

**Manchester City Council  
Report for Resolution**

**Report to:** Art Galleries Committee – 7 February 2018

**Subject:** Manchester City Galleries' report and revenue budget 2018/19

**Report of:** Interim Director of Manchester City Galleries and City Treasurer

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**Summary**

This report details Manchester City Galleries' performance during 2017/18, outlines how we plan to deliver our vision in 2018/19 within the context of our strategic plan, and presents a draft revenue budget for 2018/19 for the approval of the Art Galleries Committee.

**Recommendations**

Members are recommended to:

1. Approve the contents of the report, including the draft gross budget for 2018/19 of £3.476m, with cash limit budget contribution from Manchester City Council of £2.132m.
  2. Recommend the budget to Executive for approval as part of the Council's budget setting process.
  3. Approve the transfer of archaeological material to Manchester Museum as laid out in the attached proposal in appendix 1.
  4. Formally approve the Strategic Plan, Environmental Strategy and four policy documents as required by Arts Council England under the terms of the Museums Accreditation scheme – appendices 2 to 7.
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**Wards Affected: All**

<b>Manchester Strategy outcomes</b>	<b>Summary of the contribution to the strategy</b>
A thriving and sustainable city: supporting a diverse and distinctive economy that creates jobs and opportunities	We provide support for the creative economy through our public programme, training and development opportunities for young people, and contribute to economic growth and prosperity of Manchester through cultural tourism.
A highly skilled city: world class and home grown talent sustaining the city's economic success	We develop and nurture skills within our workforce and support the development of skills and creativity of Manchester residents through our learning and exhibitions programme.

A progressive and equitable city: making a positive contribution by unlocking the potential of our communities	The gallery, along with other services in the directorate, aims to support individuals, families and communities achieve best outcomes.
A liveable and low carbon city: a destination of choice to live, visit, work	We will continue to make Manchester Art Gallery a green and sustainable organisation, and attract a diverse audience to our public programme from within and outside the city to promote and celebrate Manchester
A connected city: world class infrastructure and connectivity to drive growth	We deliver world-class exhibitions through national and international partnerships.

### Financial Consequences – Revenue and Capital

The proposals set out in this report form part of the draft budget submitted to the Executive and Council.

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#### Background documents (available for public inspection):

Documents for approval and sign-off:

1. Strategic Plan 2016-19
2. Environmental Strategy
3. Collections Development Policy
4. Collections Care and Conservation Policy
5. Collection Information Policy
6. Access Policy
7. Proposal for the transfer of archaeological material to Manchester Museum

## **1.0 Introduction**

Manchester City Galleries sits within Manchester City Council's Neighbourhoods Service, in the Growth and Neighbourhoods Directorate and plays a key role in the cultural and civic life of Manchester. We are also part of the Manchester Museums Partnership (with the Whitworth - with whom we share a Director - and The Manchester Museum). We receive MPM/NPO funding from Arts Council England (ACE) to work together, across governance structures, to deliver the city's objectives and promote Manchester as a centre of knowledge, creativity and culture.

## **2.0 Vision for 2018/19**

Manchester Art Gallery will be an accessible cultural space for Mancunians and visitors to the city; opening minds and inspiring everyone through great art. Our key goal is to create an exciting, engaging and world-class artistic programme that brings our historic collection together with the best art and artists working today.

We will deliver this vision through the following objectives:

- Improving the scale, quality and international standing of our artistic programme to support cultural tourism to our city region.
- Improving the quality of life of local residents through active engagement with the gallery, especially those people least likely to engage with culture.
- Developing and caring for our collection and buildings, making the best possible use of our unique cultural resource to excite and inspire people today, and in the future.
- Developing our venues at Manchester Art Gallery and Platt Hall as important cultural and social spaces.
- Making Manchester Art Gallery a more sustainable and resilient organisation.

## **3.0 Performance in 2017/18**

Continuing the upward trend in visitor numbers seen in recent years, Manchester Art Gallery (MAG) welcomed 641,045 visitors in 2017 – an 8% increase on 2016's total of 591,169, and a 24% increase on the 2015 total of 518,546. Our vision to present internationally important art continues to bring economic benefit to the city. In the last year our combined GVA (gross value added) contribution to the local economy was £13.5m (analysis January 2018).

In addition to strong overall growth in visitor numbers, audience research indicates encouraging progress on increasing the diversity of our audience and widening participation. In 2017, 13% of all general visits to the gallery were made by people from a BAME background, an increase from the 9% of visits in 2016. Evaluation of the New North and South (NNS) programme suggests particularly high levels of engagement from people of a South Asian Heritage: 42% of people attending the New North and South (NNS) programming at Manchester Art Gallery are of a South

Asian background and 65% are of a BAME background. Manchester residents from a BAME background also now account for 14% of volunteers; a figure up from the 8% of volunteers in 2016.

2017 has seen positive increases in engagement with residents of some of Manchester's harder to reach wards. Notably, visiting has increased in some of the priority wards identified in the 2016/17 MCC Cultural Impacts research, notably Sharston, Gorton North and Moston. These rises are relatively small in percentage terms but point to an encouraging change in engagement with these communities: many of whom we know to have engaged with us for the first time through the NNS programme.

### 3.1 Exhibitions programme

The quality and popularity of our artistic programme continues to attract large audiences.

2017/18's exhibitions and displays included:

- ***True Faith***, a collaboration with Manchester International Festival that explored the legacy of celebrated iconic Manchester bands New Order and Joy Division through their collaborations with artists, designers and film makers, and the wealth of visual art created in response to the bands' heritage. This project was one of the highlights of MIF 17, received extensive press coverage and succeeded in attracting a large number of visitors, including many first time solo male visitors. This exhibition has been nominated for the City Life exhibition of the year.
- ***Shirley Baker: Women and Children; and Loitering Men***, an exhibition by pioneering British photographer Shirley Baker (1932-2014) that captured the spirit of communities living in inner city Manchester and Salford during the years of urban clearance, from 1960 to 1980. It included previously unseen colour photographs by Baker alongside black and white images. We received funding from HLF to create an audio guide of people's memories growing up at that time. We tracked down a number of people who were in the photographs as children which made great press stories. This exhibition has also been nominated for the City Life exhibition of the year.
- An ambitious international project ***The New North South*** with partners in the city, across venues in the North of England, and five major art biennales in South Asia. In September, in the year of the 70th anniversary of Indian and Pakistani independence, we brought some of the best of contemporary South Asian art practice to wide and diverse audiences in the city supported by funding from Arts Council England's Ambition for Excellence and Reimagine India funds. This included a series of solo exhibitions by some of the most innovative Pakistani artists Mehreen Murtaza, Waqas Khan, Risham Syed, by Indian artist Neha Choksi and UK artist Hetain Patel. Much of the work was newly commissioned and included film, painting, sculpture, drawing, neon and a garden of plants and sounds.

