

CLASSIFICATION: DRAFT – NOT YET RATIFIED BY COUNCIL COMMITTEE
FALMOUTH TOWN COUNCIL

Minutes of a meeting of the Cultural Services and Leisure Committee held on 10th June 2026 at 6:00 pm in the Atherton Suite, The Old Post Office, The Moor, Falmouth.

Present: Councillors J C Robinson (Chair), H M Stephens (Vice Chair), G P Andrewartha (from point mentioned), S R Carmichael, D A Konik and D W Saunby CC.

Also present: Councillors D V Evans BEM CC

Attendance: R J Gates (Town Manager)
M J A Lewis (Cultural Services Director)
M C Palmer-Williams (General Manager, Princess Pavilion)
V Rogers (Administrative Officer)

The Chair reminded attendees that the Council had committed to the Civility and Respect Pledge, that is to treat everyone participating in the meeting tonight with civility and respect in their roles. For us respect is treating others with dignity, recognizing boundaries, being non-judgmental and accepting of differences. Behaviour breaching that commitment will not be tolerated. In dealing with the business of the meeting we will adhere to our agenda and the processes set out in our Standing Orders. Please be aware that the meeting is a public one and there may be recordings of your participation.

A1083 APOLOGIES

An apology for absence was received and approved for Councillor Howes (work).

A1084 INTERESTS AND DISPENSATIONS

None received.

A1085 MINUTES

It was proposed by Councillor Stephens, seconded by Councillor Carmichael and

RESOLVED that the Part I minutes of meeting held on 18th March 2026 be confirmed as a correct record of the proceedings and signed by the Chair.

A1086 TOWN MANAGER REPORT

The Town Manager presented his report which was duly noted and forms part of these minutes. The Town Manager provided background information on Martyn's Law and further updated on the air display during Falmouth Week.

A1087 CULTURAL SERVICES REPORT – PART I

The Cultural Services Director presented her Part I report which was noted and forms part of these minutes. She discussed the Cultural Services Strategy and suite of policies.

(Councillor Andrewartha entered the meeting)

It was proposed by Councillor Robinson, seconded by Councillor Stephens and

RESOLVED that the Committee recommend that the Council adopts the Cultural Services Strategy 2026-2030, Collections Development Policy, Collections Documentation Policy and Collections Care & Conservation Policy subject to

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the addition of the amount being added for the cost of purchase exceeds £10,000 in the Collections Development Policy under Item 8 Acquisition, in line with the Council policy for delegated spend.

Councillors discussed the Second Homes Levy and the Cultural Services Director advised that in order to support the ongoing redevelopment of the Municipal Building, to reduce carbon emissions and enhance the community experience.

It was proposed by Councillor Konik, seconded by Councillor Stephens and

RESOLVED that the Committee recommend to the Finance & General Purposes Committee and Council that the Second Home Levy is ringfenced for an extra two years in order to support the redevelopment of the Municipal Building.

A1088 PRINCESS PAVILION REPORT

The Princess Pavilion General Manager presented his report which was duly noted and forms part of these minutes. He updated on the development of the 'Pavilion Post' newsletter that is provided to non-digital customers. He advised that there were two work experience placements next week, they would be shown the whole range of services the Princess Pavilion offer. The Wedding Open Day had 6 couples booked on and was being marketed to locals only and involved local suppliers. They are also marketing Christmas Parties for local businesses. He responded to Councillor questions.

A1089 CULTURAL SERVICES DIRECTOR AND GENERAL MANAGER PRINCESS PAVILION JOINT REPORT

The Cultural Service Director and General Manager presented their joint report on Martyn's Law which was duly noted and forms part of these minutes. There would be financial implications for the Princess Pavilion which would be in Tier 2. It was noted that the Law is still a work in progress and that formal plans and training cannot be made until this is finalised and that Martyn's Law was scheduled to be in place in Spring 2027. The Town Manager recommended that Martyn's Law should be a standard item on the Committee Agenda until implementation.

A1090 YOUTH COUNCIL

Councillor Stephens updated on the Youth Council and that she and Councillor Konik had visited Falmouth School to promote the Youth Council to Years 8 and 9. She advised that Sophie Palmer, Youth Council Engagement Officer had held two sessions, they now have 12 members (predominantly female) aged 13 to 16 years who are very enthusiastic and full of ideas and would be meeting once a month. The general concern is the lack of youth provision. The Youth Council would be presenting to Council meeting on 21st September 2026.

A1091 EXCLUSION OF THE PRESS AND PUBLIC

It was proposed by Councillor Robinson, seconded by Councillor Konik and

RESOLVED that in view of the confidential nature of contractual matters and personal information, it is advisable, in the public interest that the press and public, be excluded from the meeting.



Town Management report to Cultural Services 10/06/26

Martyn's Law

Morwenna and Chas will be giving further information on this, but it is important to realise the significance of this and possible implications. If events are free to attend and they are not ticketed, then they are unlikely to fall under this. However, that doesn't mean that we should not be implementing procedures to mitigate risk. As well as events, this of course also applies to our venues.

Form Festival

This took place at the Pavilion a few weeks ago and all went well. It is great to see the Princess Pavilion used for something like this. I was discussing with the Mayor that there are no other venues in and around Falmouth that have the versatility of the indoor/outdoor and undercover space.

Food Festival

The organisers used Church Street car park again for the four-day event over the second May Bank Holiday weekend. The weather definitely worked in their favour achieving a very busy weekend.

Falmouth International Sea Shanty

A whole array of work has been pulled together for the event later this week. The scale and professionalism of what is required to make this work is significant. We had our final planning meeting just before compiling this report and everything is on track with 92 groups performing across 30 venues.

Keren chaired the meetings while I was off and everyone in the Town Team has worked really hard linking up with everyone else involved to ensure planning is on track.

There will be the main venues, Events Square, Church Street Car Park, The Greenbank Hotel, Princess Pavilion, The Seven Stars, The Falmouth (hotel) as well as all the other venues across the town.



Town Management report to Cultural Services 10/06/26

Do download the brand new festival app if you have not already, just search 'Falmouth Sea Shanty' in the ios or Google Play store.

Transport-the festival on the whole receives very positive feedback, the one exception sometimes is parking and transportation. For this year as a trial there will be a "Park & Ride" from Penryn Campus into Falmouth. People will pay to Park and then pay separately for the Ride.

Falmouth Week

This is worked on in detail at the moment. There will be an air display and details on this will be announced shortly once it is all confirmed.

There will be the large selection of evening entertainment in the marquee on Church Street as well as the daytime activities such as the sailing, Pink Wig and Carnival.

