAGM MC only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the RCAGM's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. 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.

- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the RCAGM MC acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two 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.
- 16.10 Any monies received by the RCAGM from the disposal of items will be applied solely and directly 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.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they

are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM procedure on deaccession and disposal.

### **RCAGM Disposal procedures**

16.13 Following identification of an item for disposal, made in reference to the RCAGM Collections Development Policy:

- A report will be written by the RCAGM Curator outlining the case for and against disposal. 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.

16.14 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 Development Policy 2021.
- 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.

16.15 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 and/or the Museum Association's Find an Object website.
- Exchange with another collection holding public institution (ideally an Accredited museum or gallery).

- Return to the donor.

### **Disposal by destruction if appropriate**

16.16 The report will be presented to the RCAGM Collections Team at its weekly meeting with the RCAGM Museum Manager signing it off if there is agreement. The object(s) concerned will be listed on the on the relevant section of the RCAGM website along with the recommended outcome (e.g. offer to another museum) for public notice and comment.

16.17 The report will then be presented to the RCAGM MC at its next meeting. If the recommendations of the report are approved by the RCAGM MC, 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 RCAGM MC acting on the advice of the RCAGM Collections Team comprising professional curatorial staff, and not any individual acting alone.

16.18 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 RCAGM MC.

### **Disposal by exchange**

16.19 The museum will not dispose of items by exchange.

### **Disposal by destruction**

16.13 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

16.14 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

16.15 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

16.16 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

16.17 The destruction of objects should be witnessed by an appropriate member of the RCAGM workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.



## Appendix 1 – Bournemouth Symphony Orchestra Material

In the late 1990s and early 2000s material relating to the Bournemouth Symphony Orchestra (BSO) was deposited with the RCAGM. Some of this material came from former members of the orchestra and their families, some directly from the BSO itself via its honorary historian/archivist who also acted as an intermediary for other private individuals. The staff at the RCAGM at the time believed that this material, mostly ephemera (photographs, posters, programmes, musical notation, sound recordings etc) was being given to the museum as a donation. In all about 2,000 BSO items were taken in by the RCAGM.

Much of this material was taken in under SPECTRUM entry paperwork and in some cases was placed on Transfer of Title forms and accessioned. Other parts of the group were not subject to entry procedures at all, becoming part of the RCAGM's documentation backlog, and only catalogued when the Renaissance on the Regions Hub funded Documentation Project team inventoried the RCAGM's paper store. This material is held on temporary inventory numbers and is currently separated from its provenance.

At this time the RCAGM was managed via Bournemouth Libraries, the senior management of which had strong links to the BSO. In 2002 Bournemouth Library was redeveloped via a Private Finance Initiative with an emphasis on creating a music study section which would feature the BSO material (for which a climate controlled strong room was specifically designed and built) improving public access.

A decision was taken to transfer all the BSO material to Bournemouth Library. A compromise position was reached by the RCAGM passing the material over on an annually renewable loan agreement, but this has now fallen into abeyance.

Ideally this situation will be resolved by a formal transfer to Bournemouth Libraries of the BSO material by the RCAGM MC. Advice from professional bodies should be sought on the process of transfer. Given the amount of material involved and the confused ownership status advice it should probably be carried out via one disposal report for the entire group.

## Appendix 2 - Hengistbury Head Archaeology

Hengistbury Head is a site of international archaeological importance. It was a site of settlement during the Upper Palaeolithic period (50,000-12,000 BCE) and the flint artifacts found there show European wide human movement patterns.

In the Bronze Age (2,500-800 BCE) it was a site of an important port and by the Iron Age (700 BCE) it was trading widely with the rest of Britain and the Continent as well as being a centre of metal production. By this point large ditches, like those at Maiden Castle, had been constructed for both defence and security as slaves were a probably a commodity traded from Hengistbury Head.

In Roman times Hengistbury Head continued as an important port but the development of Christchurch by King Alfred the Great, shifting focus to the other side of the harbour, has meant that thus far no evidence for Anglo Saxon occupation has been found. However, some sort of watch tower or fortification for Christchurch Harbour is suspected.

With its barrows and defensive ditches, the site has been identified for many years as a place of interest with many excavations being carried out as well as spot finds in great abundance. In 1982 and 1984 the School of Archaeology of Oxford University carried out two extensive digs at Hengistbury Head. Much material was found, scientifically tested and extensive reports were written.

As Bournemouth Borough Council (now BCP Council) was the landowner, all the material found was the property of the local authority. However, without a dedicated museum at Hengistbury Head the archives from the two digs were deposited with the RCAGM<sup>ix</sup>. As the RCAGM was the only public museum in the area for some considerable time it already had accepted material from the Hengistbury Head prior to this – a fact probably re-enforced the decision made. Over time other spot finds, older dig archives and the results from new excavations were given to the RCAGM and accessioned as part of its archaeology collection.

After an unsuccessful attempt in 1996, the Hengistbury Head Visitor Centre (HHVC) was finally established in the Long Barn building in 2013. Extensive archaeological displays were a key part of the development as was secure storage capacity for the material held by RCAGM. As the HHVC was not an ACE Accredited museum with was decided that the Hengistbury Head archaeological material would be lent by the RCAGM as part of a Service Level Agreement (SLA) with the borough council's Parks Department (responsible for Hengistbury Head and the HHVC). This SLA stipulates that the HHVC employs a part time Archaeology Curator who carries out such tasks as collections care, volunteer co-ordination, research, enquires and outreach.

Since 2014 all the identified Hengistbury Head archaeological material in RCAGM hands has been on loan to the HHVC along with a Mediterranean amphora to act as set dressing. It is hoped that the HHVC will eventually become an Accredited museum and the relevant material permanently transferred.

### **Appendix 3 – List of Works 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'.

## End Notes

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<sup>i</sup> 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, part of the then Bournemouth Museums Service, in 1963 and then the Russell-Cotes in 1985 when the Rothesay closed.

<sup>ii</sup> In 1978 this new venue now also housed the British Typewriter Museum - a privately owned reference collection of typewriters which was later sold with many items going to the Imperial Typewriter Museum, Leicester, in the wake of the closure and demolition of the Rothesay Museum.

<sup>iii</sup> This museum's collection was based around Bournemouth Corporation Transport (privatised and eventually becoming Yellow Buses). When it was closed in 1991 the ownership of the vehicles transferred to a local preservation society (Bournemouth Passenger Transport Association) and the archive material sent to the Dorset History Centre.

<sup>iv</sup> These collections are the source of the disposal challenges that the RCAGM currently faces.

<sup>v</sup> 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. It is currently on loan to Bournemouth University.

<sup>vi</sup> The Geological Terrace was created by the RCAGM's second curator, Norman Silvester (in post 1932-1957). It was placed on the site of the former Russell-Cotes war memorial and was removed in 1999-200 as part of the Heritage Lottery Fund redevelopment of the RCAGM and placed on long term loan to Bournemouth University.

<sup>vii</sup> Carried out by Tim Craven, Curator of Southampton City Art Gallery.

<sup>viii</sup> A good example of this is Dixon Collection which contains items reflective of the collector's career in the Royal Navy and the items of ethnography that he collected.

<sup>ix</sup> The size of the Oxford University dig archives precluded their accessioning and cataloguing in the absence of a dedicated archaeologist on the RCAGM's staff.

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