- **South Asian Design** presented the gallery's collection of historic ceramics, textiles and metalwork from India, Bangladesh, Pakistan and Sri Lanka alongside contemporary works by leading makers and artists, showing how traditional vibrant colour and surface pattern continues to thrive in the 21st century.
- **Painting Light and Hope** is the first retrospective for nearly a century of the Manchester born, Victorian painter Annie Swynnerton (1844-1933), a pioneering professional artist who challenged convention in art and life. This ties in with the Votes for Women centenary as Swynnerton was a campaigner for female suffrage and also with RA250, the 250th birthday of the Royal Academy as Swynnerton was elected the first female associated Royal Academician.
- **Kate Haywood** is a contemporary ceramicist who makes enigmatic structures in porcelain inspired by found objects. Haywood is drawn to unusual objects, and we have invited her to make a work in response to our Mary Greg collection – Kate has chosen some Elizabethan roundels (fruit plates) to inspire her new commission.

Manchester Art Gallery achieved a significant national and international media profile in 2017. Highlights included:

- **The New North and South programme** (Waqas Kahn, Hetain Patel, Neha Choksi, Mehreen Murtaza, Risham Syed and Tetrative Collective) was covered in 35 printed articles in national titles (including The Observer, The Guardian Guide, Financial Times, The Sunday Telegraph, The Guardian, The Financial Times Weekend, The Times Literary Supplement and Eastern Eye) and in the local press (Manchester Evening News). Broadcast radio coverage included BBC Asian Network Radio and BBC Radio Manchester. There was also significant online coverage from local, national and international titles (including The Hindu, Newsgram, The Times of India, Gulf Times, Mumbai Mirror).
- **True Faith** achieved over 100 articles, including coverage in The Art Newspaper and The Guardian, The Observer, The Times and The Sunday Times. Broadcast coverage included BBC News and BBC Radio 4 and 6.
- **Shirley Baker** achieved 12 articles, including The Guardian, The State of the Arts, and Manchester Evening News.

During 2017 we developed a new online collection search database which went live in November and provides near synchronous data from our EMu Collection management database including information about whether a work is on display and its location in the gallery. We also developed an in-depth audio guide for our Shirley Baker exhibition with material recorded by some of the people in the original photographs. Overall the guide was used 17,000 times during the exhibition, something of a record for us. Partnership working with Manchester Museum, the Whitworth, MOSI and Sutton PR, marketing the New North South programme achieved 232,738 post impressions, 7340 engagements and video content was viewed 16,933 times during the opening month across all MAGs platforms. This included film and audio content completely developed in-house. For the year

January - December we've seen a 12% increase in website sessions from 447,220 in 2016 to 502,500 in 2017.

### 3.2 Learning and Engagement

The key priority for 2017-18 for the learning programme was to diversify and attract new audiences, leading to greater impacts for local residents who had not previously engaged with the gallery. Highlights across the programme have been:

- The gallery's first, young disabled artists take over in collaboration with Proud and Load Arts which attracted an audience of over 400. The artistic director stated 'that this was the first time that a gallery treated the artists as real artists.'
- The gallery's first transgender take over in collaboration with the local Trans Creative. This linked to Sparkle and led to a panel discussion chaired by the nationally renowned performance artist, Kate O'Donnell.
- Making Conversations, the gallery's monthly initiative for disabled and isolated adults celebrated its 10<sup>th</sup> birthday, growing in strength and attracting 20 adults to monthly sessions.
- The gallery celebrated Black History Month by launching a series called British Black Artists and Modernism. A group of 30 predominantly BAME participants meet bi-monthly to discuss the role and influence of black artists.
- Shirley Baker community project –The gallery invited residents and ex residents for Hulme and Longsight. 150 first time local residents attended the open day and provided stories and comments that were used as a very popular audio guide to the exhibition.
- The New North & South – the gallery delivered events in Cheetham Hill, and Rusholme entitled We Make the City. We explored how people feel about living in cities across the world, focusing on Manchester, Lahore and Karachi and involving members of the local diaspora communities. The events forged relationships with Burnage Buddies, Yellow Bird and Safety4Sisters and helped build relationships with new contacts from Manchester's Pakistani and Indian communities, contributing to the gallery's 3% rise in BAME visitors.
- Age Friendly takeover - Over 800 visitors attended the gallery's age collective annual take over, entitled 'This is Us.' The age collective are now moving on to deliver regular pop ups with aim of keeping active and ageing well.
- A refocussing of our universal schools offer to better serve Manchester schools and address curriculum changes that have led to a drop-off in take-up of sessions. In previous years take-up for sessions was split 2:3 Manchester:GM. This year the ratio is closer to 3:1 Manchester:GM
- Artseeks partnerships with schools - including New Islington Free School (Ancoats / Clayton), Ashbury Meadows Community Primary (Bradford), Holy

Trinity C of E Primary (Harpurhey), Northenden Primary (Northenden), The Willows Primary (Woodhouse Park), and Temple Primary (Cheetham).