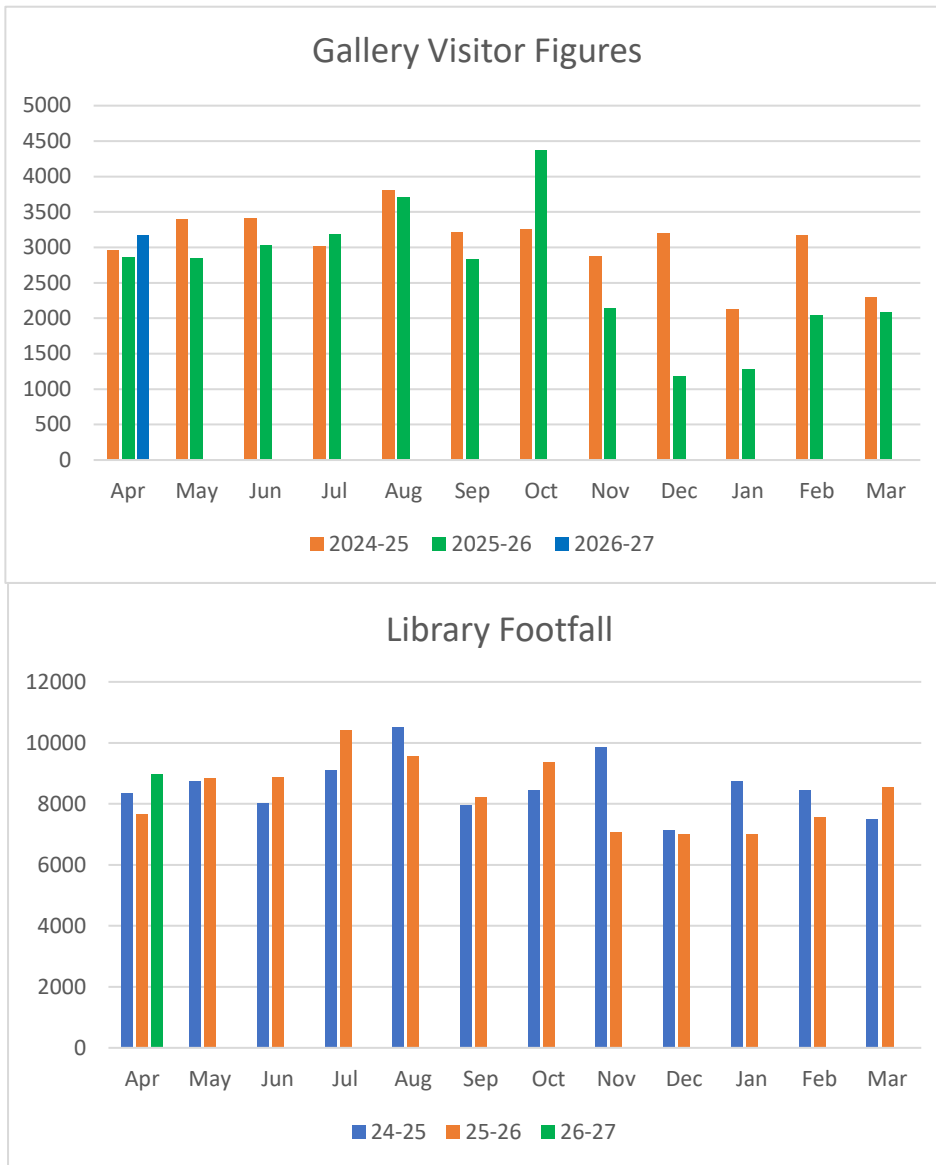
Town of Culture expression of interest

As you may have heard due to the large volumes of towns that have applied it will not be until July that there will be any further updates from a national perspective for who has been successful.

Report to	Cultural Services & Leisure Committee
Date of Committee	10 th May 2026
Report title	Cultural Services Report
Prepared by	Morwenna Lewis
Approved by	Town Clerk
Purpose of report	Regular update report to committee appraising of recent and forthcoming activity
Recommendations	Part 1 <ul style="list-style-type: none">- To note the report- To approve the proposed strategic plan and collections policies- To agree to extend SHL support for Municipal building development, ending 2029/30

1. Background	Regular report to committee
2. Financial Implications	Activity funded from core and ACE funding; match funding element for Municipal Building development project.
3. Legal/Policy Implications	N/A
4. Risk Assessment	
5. Consultation	Municipal Building
6. Appendices	Cultural Services Strategic Plan and Gallery Collections policies Wignall & Moore Design Report

1. Attendance



2. Activity Report

- The Library and Gallery engagement space refit has been completed, in time for a full programme of events and activities for the May half term, which included author talks and workshops, and in-house craft activities. Huge thanks to Andy and the facilities team for completing the work on schedule and to a really high standard.
- Recruitment has been undertaken to appoint a new Cultural Services Marketing Officer, who started in post on 18th May, and for a new visitor services assistant, who will start around mid-June. Councillors may be interested to know that 125 applications were received for the latter.
- The annual *Benow* Festival was delivered across the Municipal Building as a collaboration between the Gallery and Library, and attracted approximately 85 participants in a wide variety of drop-in and bookable events focused on women in writing. Thanks go to the Gallery’s learning assistant Willow and Library Assistant Kate for coordinating.
- A collaborative pilot project involving Library and Gallery engagement staff and Grounds & Facilities Engagement Officer has got underway This intensive programme is designed to support a small cohort of ten pupils from Falmouth Primary who are currently excluded from mainstream teaching, providing additional resourcing and creative input to help their reintegration into the classroom.

The project is running for the summer term and if successful CS aims to roll it out to other Falmouth Schools and potentially seek grant funding to expand the programme.

- The Library marked the 130th anniversary of the Municipal Building in April and May with a series of free author talks which were well attended.
- The Cultural Services Director is due to begin maternity leave at the start of July, and the process is underway to appoint a cover role, who should be in post by end of August-start of September.

3. Upcoming and current events & exhibitions

16 th May – 26 th September	Exhibition – Mirrors: Reflecting on Identity
16 th Feb – 4 th Jul	Collections Display Part 1
Starting 8 th June	Art for Wellbeing 3-week course
Sunday 7 th June	Festival of the Ocean – Splanna stall and Library storytelling (11-2)
Until 13 th June	Old Cornwall Societies Centenary Display (foyer)
Thursday 15 th June, 17:30	99p films screening - Jo in the Water
11 th July – 12 th September	Cornwall Reading Challenge
Saturday 11 th July, 10:30-12	Reading Challenge launch activities
10 th – 14 th August	Falmouth Week Activities on the Moor: Museum Quarter (with Arts Council Partners), daily Gallery activities and Library storytelling
Every Tuesday in the summer holidays, 10:30-12	Free Reading Challenge craft workshops (Library)
Various	Little Fingers, Baby Jam & Baby Paint
Various	Sketch Club
1 st & 3 rd Mon monthly, 10:00-12:00	Healthy Cornwall @ Falmouth Library

4. Cultural Services Strategy and policies for approval

Attached is the draft Cultural Services Strategy which was produced following consultation with the Cultural Services Strategy Steering Group and CS staff. Also attached are new policies relating to collections development, documentation and conservation. These all require sign off by committee to comply with the UK Museums Accreditation Standard, our return for which is due in October.

Councillors are invited to review and recommend the suite of documents to full council for adoption.

5. Second homes levy

Councillors are asked to consider the benefits to the Municipal Building project of extending the ringfencing of the Second Homes Levy by an extra two years, to the end of financial year 2029/30, in order to support the redevelopment of the site. This would enable a match funding element necessary for all large grant funding to remain in place during a critical fundraising period.

Councillors are invited to review and recommend the request to Finance & General Purposes Committee, and full council, for adoption.

Morwenna Lewis
Cultural Services Director
June 2026

Falmouth Town Council

Cultural Services Strategy

2026-2030

Introduction

As a cornerstone in the distinct cultural ecosystem of Falmouth, the town's Library and Art Gallery form the bedrock of freely accessible arts and information provision, where people of all ages come to discover, create and feel connected. Together, they offer a great breadth of opportunity—from early years rhyme time and young people's art programmes to trusted health and wellbeing information, and from a lively calendar of community events to an internationally-recognised art collection that draws visitors from across the region.

With 2026 marking the 130th anniversary of the John Passmore Edwards Municipal Building, Falmouth Town Council is reaffirming and redefining its bold ambitions for the Grade II listed building, with a major transformation planned over the next five years. The building represents the unique offer Falmouth Town Council provides in combining arts, culture and civic voice in one place.

This strategy has been shaped to support the building masterplan and Falmouth Town Council's strategic objectives for the years ahead. It will ensure that Falmouth has a cultural service that is accessible, resilient and sustainable. The reimaged public offer will inspire, enable and empower personal expression, both creative and democratic, demonstrating the community impact and ambition the Town's council and residents have been recognised for nationally.

Services in scope

- Falmouth Art Gallery – owned and managed by Falmouth Town Council; this free, award-winning and family-friendly venue boasts an eclectic and diverse collection alongside a strong learning and exhibitions programme.
- Falmouth Library – managed by Falmouth Town Council, in partnership with Cornwall Council, providing core library services, events and digital access, inspiring people's love of reading and supporting their quality of life.
- The delivery of the Art Gallery and Library is overseen by the Cultural Services & Leisure Committee.
- In the context of the building development, the civic space within the Municipal Building is also considered.

1) Executive summary

This strategy draws together priorities from across the strategic landscape within which Falmouth Cultural Services operate. This includes the Falmouth Town Council's Strategic Plan 2023-27, the Municipal Building design masterplan, Falmouth Art Gallery forward plan 2024-28, and Universal Library Offers framework along with preparatory work for Falmouth Library priorities. These form three key strands from which will feed into the transformation of the service:

- **Future proof foundations** – operational efficiency, financial and environmental sustainability, effective governance, strong leadership and supportive employee development

- **Belonging in Falmouth: Community, Culture & Care** – Accessibility and inclusion, health and wellbeing, community voice
- **Inspiring Minds: Culture, Knowledge and Discovery** – Creative expression, literacy and reading, information sharing, digital gateways

These key strands will be underpinned by objectives, outcomes and outputs which support the transformational impact that participating in culture can have on community quality of life.

2) Vision & mission

Vision: 'To be an empowering voice for creativity, learning and connection in our communities.'

Mission: 'Creating spaces to come together in, enabling people, ideas and cultures to flourish.'

3) Strategic context - why now

- Falmouth Town Council's outgoing strategy prioritised the redevelopment of the Grade II-listed Municipal Building and the reimagining of the services delivered within. This remains a priority and the focal point of this strategic work.
- Surveys and anecdotal feedback from users report that residents and visitors want to see investment in the services, with spaces rejuvenated and made fit-for-purpose.
- The building is in a poor state of repair, resulting from a lack of funding and investment. This is time critical as pervasive issues will continue to deteriorate the building fabric
- This strategy supports other emerging national and regional programmes; Arts Council England is releasing a new strategy in 2026¹, and Cornwall Council's new Creative Manifesto will also be published this year².
- Falmouth Town Council has committed to becoming carbon neutral by 2030, across its assets, programming and service delivery³.
- Arts education is seeing a slight increase in central investment⁴ which Falmouth Cultural Services are well-placed to support
- Falmouth is in the running to become the UK's first Town of Culture in 2028, which will be the starting point for the building redevelopment and support much cultural programming during a year of closure.

¹ (ACE Independent Review Response, 2026)

² (CC Creative Manifesto 2021-2025, 2026)

³ (FTC Policies, 2026)

⁴ (UK Government, 2025)

4) From themes to strategy: Three strands

Strand One — Future-Proof Foundations

Themes: operational efficiency, financial and environmental sustainability, effective governance, strong leadership and supportive employee development

Outcomes

- **The Building** – The Municipal Building is an efficiently-designed, environmentally sustainable building which delivers long-term savings and benefits for the Council in its goal of carbon neutrality. Project is delivered with effective oversight and scrutiny by an informed and engaged elected membership and the Senior Management Team
- **The Service** – The team, comprised of core and dynamic project staff, is working effectively together across the Library and Gallery, delivering a cohesive and impactful public programme and service; Income streams are increased and diversified between grant funding, commercial income and core funding;
- **The Library** – Staff and volunteer training offer is tailored and strengthened; succession planning is implemented.
- **The Gallery** – Upskilling is prioritised; freelancers are supported with meaningful involvement in ambitious programme development.

Flagship initiatives

- Building Transformation & Net Zero – deliver the phased Municipal Buildings masterplan to include energy-efficiency, back-of-house and accessibility upgrades.
- People & Culture – workforce plan e.g. EDI, safeguarding, inclusive practice; leadership; evaluation; digital; staff and volunteer development pathways.
- Robust Finance – multi-year fundraising plan blending grants, trusts & foundations, legacy funds, commercial income and charitable development schemes.

Annual KPIs

- 5% year-on-year reduction in energy use/emissions.
- Minimum target of 10 annual training hours for staff and volunteers; increased staff retention; EDI indicators representing increased diversity of staff, volunteers and freelancers.
- External income secured to fund capital works (excluding internal match funding); year-on-year increase of 5% on earned income; year-on-year increase of 25% on spend per head, e.g. £1.10 (25/26) to £1.38 (26/27), over five years.
- Increased visitor economic impact (using AIM economic impact toolkit).

Strand Two — Belonging in Falmouth: Community, Culture & Care

Themes: Accessibility, inclusion and participation, health and wellbeing, community voice, children and young people

Outcomes

- **The Building** – The masterplan delivers a coherent wayfinding scheme, providing a clear, welcoming and accessible way around the spaces; effective zoning supports the needs of different demographics e.g. young people and students, families, older people. Focus groups, partnerships and ongoing community interactions during development and delivery phases support co-production.
- **The Service** - Targeted interventions break down barriers to accessing quality cultural experiences for previously under-engaged groups and support continued engagement for particular access needs e.g. refugees, care leavers, military families; links with schools and early-years settings are strengthened; cross-pollination with youth council activity; culture is used as a tool for democratic engagement; opening hours are adjusted to support easier access; the Library and Gallery are trusted "social prescribing-ready" spaces.
- **The Library** – Improved study spaces and quiet zones; dedicated, confidential area for health drop-ins and clinics; safe, warm and supportive community spaces; expanded home library service; increased stock of large-print, audiobooks, easy-read and multilingual titles; self-service and WiFi printing; shared reading and reminiscence groups are established to help reduce isolation.
- **The Gallery** – Expanded youth programme is expanded dovetails with youth council; inclusive collections development and exhibition offer; community engagement programme produced with partners and users.