- Baby Stay and Play – the gallery now runs a weekly session in collaboration with Sure Start and the Manchester Health Visiting team. New parents attend and take part in art activities and get their babies health checked. This is the first combined session of its kind in the UK. 10 to 20 new parents and children attend per week. We are currently conducting research on the impact, but initial assessment has shown that the session is greatly enhancing the connection between clinician and parent / baby. An outreach version took place at Olivia House for 10 vulnerable young mothers and their babies.
- Open Doors for autistic children and their families – this has grown in strength with a new partnership with the Grange School (Gorton). These sessions were used as a test case by the National Autistic Society in a GM session attended by Andy Burnham.
- Future Creatives – This year the gallery collaborated with Manchester College. 80 students took part in the first stage and linked with the South Asian art and design exhibition. The work of 13 students was realised and is being displayed from January to April. Tutors report that the work forms the key part of the students' portfolios and enhances their UCAS applications. This year 20% of students were of BAME background.
- Creative Consultants – 25 local young people took over the gallery and attracted over 600 visitors to an event inspired by the artist Hetain Patel.

Volunteering at the gallery continues to grow in scope, with 5,211 volunteer hours in 2017, contributing £40k economic value to the gallery. Our 100 strong team of volunteers have continued to impact on the quality of experience we are able to provide to visitors in both front facing and back of house roles. 25 Volunteer guides have delivered 204 Highlights tours for the public attracting an average of 12 – 15 people per tour. These volunteers also lead tours for corporate and group bookings raising over £1000 each year for the gallery. The New North South programme has acted as catalyst, building relationships with volunteers from a South Asian background and creating advocates for the gallery to attract in new audiences. As a result our BAME volunteering at MAG has increased by 6% and local BAME residents now make up 14% of our volunteers. The Volunteering for Well Being provided an eight week training session for 8 socially isolated local residents, leading to other volunteering opportunities and a boost in confidence and self esteem for those involved.

The gallery runs a weekly well-being session using mindful techniques. This attracts up to 20 people per session with one visitor commenting :

‘I was referred on to this. Thank you, it works.’

Targeted health and well-being work has included:

- Working with 6 young homeless women at the Riverside charity. One said 'I felt unwell when I came in here but it's always a different me when I walk out.'
- The Booth Centre's Art Committee collaborating with the gallery to hold monthly sessions for 12 homeless men, helping them gain confidence and self esteem.
- The SNAP initiative working with mental health service users from Harpurhey and Moston who learnt 'take notice' mindful techniques at the gallery. This led to a display of their work at Central Library. Participants commented 'Working with a camera removes my anxiety' and 'I feel at home here [at the gallery]'.

### 3.3 Collections

In 2017 we loaned 131 objects to 44 UK venues and 18 international venues, promoting the City of Manchester nationally and internationally, and strengthening our ability to borrow works for our own exhibitions. Highlights included:

- Four paintings from the MAG collection including Sickert's Jack the Ripper's Bedroom and Ford Madox Brown's Manfred on the Jungfrau travelled to Japan for the Fear in Art exhibition organised by the Sankei Shimbun. On display first at the Hyogo Prefectural Museum of Art and then Ueno Royal Museum in Tokyo, the exhibition looks at depictions of fear in Western and Japanese painting.
- Merry Company by Jacob Ochtervelt went on loan to National Gallery of Art in Washington, D.C. It joined our other Ochtervelt painting Sleeping Cavalier for the final leg of the touring exhibition Vermeer and the Masters of Genre Painting: Inspiration and Rivalry. The exhibition explored artistic exchanges between Vermeer and his contemporaries in Dutch genre painting.
- Balaclava by Elizabeth Butler was lent to a three venue touring exhibition opening at Denver Art Museum looking at Women Artists in Paris at the end of the 19th Century. It is due to travel on to The Speed Art Museum in Louisville, Kentucky and then on to its final destination at the Clark Art Institute in Williamstown, Massachusetts.
- Holman Hunt's The Lady of Shalott was one of the key works in an exhibition at the National Gallery taking an in-depth look at Van Eyck's Arnolfini Portrait and its influence on the Pre-Raphaelites.

We have made a number of significant acquisitions this year. 25 items have been acquired - including 6 couture dresses (purchased through the HLF Collecting Cultures scheme), 7 other items of fashion and dress, and 8 items of contemporary ceramics and lighting by Japanese designers and makers which were shown as part of the Japanese Design exhibition. We were recently gifted an Albert Irvine abstract painting from the artist's estate as part of the Acceptance in Lieu Scheme. We have created a new annual fund (The Manchester Contemporary Fund) with one of our Development Trustees, Thom Hetherington, and a group of patrons. This enabled us



to acquire three works by William Mackrell and Emma Charlotte Price from the Manchester Contemporary Art Fair.

Work is continuing to review opportunities for internal transfer of collections within the Manchester Museums Partnership to ensure collections sit where they can be cared for best, and where there is most public benefit. Work on the archaeological material at MAG has now been completed, and a proposal to transfer this material to Manchester Museum is subject approval by Art Galleries Committee.

We are currently undertaking a programme of conservation at Platt Hall to eradicate a moth infestation and safeguard the collection. All items on display (and their display cases) have been removed to protect the collection and allow thorough cleaning and essential work to floors and floor voids to prevent reinfestation. Whilst this programme continues, Platt Hall is closed to the public. Access to the collections will be maintained for students, researchers and interested groups, and we will develop new opportunities for people to become actively engaged in the collection and in the development of the site. The transformation of Platt Hall is a priority going forward..

### **3.4 Commercial and fundraising**

The Manchester Art Gallery shop, has had a successful trading year delivering net sales of £376,543 to 31 December 2017 against a target of £235,500. This increase in sales was due to the success of the merchandising around our True Faith exhibition, where we worked with Peter Saville on bespoke gallery-branded product. During this exhibition, shop sales were £204,061 against a target of £84,500. Whilst we recognise that this was a unique opportunity, that's not replicable over the two years, it is indicative of what's possible with the right offer, right partners, and long lead-in.

Following the termination of the catering contract by mutual consent, the café and events catering business has been brought within Manchester City Galleries Development Company Ltd (part of MCG Development Trust). It took over the business on 3 June 2017, and started trading 16 June. Following anticipated teething problems (due to staff costs, low event sales, and higher than anticipated set-up costs) the business is forecast to make a small loss this year. This has been largely underwritten by the Trust, and galleries budget has been realigned to accommodate a reduction in income. The business has been generating profit for the last three months, and forecasts for next year are positive.