Flagship initiatives

- Inclusive Programmes by design – embed inclusive service guidance; extend relaxed sessions, BSL/Makaton-supported storytime, sensory-friendly exhibition mornings.
- Wellbeing by Reading & Making – expand mood-boosting reading lists; creative making sessions; quiet hours programmed in.
- Community Listening – quarterly community voice forums to co-design health & culture activities.
- Social Prescribing Pathways – formalise referral routes with Primary Care Networks/Link Workers; host gentle creative/reading for wellbeing groups and creative recovery workshops.

Annual KPIs

- 10% of events with accessibility adjustments.
- 10% of people with self-identifying protected characteristics or first-time visitors using services
- 10% participants reporting reduced loneliness and/or improved mental wellbeing
- 25 participants in co-production projects
- 5 social prescribing referrals hosted; increase in completion & repeat-attendance rates; wellbeing outcomes e.g. improved general wellbeing using UCL Museum Wellbeing toolkit.

Strand Three — Inspiring Minds: Culture, Knowledge and Discovery

Themes: Creative expression, cultural capital, literacy and reading, information sharing, digital gateways

Outcomes

- **The Building** – The new and/or improved spaces created offer increased scope for a wider range of activities, events and programming to take place; Easier physical access to the art collection for visitors and researchers; the Municipal Building operates as a creative hub that boosts town centre footfall, night-time vitality and cultural tourism; greater visibility of the Cornish language through bilingual signage and wayfinding
- **The Service** - Residents have equitable access to trusted information and the digital skills they need for work, learning and life; the service operates effectively beyond the walls of the building, delivering evidence-based creative education and activity embedded within community partner venues and schemes such as Princess Pavilion and Dracaena Centre; delivery of skills-building opportunities; expanded cultural partnerships.
- **The Library** – Programmes supporting early literacy and imagination are grown; innovative tech learning; expanded digital resources; improved stock of collections and information around wellbeing, health literacy and self-help; partnership-based active lifestyle information; increased author talks, workshops and cultural programming; enhanced local studies collection and community-led heritage projects;
- **The Gallery** – Broader digital collections access, incorporating a database but also virtual exhibition spaces; expanded pathways for local product development to support Cornish creative enterprise; increased interpretation reflecting Falmouth's diverse communities; displays co-curated with residents, schools and community groups; greater variety of creative workshops.

Flagship initiatives

- Whole-service activity plan to support funding timeline
- Data for Decisions – improve analytics to target need and demonstrate impact.
- Reading engagement: library and e-loans, reading groups; early years engagement.
- Cultural Volunteering & Routes into Work – structured volunteering and work experience, progression into FE/HE/creative roles.
- The Moor's Cultural Quarter– align service programming with town events and campaigns with Town Team/BID.
- Discover Falmouth – digitised highlights of the Gallery collection and town heritage trails accessible via the Library; pilot interactive interpretation in line with Building masterplan.
- Gallery Creative Enterprise– residencies, local maker pop-up retail, portfolio surgeries for early-career creatives.

Annual KPIs

- 5% increase in participants completing library reading challenge; 50% demonstrating skill gain during placements (pre/post).
- Online collection front end fully online; 10% year-on-year increase in marketing clickthroughs and pageviews; increase in interpretation dwell time; increase in user satisfaction measured in Cornwall Libraries annual survey.
- 25% increase in combined footfall (Library/Gallery) by end of five years; event-linked town footfall uplift
- 5 new creative businesses/creatives engaged; sales through shop/pop-ups; increase in artist residencies completed.

5) Indicative Delivery roadmap

- 2026 – Foundations: mobilise masterplan design actions; fundraising planning; governance & evaluation framework; inclusion policies; sector and healthcare-aligned wellbeing metrics; co-design activity programme.
- 2026-27 – Pilot & test: Phase 1 development activity plan delivery; inclusive programming; first digitised collections & interpretation pilots; expand digital skills offer.
- 2028 - 29 – Scale & Build: Phase 2 building works (access/energy/wayfinding/layout) as funding allows; building closure for up to 18 months moving to offsite delivery model; grow volunteering; trial 'beyond the walls' working with delivery phase activity plan.
- 2029 – Embed & evidence: deepen partnerships e.g. health, education, voluntary, community and social enterprises (VCSEs); publish two-year impact report.
- 2030 – Review & refresh: Independent evaluation; refresh strategy for 2031–35.

6) Governance, partnerships & roles

- Lead & Accountability: Cultural Services & Leisure Committee; Cultural Services leadership team; Town Clerk.
- Key Partners: Cornwall Council; Arts Council England; National Lottery Heritage Fund; Libraries Connected; Falmouth BID/Town Team; Primary Care Networks (PCNs)/Link Workers; schools/FE/HE; Falmouth University; , voluntary, community and social enterprises (VCSEs).
- Stakeholder Voice: Municipal Building and Cultural Services Strategy working group; Quarterly community forum; Youth Council; Access Panel (users with lived experience); focus groups

7) Funding & resources

- Capital & Place: Successors to UKSPF/Good Growth (if any), National Lottery Heritage Fund⁵, Historic England⁶, Pilgrim Trust⁷, Wolfson Foundation⁸; accessibility grants.
- Programmes: ACE National Lottery Project Grants⁹; Paul Hamlyn Foundation¹⁰; Paul Mellon Centre¹¹; trusts & foundations, legacy donations; health partner commissions; sponsorship via BID partners.
- Operations: Balanced budget with earned income (shop, venue hire, licensing), supporters scheme and targeted fundraising.

8) Evaluation & reporting

- Frameworks: Align KPIs to Falmouth Town Council 2028-32 Strategy¹², ACE Let's Create¹³ (or successor document) outcomes and investment principles, Universal Library Offers, Cornwall Cultural Strategy ambitions and Falmouth Neighbourhood Development Plan¹⁴; bi-annual reporting and annual impact highlights.

⁵ (NLHF, 2026)

⁶ (HE Grants, 2026)

⁷ (Pilgrim Trust Preservation & Conservation Grants, 2026)

⁸ (Wolfson Foundation Funding for Places, 2026)

⁹ (Lottery Project Grants, 2026)

¹⁰ (PHF Funding, 2026)

¹¹ (PMC - Introducing our new funding programme, 2026)

¹² (FTC Strategic Plan, 2026)

¹³ (ACE Let's Create, 2026)

¹⁴ (Falmouth Neighbourhood Development Plan, 2026)

- Health & SP: Use National Academy for Social Prescribing (NASP)¹⁵ - recommended outcomes, Creative Health Quality Framework¹⁶ and Reading Well¹⁷ evaluation where applicable.

9) Risk register (summary)

Key risks and mitigations

- Capital funding gap or phasing delays → Phase works; blended funding; value engineering with conservation priorities.
- Capacity constraints (staff/volunteers) → Workforce plan; volunteer pathways; partnerships with FE/HE.
- Inclusion not embedded → Adopt inclusion guidance; staff training; Access Panel; monitoring.
- Economic headwinds affecting earned income → Flexible programming; local partnership opportunities; retail optimisation; sponsorship packages with Town Team/BID.

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¹⁵ (NASP Our Evidence and Evaluation Work, 2026)

¹⁶ (Creative Health Quality Framework, 2026)

¹⁷ (Reading Well, 2026)

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DRAFT

Collections Development Policy

Name of organisation: Falmouth Art Gallery

Governing Body: Falmouth Town Council

Date on which this policy was approved by governing body:

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

Any suggestions for strengthening the effectiveness of the Plan are welcomed and should be directed to Falmouth Town Council’s Cultural Services Director,

director@falmouthartgallery.com

Date at which this policy is due for review: May 2031

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 collections.

Version	Date	Author	Description of Change	Approved By	Notes
0.1	DD/MM/YYYY	Name	Initial draft		
0.2	DD/MM/YYYY	Name	Updated section X		
1.0	DD/MM/YYYY	Name	First issued version		

1. Relationship to other relevant policies/ plans of the organisation

1.1. The gallery's statement of purpose is:

Vision - *To be an empowering voice for creativity, learning and connection in our communities.*

Mission - *Creating spaces to come together in, enabling people, ideas and cultures to flourish.*

1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3. By definition, the gallery has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body 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 collection.

1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5. The gallery 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 consider limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6. The gallery 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 gallery will not undertake disposal motivated principally by financial reasons.

2. History of the Collection

Falmouth Art Gallery's public art collection began in the 1920s with a major gift from **Alfred Aaron De Pass** (1861–1952), a South African-born businessman and philanthropist who first came to Falmouth in 1888 on his honeymoon. De Pass donated a substantial group of high quality artworks to the Corporation of Falmouth (the

predecessor of today's Town Council). This founding gift—including the collection's most prominent work, J. W. Waterhouse's study for *The Lady of Shalott*—remains central to the gallery's identity.

From the start, the collection was broad in scope. Alongside fine art, it included a wide range of donated objects such as minerals, weapons, ceramics, archaeological material and coins. Initially housed in Falmouth's Municipal Building (the Gallery's permanent home since 1978), the collection was accessible only by appointment. By 1926, a small museum had opened on the building's ground floor, allowing public access across two display rooms.

By 1930, the expanding collection had outgrown the Town Council's capacity to manage it, and responsibility was transferred to the Royal Cornwall Polytechnic Society (RCPS), known as The Poly. Council funding was withdrawn in 1939, leaving The Poly unable to sustain the collection. Donors were invited to reclaim their objects, and a large part of the De Pass gift was transferred to the Royal Institution of Cornwall. Further losses followed in 1950, when more than 500 objects were sold.

In 1978, Falmouth Art Gallery opened on the upper floor of the Municipal Building, rehousing more than sixty surviving artworks from the original De Pass gift and re-establishing the status of the collection through a programme of changing exhibitions.

By the late 1990s, the collection remained relatively small, comprising around 100 paintings and 200 prints. Substantial growth began in 2000 with the appointment of Director Brian Stewart (1953–2010). Under his leadership, the collection expanded rapidly through commissions, grant funded acquisitions and major bequests, supported by organisations such as Art Fund and the Heritage Lottery Fund. Within a decade, the collection had grown to over 1,500 artworks.

3. An Overview of the Current Collection

More than a century after De Pass's first donation, the collection remains a core part of Falmouth Town Council's cultural provision and is widely recognised as one of the most important public art collections in the South West of England.

Today, the collection comprises over 2,100 artworks dating from the early sixteenth century to the present day. It continues to expand and evolve by:

- Donation and bequest
- Legal transfer from other cultural bodies
- Commissioning and acquisition, either directly or with external funding

The collection spans many art forms, including painting, printmaking, photography, sculpture, automata, film and mixed media. Its character is defined by several key themes and sub-collections, outlined below.

3.1 Artists and artworks of Cornwall

Art connected to Cornwall—and particularly to Falmouth and the Fal Estuary—is the defining focus of the collection. This includes significant bequests, work by artists born in or closely associated with Cornwall (including Falmouth University staff and alumni), and artists whose practice is strongly shaped by place.

The Artists of the Falmouth Area and Local Views categories together comprise several hundred works dating from the seventeenth century to the present. Media include painting, drawing, printmaking, photography, film and automata.

Artists represented include **Sophie Anderson, William Ayerst Ingram, Trevor Bell, Tacita Dean, Tom Early** (notably the Eunice Campbell Bequest), **Paul Feiler, Thomas Gainsborough, Barbara Hepworth, Kurt Jackson, Peter Lanyon, Ben Nicholson, J. M. W. Turner, Henry Scott Tuke** and many others.

3.2 Maritime

Maritime subjects form a major strand of the collection, reflecting Falmouth's long history as a working port and naval harbour. Works include seascapes and riverscapes, harbour scenes, shipping, and depictions of maritime labour and coastal life. This theme is closely linked to the Gallery's holdings of late-nineteenth- and early-twentieth-century British art, particularly the work of **Charles Napier Hemy** and **Henry Scott Tuke**, both of whom consistently explored maritime subjects and communities.

3.3 Late-19th and Early-20th Century British Art

The Gallery holds a nationally significant group of Victorian and Edwardian artworks, anchored by major oil paintings donated by Alfred A. De Pass. These works connect the collection to wider narratives in British art, while maintaining strong links to portraiture, landscape and coastal life. Artists represented include **Frank Brangwyn, John Alfred Arnesby Brown, Edward Burne-Jones, William Holman Hunt, Laura Knight, Arthur Melville, Alfred Munnings, John Singer Sargent, John William Waterhouse** and **G. F. Watts**.

3.4 Printmaking

Falmouth Art Gallery holds one of the most important public print collections in the UK outside London and the South East. The collection reflects both international art history

and Cornwall's rich printmaking heritage, and plays a central role in exhibitions, learning programmes and community engagement.

The collection began with De Pass's donation of Old Master prints in the 1920s and has since grown through strategic acquisitions, contemporary commissions and gifts from artists. A key contemporary component is the **Hugh Stoneman Archive**, acquired in 2008 with Art Fund support. Produced in Cornwall in collaboration with over seventy international artists, it represents a cornerstone of modern Cornish printmaking.

Artists represented in the wider print collection include **Dürer, Rembrandt, Hogarth, Picasso, Matisse, Miró, Paula Rego, Francis Bacon** and many others.

3.5 Automata

The Gallery holds one of the largest public collections of contemporary automata in the UK. The collection is rooted in local creative culture and is characterised by humour, mechanical ingenuity and a strong emphasis on audience interaction. Many works invite visitors to activate them, making automata especially popular with families and younger audiences.

This focus is closely linked to Falmouth's role in the revival of British automata-making from the late 1970s onwards, particularly through the craft shop Cabaret. Since the late 1990s, the Gallery has actively commissioned and acquired automata by artists including **Fi Henshall, Peter Markey, Keith Newstead, Paul Spooner** and **Carlos Zapata**.

3.6 Surrealism in Cornwall

The Gallery holds an important group of surrealist artworks, including painting, sculpture, prints and photography. At its centre is a collection of more than forty photographs by **Lee Miller** and **Roland Penrose**, acquired in 2004.

These works document the Surrealist holiday in Cornwall in the summer of 1937, now recognised as a pivotal moment in British Surrealism. Complementary works include photographs by **Man Ray** and prints by artists such as **Eileen Agar, Max Ernst, Henry Moore** and **Roland Penrose**.