The venue hire business at the gallery continues to operate near maximum capacity, and is forging relationships with local businesses and bringing new audiences into the gallery. Most of our clients are local companies, and we have a high level of repeat business due to high satisfaction rates. The two private daytime spaces (lecture room and meeting room) are particularly popular, and deliver a high level of net income to the gallery. The venue hire business has achieved an overall sales of £125,290 to 31 December 2017 (with 3 months left to trade) against a full financial year target of £83,453. This goes some way to off-setting the reduction in this year's income contribution from the café.

This year the Development Trust has contributed £315,000 in fundraised income. This includes £60,000 for core costs and the remainder in project grants to fund additional work that meets our objectives, and private gifts in order to make contemporary acquisitions for the city's collection. The Team have supported a number of applications for travel grants to enable curators to visit galleries and artists in Scandinavia and South Asia in order to undertake research relating to current and future exhibitions. The gallery has continued to acquire couture fashion to augment the costume collection through a grant from HLF Collecting Cultures. This year this grant allowed for major acquisitions including designs by Yamamoto, Schiaparelli, Galliano and Balmain, has supported specialist volunteering opportunities and allowed us to undertake new fashion-focused programmes with HE students and older people. The new Business Partners scheme has replaced the old Corporate Members scheme, offering a more bespoke and flexible package that is attracting a more diverse range of companies. A membership drive is currently underway. Friends membership has slightly increased during the year and a new events programme aims to raise additional income through exclusive paid activities for members. In Spring 2018 we will launch a membership campaign for the Friends, working in partnership with TfGM.

#### 4.0 Budget overview

##### 2016/17

The service is projecting a balanced outturn.

##### 2017/18

We request that the committee approve a cash limit budget of £2,132,197 for 2018/19

<b>Expenditure</b>	<b>Proposed gross revenue budget 2018/19 £,000s</b>
Staffing	2,350
Premises	250
Transport	110
Supplies and Services	740
Internal charges	26
<b>Total</b>	<b>3,476</b>
<b>Income</b>	
MCC cash limit	2,132
ACE National Portfolio Organisation (NPO)	454
Art Galleries Trust (fundraising)	372
Earned income	518
<b>Total</b>	<b>3,476</b>

Note: Expenditure is based on notional estimates and the distribution between staffing and revenue will be confirmed once next year's business plan is finalised at the end of March 2018.

## 5.0 The delivery of our vision in 2018/19

This year we will continue to build on our diverse and ambitious programme of world-class exhibitions, displays and events and develop the legacy of our New North and South Programme to increase the diversity of our audiences. With Alistair Hudson (currently Director of mima – Middlesbrough’s institute of modern art) taking up the post of joint Director of MAG and The Whitworth on 12 February, we are anticipating an increased focus on social practice, with increased opportunities for public co-production and co-curation.

Major exhibitions and displays for 2017/18 will include:

- **Sonia Boyce** - the first retrospective of leading British artist Sonia Boyce, reflecting her move from her earlier drawing and collage exploring her own position as a black British woman, towards more improvised and collaborative ways of working. As well as photography, film and wallpaper, we have commissioned Boyce to make a new collaborative live work and film for the exhibition, working with the gallery team, performer Lasana Shabazz and drag artists from Family Gorgeous, to make a new work - a night-time group takeover of the gallery exploring ‘gender trouble’ amongst the Gallery’s 19th century painting displays and wider culture. This project is also part of RA250, as Boyce is a Royal Academician and has been awarded an Arts Council grant for the arts.
- **Martin Parr** - The award winning documentary photographer Martin Parr will present a selection of works taken in and around Manchester over his 40 year career. He will also create a new body of work looking at a diverse selection of people living in our city today.
- **Speech Acts** asks the question ‘what do we mean by the term ‘British’ in our public collections of modern and contemporary British art’. This is a two-year programme of research, exhibitions, displays, commissions and acquisitions anchored in art works by artists of African and Asian descent practising in Britain. The art works on display are from public collections in Manchester and Bradford. The works will be in dialogue with works by other 20<sup>th</sup> century artists to interrogate the concept of Modernism in Britain.
- **And breathe...** is an exhibition of artworks from our collection, co-curated with a community mental health group and a primary school class to explore the relationship between art, positive mental health and wellbeing. The exhibition is designed to encourage people to slow down, connect with art and themselves to enhance their wellbeing. It is part of the gallery's wider Mindful Museum campaign that aims to raise awareness and promote understanding of how mindfulness can be used within the cultural sector to improve good mental health and wellbeing.
- **Ornament** is part of the Great Northern Craft Fair and, for the first time, the exhibition will take place at the gallery rather than the fair itself. It is being curated by Jo Bloxham who has selected Caroline and Maisie Broadhead, two artists and makers who also happen to be mother and daughter.

- **Leonardo** - On the 500<sup>th</sup> anniversary of Leonardo da Vinci's death we are one of 11 UK-wide galleries taking part in a national celebration of the artist's work in partnership with the Royal Collection Trust. Each gallery will each exhibit 12 original drawings by Leonardo. Alongside our exhibition, we will show a selection of works from our collection looking at depictions of the body in art.
- **Halima Cassell** is currently showing a terracotta work in the South Asian Design Gallery. This will be put into context with a solo exhibition in Feb 2019 of her work in ceramic, marble, glass, bronze, wood and porcelain. She fuses her Asian roots with a fascination for African pattern work and her passion for architectural geometry. This is a legacy project from The New North South.