3.7 Illustration

The gallery's small illustration archive is predominantly made up of original children's illustrations for books, television and print media and operates as a resource for the study of children's publishing, animation and visual storytelling.

The strength of the archive lies in its holdings of original artwork by leading figures in twentieth-century children's illustration, including: **Quentin Blake** (b.1932), illustrator of more than 300 books, including 18 by Roald Dahl; **Nick Brennan** (b.1966), cartoonist and illustrator for *The Beano*; **Walt Disney** (1901-1966), pioneer of the American animation industry; **Peter Firmin** (1929–2020), co-creator of the animated TV series *Bagpuss* (1974); **John Ryan** (1921–2009), creator of *Captain Pugwash*; **John Harrold** (b.1947), long-standing illustrator of *Rupert Bear*.

3.8 The RCPS Tuke Collection (Loan Collection)

The Royal Cornwall Polytechnic Society Tuke Collection constitutes the largest publicly owned collection of Henry Scott Tuke's work in the United Kingdom. Spanning his entire career, it includes over 270 artworks and is of national importance. Tuke was a key figure in late-Victorian art, associated with the Newlyn School and British Impressionism. He spent his childhood in Falmouth and settled here permanently in 1885, remaining until his death in 1929.

The collection has been on long-term loan to Falmouth Art Gallery since 2014. Works regularly feature in exhibitions and learning programmes, and members of the public may view material held in closed storage by prior appointment. The collection is fully digitised and accessible via the Gallery's website.

4. Themes and Priorities for Future Collecting

Future collecting will be strategic, responsive and mission-led, ensuring the collection remains artistically significant and relevant to contemporary audiences. Priorities will include:

4.1 Artists and creativity rooted in place

- *Work by artists living, working in, or strongly connected to Falmouth/Cornwall*
 - *Art addressing coastal, rural and maritime environments from diverse perspectives*
-

4.2 Contemporary collecting and living artists

Future acquisitions will place strong emphasis on contemporary work, particularly by living artists, to ensure the Collection remains dynamic and responsive. The Gallery will actively seek to:

- *Address gaps in representation within the Collection*
- *Respond to current artistic, social and cultural debates*

- *Collect across a wide range of media, including moving image, print and digital*
-

4.3 Underrepresented Voices and Inclusive Narratives

The Gallery recognises the historic underrepresentation of certain artists and perspectives in institutional collections and its own collection. Future collecting will therefore prioritise work that brings forward **diverse voices and experiences**, including but not limited to:

- *Women artists – especially those associated with Cornwall*
 - *Artists from Global Majority backgrounds*
 - *LGBTQ+ artists*
 - *Disabled and neurodivergent artists*
 - *Artists from working-class and marginalised communities*
-

4.4 Art, environment and environmental responsibility

In recognition of the climate emergency and Cornwall's distinctive coastal and ecological context, the Gallery will prioritise collecting work that engages with:

- *Environmental change, climate justice and sustainability*
 - *Human relationships with land and sea*
 - *Low-impact, sustainable and ethically informed artistic practices*
-

4.5 Reinterpreting the existing Collection

The gallery is committed to reinterpreting the collection through a fuller and more transparent account of its history, including the role of its early principal benefactor, Alfred A. De Pass, whose philanthropy was instrumental in shaping the collection but whose wealth was partly derived through his family's ownership and operation of sugar plantations in South Africa.

By acknowledging the links between art, philanthropy, colonialism and global trade, the Gallery aims to promote critical reflection and ensure interpretation remains honest, inclusive and relevant.

5. Themes and priorities for rationalisation and disposal

- 5.1.** Falmouth Art Gallery recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which parts of the collection 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 gallery will instigate a collections review in 2027, the key aims of which are:
 - **Strategic alignment and relevance** – *ensuring the collection reflects the Gallery’s mission and audiences.*
 - **Storage and sustainability** – *addressing capacity and resource challenges*
 - **Quality, significance and coherence** – *identifying duplication or material of poor fit*
 - **Rationalisation and deaccessioning** – *transferring material to other accredited institutions or ethically disposing of items to strengthen the remaining collection*

6. Legal and ethical framework for acquisition and disposal of items

- 6.1. The museum 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 & galleries

- 7.1. The museum 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 museums and galleries:
 - *National Maritime Museum, Falmouth*
 - *Cornwall Museum and Art Gallery, Truro*
 - *Penlee House Museum & Gallery, Penzance*
 - *The Box, Plymouth*

8. Acquisition

- 8.1. The policy for agreeing acquisitions is:

The acquisition of items, whether through gift or by purchase must be discussed and agreed by the Collections Manager, in consultation with the Services Director and other

relevant staff. For major acquisitions, where the cost of purchase exceeds **XXX GBP**, authorisation from the Responsible Finance Officer., must be sought. Additionally, Cultural Services Counsellors should be informed where appropriate.

8.2. The gallery 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).

8.3. 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 gallery 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. Human Remains

9.1. The gallery does not hold or intend to acquire any human remains.

10. Biological and geological material

10.1. The gallery will not acquire any biological and geological material.

11. Archaeological material

11.1. The gallery will not acquire any archaeological material.

12. Exceptions

12.1. Any exceptions to the above clauses will only be because the museum 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 gallery 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 gallery will document when these exceptions occur.

13. Spoliation

- 13.1.** The gallery 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.
-

14. Disposal Procedures

- 14.1.** All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.
- 14.2.** 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.
- 14.3.** When disposal of an object is being considered, the gallery 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.
- 14.4.** 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.
- 14.5.** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the gallery’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 gallery will also be sought.
- 14.6.** 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 governing body of the gallery acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 14.7.** 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 institutions likely to be interested in its acquisition.
- 14.8.** If the material is not acquired by any Accredited institution 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 Collections Trust [Objects for Disposal](#) web listing service, or in other specialist publications and websites (if appropriate).

- 14.9.** The announcement relating to gift or sale will indicate the number and nature of 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 institutions. 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 gallery may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 14.10.** Any monies received by the gallery's governing body 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
- 14.11.** 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.
- 14.12.** 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.

Disposal by exchange

- 14.13.** The gallery will not dispose of items by exchange.

Disposal by destruction

- 14.14.** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 14.15.** 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.

- 14.16.** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition or has high associated health and safety risks.
 - 14.17.** 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.
 - 14.18.** The destruction of objects should be witnessed by an appropriate member of the museum 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.
-

Falmouth Town Council, May 2026

Collections Documentation Policy

Name of organisation: Falmouth Art Gallery

Governing Body: Falmouth Town Council

Date on which this policy was approved by governing body:

Policy review procedure: The collections documentation policy will be published and reviewed from time to time, at least once every five years.

Any suggestions for strengthening the effectiveness of the Policy are welcomed and should be directed to Falmouth Town Council's Cultural Services Director:

director@falmouthtowncouncil.com

Date at which this policy is due for review: May 2031

Arts Council England will be notified of any changes to the collections documentation policy, and the implications of any such changes for the future of collections.

1. Scope and Purpose

1.1 Falmouth Art Gallery's statement of purpose is:

Vision - *To be an empowering voice for creativity, learning and connection in our communities.*

Mission - *Creating spaces to come together in, enabling people, ideas and cultures to flourish.*

1.2 This policy forms part of the Gallery's wider collections management framework and should be read alongside the Collections Development Policy, Care and Conservation Policy, Documentation Plan, and associated procedural manuals. It applies to all objects for which the Gallery holds legal title or responsibility, including loans and deposits, and covers both physical and digital documentation across the full lifecycle of objects.

1.3 The aim of this policy is to ensure that the Gallery fulfils its responsibilities in relation to the security, management and access of its collection by:

- Improving accountability for the collection and associated objects.
- Maintaining professional standards in documentation procedures and collection information.
- Extending access to collection information for staff, researchers, and the public where appropriate.
- Strengthening the security of the collection.

2. Accountability

2.1 The Gallery will maintain a level of documentation that will allow it to identify and locate all objects for which it is legally responsible, including loans in and temporary deposits.

2.2 Collection documentation will be maintained to a high standard of accuracy and reliability and will be subject to regular, scheduled audit and quality control processes.

2.3 Collections documentation will be retained in accordance with legal requirements. Records will not be destroyed where they evidence legal title, provenance, or ownership.

2.4 Changes to collections records on Axiell will be traceable through the system audit trail.

3. Ethics

- 3.1 Work in this area is guided by the Data Protection Act, Intellectual Property rights, the Museums Association Code of Ethics 2025, and ICOM Code of Ethics for Museums.
-

4. Systems for Recording Collections Information

- 4.1 Axiell Collections will be recognised as the Gallery's primary and authoritative record of collections information. Where duplicate or supporting records exist elsewhere, these will be clearly referenced and periodically reconciled.
- 4.2 Online access to non-sensitive collection information is made publicly available through *Axiell Internet Server* and the *ArtUK* platform.
- 4.3 Physical forms of collections information include an accession register and hard copy artist folders in which transfer of title forms, copyright agreements and other associated forms of documentation are deposited.
- 4.4 Digital scans of key documents are added to a collections management folder on the Company Server and SharePoint.
-

5. Security & Recovery of Collections Information

- 5.1 The Gallery will ensure that all digital systems used for collections documentation meet recognised cyber security standards and are subject to internal IT governance, access controls, and regular backups.
- 5.2 Access to collections information will be balanced with legal, ethical, and security considerations. Sensitive information (e.g. object values, donor details, security-sensitive locations) will be restricted.
- 5.3 Paper-based and other physical forms of collections information are securely stored onsite within access restricted areas and held in accordance with data protection principles.
- 5.4 The Gallery will maintain procedures to ensure collections documentation can be recovered in the event of system failure, data loss, or disaster. This includes regular backups and off-site storage.
-

6. Roles & Responsibilities

- 6.1 Responsibility for collections documentation is shared across staff, with defined roles including:
- Cultural Services Director (strategic direction and general oversight)
 - Collections Manager (overall responsibility and authorisation)

- Exhibition Manager, Collections Manager and Collections Assistant (cataloguing and research)
 - Technical/IT staff (systems and security)
 - All staff handling collections information will receive appropriate training.
-

7. Standards

7.1 The Gallery is committed to following sector standards and in particular the UK Accreditation Standard and SPECTRUM 5.0 – the UK Standard for collections management. The gallery will achieve the minimum standard for the core documentation procedures set out below. **Detailed guidance is provided in the Documentation Procedural Manual.**

- **Object Entry and Exit**

All objects entering or exiting the Gallery, whether for consideration, conservation, temporary loan, outreach, or any other purpose, will be assigned a unique identifying number and recorded with an entry or exit form. This ensures accountability and traceability from the point of arrival or departure. Temporary custody will be documented with clear terms, including the purpose of entry/exit and expected duration. *No object will enter or leave the Gallery without appropriate documentation and formal authorisation from the Collections Manager or delegated authority.*

- **Acquisition and Accessioning**

The acquisition of all objects for the permanent collection will be conducted in accordance with the guiding principles set out in the Gallery's associated *Collections Development Policy*. All acquisitions will be assigned and marked with a unique ID number, be manually recorded on the Gallery's accessions register and added to Axiell collections management system. Documentation will confirm legal title and acquisition method. *No object will be accessioned into the collection without adequate legal and contextual information.*

- **Location and Movement Control**

The current location of every object for which the gallery assumes responsibility will be noted on Axiell and all movements (internal and external) promptly logged. Exit forms will also be used to record temporary external movements.

- **Cataloguing**

Cataloguing is an ongoing, prioritised activity supported by the Documentation Plan, with defined targets for improving completeness, accuracy, and standardisation of records.

- **Loans (Incoming and Outgoing)**

Loans in and out of the Gallery will be documented with physical loan agreements signed by representatives of both parties, detailed condition reports and transport and insurance details. Core information pertaining to every loan will also be entered onto Axiell Collections.

- **Rights Management**

The gallery will ensure IPR and copyright are managed properly and will establish rights of ownership and terms of use for every object coming under its care.

- **Inventory**

The Gallery will undertake periodic inventories to verify the presence, location, and documentation status of objects. Discrepancies will be investigated and resolved in accordance with defined procedures.

Falmouth Art Gallery, 2026

Collections Care & Conservation Policy

Name of organisation: Falmouth Art Gallery

Governing Body: Falmouth Town Council

Date on which this policy was approved by governing body:

Policy review and monitoring procedure: This policy will be published and reviewed from time to time, at least once every five years. Reviews will consider changes in standards, legislation, and organisational priorities. Performance will be monitored through internal audits, environmental data, and incident reporting

Any suggestions for strengthening the effectiveness of the policy are welcomed and should be directed to Falmouth Town Council's Cultural Services Director:

director@falmouthtowncouncil.com

Date at which this policy is due for review: May 2031

Arts Council England will be notified of any changes to the policy, and the implications of any such changes for the future of collections.

1. Purpose & Scope

1.1. Organisational Context

Falmouth Art Gallery's statement of purpose is:

- **Vision** - *To be an empowering voice for creativity, learning and connection in our communities.*
- **Mission** - *Creating spaces to come together in, enabling people, ideas and cultures to flourish.*

1.2. Purpose of the Policy

This policy establishes the principles, standards, and procedures governing collections care and conservation at Falmouth Art Gallery. It ensures the long-term preservation, accessibility, and responsible stewardship of the collection.

1.3. Relationship to Other Policies

This policy forms part of the Gallery's wider collections management framework and should be read in conjunction with:

- Care & Conservation Plan.
- Collections Development Policy.
- Documentation Policy & Documentation Plan.
- Relevant procedural manuals and operational guidance.

1.4. Scope

The policy applies to:

- All objects owned by, loaned to or temporary held the Gallery.
- Collections in storage, on display, in transit, or otherwise under the Gallery's responsibility.

2. Accountability & Standards

The Gallery is committed to safeguarding its collections by maintaining high professional, ethical, and sustainable standards in collections care and conservation.

2.1. Balancing Access & Preservation

The Gallery adopts a risk-informed approach to balancing public access with long-term preservation. Decisions relating to display, handling, use, and treatment will systematically assess potential impacts on object condition alongside public benefit.

2.2. Quality Assurance

Collections care and conservation activities will:

- Be delivered to a high standard of accuracy and professionalism.
- Follow documented procedures and recognised standards.