Keys areas for learning and engagement in 2018/19 include:

- Developing the gallery's Baby Stay and Play with Sure Start, Manchester Health Visiting Team and the NHS, underpinned by robust data and research to measure impact. To examine other areas that have potential for needs-based, early years learning.
- Revising the Open Doors sessions in collaboration with the Grange School to increase impact and uptake and to partner the school in Autism Awareness Week.
- To use the review of the schools and colleges' programme to re-shape the gallery's relationship with Manchester schools and colleges. We will focus on developing a free offer for key Manchester schools, targeted partnerships, Arts Weeks, Well Being, Early Years Schools in Residence and Future Creatives (6th Form provision).
- Partnering with a neuroscientist from Manchester University to understand how art can improve wellbeing, and further embed the Mindful Museum in the gallery's programme. This will inform a series of workshops with community mental health groups (Manchester Mind, Start and the Creative Living Centre) and primary school children - and will translate into new ways of displaying and using the collection.
- Building on this year's work with the Booth Centre, we will provide activities and opportunities for people who are homeless or at risk of homelessness, to instil confidence and aspiration, connect them to the city, and help them realise a better life.
- Continuing the successful programme *Stories We Share*, we will retain our new volunteers as the design exhibition changes from South Asian design to focus on Nordic design.
- Promoting volunteer opportunities in a wide range of locations and retaining and increasing the number of volunteers from diverse backgrounds.

- Delivering a ‘Volunteering for Wellbeing’ course, in partnership with START the mental health creative team of NHS Manchester..
- Developing the diversity of the creative consultants through relationships with schools and colleges in targeted wards. We will apply to the HLF Kick The Dust national partnership with The British Council to explore how galleries and museums appeal to young people with a particular focus on young people from South Asian communities.
- Developing the diversity of the public programme with the gallery’s Thursday Lates including take overs in collaboration with feminists, older people, disabled artists, transgender residents, and artists / community groups representing minority groups
- Building the gallery’s partnership with the Rusholme-based charity Link, as development of Platt Hall progresses.

We will take forward the capital programme for galleries that will transform Platt Hall and increase access and use of our collection of art, fashion and dress, and craft and design. The programme will deliver:

- The development of Platt Hall to create a unique cultural people-focused experience that draws across our collection of art, craft, design, and dress to tell stories, explore themes and create conversations. Working with artists, makers and communities, we will also provide opportunities for creative practice, where people can learn new skills, create art, and co-curate. It will be a catalyst for the rejuvenation of the park, and provide a much needed café, and opportunities for commercial hire and weddings, to support its operation.
- A new dedicated gallery for fashion and dress at Manchester Art Gallery that will enable more of the world class collection (second only to the V&A and nationally designated as a collection of preeminent importance) to be seen and enjoyed.
- A new Collection Resource Centre at Queens Park Conservation Studios (originally Manchester’s first purpose built art gallery) that will quadruple the collection housing capacity of the building and open up the highly skilled and deeply fascinating work of our conservators to the public.

We will continue to develop our important civic role and ensure economic resilience, to ensure we can continue to deliver a high quality cultural offer and support the Manchester Strategy. Priorities will include:

- Developing the archive of the public response to the 22 May Manchester Arena Attack working in partnership with Archives and The Centre for Museology at the University of Manchester. Our priority is to ensure that this, and other public responses, are preserved, recorded and digitised to form a permanent record that will inform the on-going memorialisation process and play a key role in the events planned to mark the anniversary of the attack in May 2018. An application to HLF to support this work will be submitted at the end of February.

- Continuing to support the Our Town Hall Project by leading on the decant, storage, 5-year programme of conservation/restoration and the creation of a heritage offer. Two new project posts have been created on our structure (Town Hall Curatorial Manager and Objects Conservator) who will work with the collection care, curatorial and collection management teams to ensure the successful delivery of the aims of the project.
- Maximising earned income through existing revenue strands under our new Commercial Lead. Venue hire will be reviewed and streamlined to convert more enquiries to sales across business events, hospitality and weddings. Changes to the operation of the café will address current customer feedback with the goal of increasing conversion rates (gallery visitors to café customers) and improving average spend. Consolidating venue and catering sales with the inclusion of more transparent pricing and a unique catering offer is planned to increase catering spend on events and increase rates of repeat booking. Building on a successful year in the gallery shop the focus now turns to maintaining this level of income through product development and marketing. Range planning and buying will be informed by the exhibition programme as well as the trial introduction of a capsule range of gallery branded products with a focus on local suppliers where possible.

## **6. Key Policies and Considerations**

### **(a) Equal Opportunities**

The service is committed to equality of access – both physical and intellectual. Our vision for 2018/19, based on our successes in 2017/18, is for the benefit of the widest possible audience, especially those least likely to engage with culture.

Looking forward, while we are proud of the progress made in relation to diversifying audiences, there remains a strong emphasis on widening participation in 2018. In particular the leadership team at the Gallery and across the Partnership will be focussed on ethnic and socio-economic diversity, work with children and with older adults and with residents of priority Manchester wards and GM districts where engagement is currently lowest.

### **(b) Risk Management**

The service takes an extremely robust approach to risk management, and holds and maintains a detailed risk log.

### **(c) Legal Considerations**

None identified.

## **Appendix 1**

### **Proposed Transfer of Archaeological material from Manchester Art Gallery's collection to Manchester Museum**

#### **Summary:**

This report relates to the Galleries' work on collections rationalisation. It provides information about the Galleries' collection of archaeological material and seeks approval from the Art Galleries Committee for its transfer to the Manchester Museum.

#### **Recommendation**

That the contents of this should be noted and approval given to the transfer of Archaeological material to Manchester Museum.

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### **1. Background**

The proposed transfer is part of a wider collection review project which is intended to make more effective use of the city's cultural assets by identifying items that would be more publically accessible elsewhere within the wider Manchester Museums Partnership (Report to Art Galleries Committee, 11<sup>th</sup> Feb 2009, Collections Rationalisation, 2.3.3).

The material proposed for transfer comprises exhibits from the Old Manchester and Salford Exhibition held at Queen's Park Art Gallery in 1909-10, which was accessioned into Manchester Art Gallery's collection in 1909. There are also a small number of additional items such as arrowheads and slingshot which were accessioned into the collection in 1983.

The archaeological collection falls outside Manchester Art Gallery's Collection Development Policy and has rarely been displayed, with the only public access in recent decades provided through long term loans to the Manchester Museum. In 2014, most of the remaining archaeological material was lent to Manchester Museum, joining other material they already had on loan for display purposes so that the material could be checked and audited by staff with the appropriate expert knowledge ahead of the proposed transfer. Material which could be deemed as having artistic merit or significant associations to Manchester Art Gallery's collection was not included as this was considered to fall within Manchester Art Gallery's Collection Development Policy and therefore not appropriate for transfer.

### **2. Description of the collection**

Around 450 items have been identified for transfer to the Manchester Museum. The greater portion of the 1909-10 Old Manchester and Salford Exhibition material comes from excavations on the site of the Roman fort at Manchester in 1906-7, and other sites in the surrounding region. It includes pottery and glass fragments, tools, weapons, and various other items including brooches and fragments of bracelets and rings. The majority of material is Roman but there are also some prehistoric items. In

additional to the archaeological finds, there is also a paper archive including printed paper publications and a small quantity of local history and social history material.

### **3. Proposal**

It is proposed that the archaeological material should be deaccessioned from Manchester Art Gallery's Collection and titled transferred to the Manchester Museum.

### **4. Reasons for the proposal**

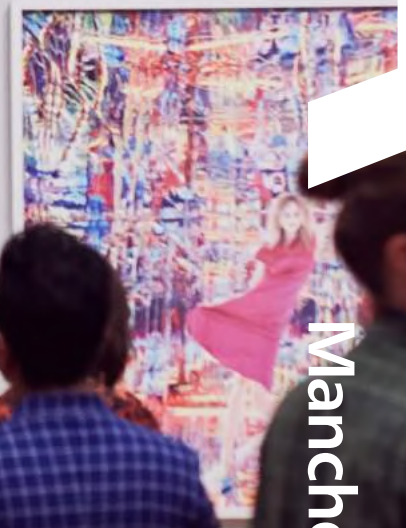
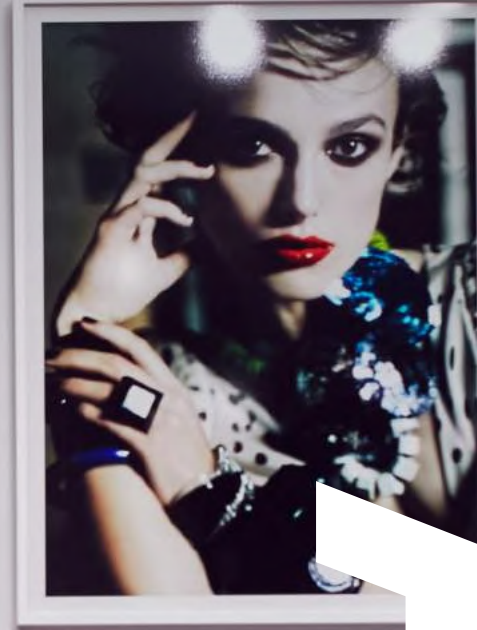
Transferring the archaeological material to Manchester Museum will bring together a very important collection of antiquities from the Roman period in one institution, where there is a curator with an academic interest in Roman archaeology, and where it will be more accessible to researchers. As outlined above, the material is also more publically accessible at the Manchester Museum, where it has already been included in a number of displays, and where there is potential to use the material in temporary exhibitions about the history and archaeology of the city in the future.

The curator who would be responsible for the material at Manchester Museum believes that the potential for extracting new information from the finds is considerable, especially given the Museum's work with researchers across the University. The collection includes objects not previously represented in Manchester Museum's archaeology collection, and some of the locality information associated with the objects has the potential to add to the distribution map of Roman activity in Manchester. There are clear links between the two collections of material, with some of the items which came into the Manchester Art Gallery collection following the 1909-10 exhibition showing Manchester Museum catalogue numbers. Many of the Edwardian excavators and collectors who presented items to the 1909-10 exhibition also presented material to the Manchester Museum. It is not just the artefacts themselves that are of interest to the Museum. The paper archive from the 1909 exhibition also sheds light on or helps document other objects in Manchester Museum's collection including technical drawings of finds in the Manchester Museum collection.

All due diligence checks have been complete and the research for the transfer has been undertaken in accordance with the Greater Manchester Act 1981, Manchester City Galleries Disposals Policy and the Museums Association Revised Disposals Toolkit.



# Strategic plan 2016-2020



Date of next review:  
January 2018

Manchester Art Gallery



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**Manchester Art Gallery**  
Free entry

Open 10.30 - 5.00pm  
Thursdays 10.30 - 5.00pm

► Admission  
► Refreshments  
► Accessible Entrance

**Eastern Exchange**  
Contemporary Art and Design

1 April - 11 June

Manchester Art Gallery

## Foreword

Manchester Art Gallery is the city's gallery. Its world-famous collection of art, design and costume belongs to the people of Manchester and I am proud to support this historic institution in my role as Executive Member for Culture and Leisure.

The gallery has been at the cultural heart of this dynamic and inspirational city for more than 150 years. Manchester has changed beyond all recognition over that time and has been through some challenging times, but the importance of art to the growth of the city - and to the well-being of its people - has remained a constant.

Manchester City Council is proud of its gallery, and recognises the enormous contribution it makes to Manchester's vibrant and diverse cultural life, and to its economic prosperity. This Strategic Plan is aligned closely to Manchester City Council's Our Manchester strategy and will help deliver the cultural ambition of Greater Manchester.

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The focus of the strategy is on developing a gallery that feels open to all and inspires everyone who visits, where culture and innovation can flourish, and that reaches the widest possible audience, especially those people who might not normally think an art gallery is for them. The gallery's world class collections and contemporary programme, delivered with a distinctly Mancunian spirit that combines a warm welcome for all and a strong social conscience, make Manchester Art Gallery one of the most exciting galleries in the country.

I look forward to watching it thrive over the next three years.



**Cllr Luthfur Rahman**  
Manchester City Council

# About us



## Who are we?

Manchester Art Gallery is a Manchester success story. Established in 1882 the gallery showcases the best art and ideas from across the world, inside an iconic building that sits at the heart of one of the UK's most dynamic cities. Its 45,000-strong collection spans six centuries of fine art, design, craft, photography and fashion, with a particularly rich collection of 19th-century art, including a large number of outstanding Pre-Raphaelite paintings.