- Be subject to regular review, monitoring, and quality control.

2.3. Documentation and Record Keeping

- All conservation treatments and assessments will be fully documented in the Gallery's collections management system (Axiell).
- Records will include condition reports, treatment details, materials used, dates, and responsible personnel.
- Documentation will be complete, consistent, and traceable through system audit trails.

2.4. Training and Competency

- All staff and volunteers engaged in collections care will receive appropriate training aligned with their responsibilities.
- Core competencies include object handling, preventive conservation, risk awareness, and emergency response.
- The Gallery supports ongoing professional development to ensure knowledge remains current and aligned with best practice.

3. Ethical Framework

Collections care and conservation at the Gallery are guided by the following professional standards:

- Museums Association Code of Ethics (2025)
- ICOM Code of Ethics for Museums
- Institute of Conservation (ICON) Code of Conduct and Professional Standards (2015)
- SPECTRUM Standard 5.0

4. Roles & Responsibilities

Responsibility for collections care and conservation is shared across the organisation and embedded within all relevant functions. Cross-departmental collaboration ensures that collections care is integrated into exhibitions, operations, and facilities management.

Key Roles:

- **Collections Manager:** Provides strategic direction and oversight; manages collections care programmes and resources; supervises staff, volunteers, and contractors; reports to the Director of Cultural Services who maintains a general oversight
- **Collections Assistant:** Implements the preventative conservation programme; undertakes environmental monitoring, object handling and condition checks.

- **External Service Providers:** Specialist contractors including conservators, framers, technicians, and photographers, engaged as required and working to agreed professional standards.
-

5. Security, Risk Management, and Emergency Preparedness

5.1. Risk Management

The Gallery actively identifies, assesses, and mitigates risks to the collection, including theft, vandalism, fire, water ingress, and environmental fluctuation. Risk management is embedded within the Gallery's Emergency Plan and wider organisational risk framework.

Emergency Preparedness

The Collections team works closely with exhibitions and facilities staff to ensure:

- Disaster response kits and salvage equipment are maintained and readily accessible.
- Staff are trained in emergency procedures appropriate to their roles.
- Emergency contacts, contractors, and service agreements are regularly reviewed and updated.

5.2. Incident Response

All incidents affecting collections will be:

- Reported promptly through appropriate channels.
 - Documented accurately and in full.
 - Reviewed to inform future risk mitigation and procedural improvements.
-

6. Preventative Conservation and Associated Activities

Preventive conservation is the Gallery's primary approach to collections care. Measures are proportionate to risk and available resources, informed by best practice, and where possible, environmentally sustainable.

6.1. The Building

The condition and maintenance of the Gallery building are critical to collection preservation. Measures include:

- Regular inspection by Facilities and Collections Staff.
- Planned maintenance and refurbishment programmes, including structural and interior works.

6.2. Environmental Control

The Gallery aims to provide stable environmental conditions aligned with recognised standards, including the Bizot Green Protocol. Measures include:

- Continuous monitoring of temperature and relative humidity using calibrated dataloggers.
- Regular analysis and interpretation of environmental monitoring data.
- Targeted use of environmental control systems (e.g. dehumidifiers, heating, air circulation).
- Routine maintenance of equipment to ensure maximum efficiency.

6.3. Light Management

Light exposure is managed to minimise cumulative damage, particularly to sensitive materials:

- Lux and UV levels are monitored using appropriate instruments.
- Light levels are set according to material sensitivity and display duration
- Works on paper are typically displayed using UV-filtering glazing.
- Storage areas remain unlit except when in active use

6.4. Handling and Movement

- All staff and volunteers handling collections are trained in safe handling techniques.
- Appropriate equipment and supports are used at all times.
- Movement of objects is minimised, planned, risk-assessed, and documented.

6.5. Storage and Housekeeping

- Collections are stored in appropriate, secure, and clean environments.
- Storage materials meet conservation-grade standards.
- Regular housekeeping is carried out in all areas where collections are stored and displayed to control dust, pests, and other contaminants.

6.6. Integrated Pest Management (IPM)

- The Gallery maintains an active IPM programme incorporating monitoring, identification, and response.
- Non-toxic and preventive methods are prioritised.

7. Remedial Conservation

- Conservation treatment is undertaken only where necessary and justified by condition and risk.
- All treatments require approval from the Collections Manager (and, where appropriate, the Director of Cultural Services).
- No object will be altered without consultation with a qualified conservator
- Treatments are carried out by appropriately qualified professionals in accordance with ethical standards.
- Full documentation of all treatments is required and maintained.

8. Loans, Transport and Display

- Condition assessments are conducted before and after all loans and object movements
- Packing, handling, and transport comply with recognised conservation standards.
- Environmental, security, and display requirements are agreed in advance and formally documented.

9. Sustainability and Environmental Responsibility

- The Gallery is committed to sustainable collections care by:
- Implementing energy-efficient environmental management systems.
- Prioritising passive and low-energy conservation strategies.
- Aligning practice with sector guidance, including the Bizot Green Protocol.
- Reducing environmental impact without compromising the preservation of the collection.

Falmouth Art Gallery, 2026



The Princess Pavilion

Cultural Services Report June 2026

Chas Palmer-Williams General Manager



Community

Community group usage
update

The Pavilion as a service

Commercial Update

Sales and
marketing strategy

Wedding and
corporate drive

Martyn's Law



What is Martyn's Law?



What Tier is The Princess Pavilion?



How will it affect The Princess Pavilion Financially?



In what other ways will this affect the Princess Pavilion?

Report



Neighbors Meeting



Marketing



Systems



Venue



Arts

Feedback from clients and customers



Report to Cultural Services & Leisure Committee 10th June 2026 – Martyn’s Law legislation

The introduction of the Protect Duty, also known as Martyn’s Law, is being implemented following the Manchester arena attacks of 2017. This is being brought in to reduce the risk (perceived or otherwise) to the public in premises and at events, and encourage better preparedness to keep people safe. The official start for compliance is April 2027, and government agencies are still refining the details around what individual organisations and venues need to do to meet the regulation.

The Town Council has two venues which will be impacted by the act, Princess Pavilion and the Municipal Building. Events held in open spaces such as the Moor and Dracaena Fields will also be impacted. The two venues fall into the two separate tiers:

Municipal Building: Standard Tier (200 - 799 capacity) — Requires basic security measures and staff training. The Security Industry Authority (SIA) must be notified of the premises.

Princess Pavilion: Enhanced Tier (800+ capacity) — Involves more detailed risk assessments, security protocols, and collaboration with authorities. If an organisation is responsible for the premises, they must assign a senior individual to oversee compliance.

With more detail around the law emerging over the coming months, the current advice from NALC is as follows:

- Reviewing venues and events — Identify which spaces may be covered by the law.
- Raising awareness — Ensure council staff, event organisers, and volunteers understand basic security considerations.
- Engaging with local authorities — Seek advice from police and security professionals.
- Developing contingency plans — Create clear procedures for handling security-related situations.
- Staying informed — Keep up with official guidance to ensure compliance when the law is fully enacted.

Venue managers will be providing regular updates to Councillors as and when information is released.

Morwenna Lewis, Cultural Services Director

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