Our visitor numbers have climbed spectacularly over the last five years, with over half a million every year - making us one of the most popular regional galleries in the country.

Manchester Art Gallery sits within Libraries, Galleries and Culture as part of the Neighbourhoods Service, in the Growth and Neighbourhoods Directorate of Manchester City Council (MCC). We have two public sites - Manchester Art Gallery and Platt Hall (in Rusholme) - and conservation studios in Queens Park, Harpurhey. The collection belongs to the people of Manchester, with the city council as sole trustee. The Gallery contributes to achieving the ambitious goals set out in the Our Manchester Strategy to make Manchester a thriving and liveable city.

Alongside core funding from MCC, we raise commercial and fundraised income to contribute to our overall programming budget and, with our university partners Manchester Museum and the Whitworth, receive a major grant from Arts Council England. This partnership enables us to share funding, staff and expertise, and collaborate to make something greater than our individual parts – a uniquely Mancunian art gallery and museum service for the city.

## What do we do?

Manchester Art Gallery is the city's gallery. We care for its collection and we make and share exhibitions and events for our visitors - both the people of Manchester and those from outside the city. In 2016 we welcomed over 590,000 people, a 14% increase on the previous year.

Our gallery is a sociable and welcoming place, and it is open to all. At its heart is a collection that, interpreted by highly skilled staff, can be used to tell stories, inspire learning, ignite debate or provide pleasure and enjoyment.

We regularly work with internationally renowned artists to create a programme that is global in its scope and ambition, and a key part of the vibrant cultural life of Manchester. We actively foster a sense of community and encourage participation in society through art and cultural engagement. Through a varied programme of learning activities – from Thursday Late socials to baby art clubs, and early opening for children with autism and their families - we reach over 60,000 people each year and make a positive difference to our city. We believe that art has the power to change lives and, at a time of increasing political uncertainty and rising intolerance, it is more important than ever that we help people understand and celebrate the diverse communities in which they live – whether locally, regionally, nationally or beyond.



**In the last 3 years Manchester Art Gallery has:**

- presented 26 temporary exhibitions
- welcomed over 1.55 million visitors – a 75% increase in the last 10 years
- engaged 52,050 children and young people from Manchester schools and colleges
- engaged with 181,071 learners, including 84,089 children and families, and 44,683 adults
- supported 249 volunteers contributing 12,020 volunteer hours (valued at £189k)
- had 1.39m visits to our website and reached 41,000 followers on social media
- lent 757 art works to 146 venues around the world
- achieved our 2020 carbon reduction target 5 years early – bringing our total reduction in energy use to 44% since 2009
- hosted 270 conferences, 32 weddings and 111 corporate evening events reaching an additional audience of 41,300 people
- generated an annual Gross Value Added contribution of £13.1m to the city economy - a six-fold return on investment for the City.



## Our economic and social impact

Manchester is a diverse, friendly, welcoming place that dares to be different, with a defining 'can do' attitude and community spirit.

This is central to what makes the city unique.

– Our Manchester 2016

We are a civic institution that serves a local, regional, national and international audience, as well as an online audience who may never cross the gallery's threshold. We take our activities out to parts of the city that would not otherwise engage with us – and in the last 3 years we have targeted areas with the highest levels of multiple deprivation, including Miles Platting, Clayton, Ancoats, Harpurhey and Higher Blackley.

We support the core aims of the Our Manchester strategy:

- **To develop a strong sense of citizenship and pride in the city**  
We help new arrivals to the city develop a strong sense of citizenship through our English Corner programme, using the collection to develop English language skills.
- **To tackle worklessness and increase employability**  
We develop the confidence, aspiration and employability of local people through our extensive volunteering programme. Our Future Creatives programme brings together sixth form college students - most of whom come from Manchester wards where young people are least likely to engage with culture - with artists and makers.
- **To improve school results**  
In 2016 our work with primary and secondary schools enabled over 190 children to achieve Arts Council England Arts Award.
- **To improve the health and well-being of adults and children**  
Our art-based mindfulness sessions deliver significant benefit to the well-being of both adults and children, and we provide exclusive access to children with autism and their families through our *Open Doors* programme.
- **To be a city recognised for its high quality of life, with improved green spaces and access to world-class cultural facilities**

# Our strategic framework



## Our vision

To be a gallery that feels open to all, and inspires everyone who visits.

## Our values

In everything we do and say we are:

**Inclusive** – a gallery where everyone should feel welcome

**Surprising** – we do things differently

**Civic** – we are proud to be the city's gallery, and proud of Manchester

## Our objectives

We will realise our vision by:

1. Improving the scale, quality and international standing of our artistic programme to support cultural tourism to our city region;
2. Improving the quality of life of local residents through active engagement with the gallery, especially those people least likely to engage with culture;
3. Developing and caring for our collection and buildings, making the best possible use of our unique cultural resource to excite and inspire people today, and in the future;
4. Developing our venues at Manchester Art Gallery and Platt Hall as important cultural and social spaces;
5. Making Manchester Art Gallery a more sustainable and resilient organisation.

# Delivering the vision



## Objective 1

# Increasing the scale, quality and international standing of our artistic programme to support cultural tourism to our city region

Our priorities are to:

1. Contribute to the growth of Manchester's city economy, and its national and international reputation, by growing the ambition and excellence of our artistic programme;
2. Attract internationally significant solo artists whose work resonates with our cultural vision and Mancunian identity;
3. Continue to innovate with our exhibition and display programme, drawing from across our collection, with a particular emphasis on rarely seen artworks;
4. Embed our new *Tone of Voice* guidelines in all our gallery displays and interpretation, developing new approaches to interpretation based on our core values;
5. Develop *Quality Metrics* – as part of the curatorial process from concept to evaluation - to capture the quality of our exhibitions using self, peer and public assessment.





## Objective 2

### **Improve the quality of life of local residents through active engagement with the gallery, especially those people least likely to engage with culture**

Our priorities are to:

1. Deliver high quality programmes for families including Early Years, 0-2 year olds, preschoolers and their carers, to help every child have the best possible start in life;
2. Provide an education programme that addresses the needs of Manchester primary and secondary schools, targeting areas in the city with low levels of engagement;
3. Develop our work with 15-21 year olds - instilling confidence, aspiration and social literacy, and equipping them with creative skills for employment;
4. Make Manchester Art Gallery the 'mindful museum' to support better mental health and well being in our city;
5. Develop a volunteer programme to improve the wellbeing and employability of Manchester residents, and help tackle social isolation by targeting people who feel socially excluded;
6. Work with older residents to support Manchester's pioneering age-friendly programme, contributing to the GM-wide 'Ageing Well' pilot programme;
7. Create a new approach to researching, measuring, understanding and articulating the reach and impact of learning activities through *Quality Metrics*, evaluation and user information.



### Objective 3

## **Develop and care for our collection and buildings, making the best possible use of our unique cultural resource to excite and inspire people today, and in the future**

Our priorities are to:

1. Provide the high quality environment expected of a world-class gallery, working with the Corporate Landlord to secure investment to support our buildings;
2. Improve digital access to our collections, improving our collection search facility and the depth and breadth of information available online;
3. Develop Queens Park Conservation studios to improve collection care, consolidate storage off-site, and unlock development potential at Platt Hall;
4. Explore cost neutral options for increasing conservation and technical capacity to keep up with the pace of programming and needs of the collection.



## Objective 4

### **Develop Manchester Art Gallery and Platt Hall as important cultural and social spaces**

Our priorities are to:

1. To be of the people, not just for the people. We will listen to our audiences and offer them more ways to tell us what they think – and will seek out opportunities to transform visitors into collaborators;
2. To remain a free venue where people can spend time - without having to spend money. (Unless they want to spend it in our unique shop, or in our café that has really good and affordable food);
3. To reinvent Platt Hall as a sustainable gallery at the heart of its community – creating a unique cultural venue that draws from the wider gallery collection;
4. Develop our gallery staff to engage positively with the public; so they can become the voice of the gallery and can talk about art with confidence;
5. Ensure that everyone is able to enjoy the gallery regardless of their physical needs; auditing the accessibility of our buildings and implementing improvements.



## Objective 5

### **Make Manchester City Galleries a more sustainable and resilient organisation**

Our priorities are to:

1. Improve staff development to enable people to take more control of their areas of activity, focus on achievements and performance, and increase their personal resilience;
2. Develop strategic partnerships with cultural organisations across the UK and overseas to build new networks, share and develop knowledge and support our core purpose;
3. Create dynamic forums for gallery staff to exchange ideas, talk about art, seek out good practice, stimulate debate and challenge thinking;
4. Continue to reduce our carbon footprint (building on the 44% energy saving already achieved) whilst safeguarding the collection;
5. Work with the Corporate Landlord and Facilities Management Team to ensure our buildings are fit for purpose and managed effectively;
6. Become more entrepreneurial and generate increased net profit that supports our core business.

# Financial plan





We operate in a climate of significant reductions in public and council funding for arts and culture. It is therefore essential that we continue to diversify our income streams, and increase our economic resilience through commercial activities and fundraising.

Our priorities are to:

- Grow our unrestricted income from fundraising – developing our Corporate, Patron and Friends schemes, and increasing voluntary donations;
- Enhance the retail offer in our refurbished city centre shop, offering online sales, and developing partnerships with artists, wholesalers and commercial operators to enhance the product ranges available;
- Create an in-house catering business that will enhance the visitor experience as a destination café in the heart of the city, and provide significant opportunities for increased net income;
- Develop our events business around the unique offer at the gallery to increase profitability without disrupting core business.

We will also secure access to capital (both council and external capital grants) to deliver operational improvements and ensure our buildings are fit for purpose and support our vision.

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The Council approves our annual budget at the Art Galleries Committee each February. Our budget from 2017 is based on standstill for the next three years.

	2016/17	2017/18	2018/19	2019/20
<b>Income</b>	<b>£k</b>	<b>£k</b>	<b>£k</b>	<b>£k</b>
Manchester City Council	2065	2065	2065	2065
ACE MPM	462	436	440	440
Fundraising	384	350	370	390
Commercial	456	397	440	473
<b>Total</b>	<b>3367</b>	<b>3248</b>	<b>3315</b>	<b>3368</b>
<b>Expenditure</b>	<b>£k</b>	<b>£k</b>	<b>£k</b>	<b>£k</b>
Employee costs	2184	2191	2257	2297
Operational costs	1183	1057	1058	1071
<b>Total</b>	<b>3367</b>	<b>3248</b>	<b>3315</b>	<b>3368</b>

# Contacts



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[manchesterartgallery.org](http://manchesterartgallery.org)

# Manchester Art Gallery Environmental Sustainability Strategy 2016

## Mission Statement: Towards a Low Carbon Building

Manchester Art Gallery is committed to providing leadership and promoting sustainability. We aim to follow and promote good sustainable practice to reduce the environmental impacts of all our activities. We will ensure all staff are fully aware of our Environmental Policy and are committed to implementing and continually improving it. We aim to reduce the environmental cost of stewardship of our collections without compromising the collection for future generations and work towards environmental stewardship and a low carbon future for our buildings.

We adhere to the following principles:

- Understand our environmental impacts and move towards minimising carbon emissions in all our operations. Aim to use resources efficiently, reduce energy consumption minimise waste and use of other consumables in all our activities. Recycle and reuse wherever and whenever possible.
- Work with organisations, partners and stakeholders that practice sustainability and that enable the exchange of ideas and the promotion of sustainability.
- Commit to implementing the requirements of all sustainability legislation and to meet the requirements of Manchester City Council's low carbon plan and meet the challenges of Manchester: A certain Future to reduce carbon emissions by 41% by 2020.
- Share our goals with staff, audiences and other stakeholders to ensure engagement and support. Raise awareness and understanding of the issues by promoting the on-going need, both financial and environmental, to move towards a more sustainable future.
- All staff will have two "green goals" as part of the annual appraisal.

### Implementation

Manchester Art Gallery Environmental Policy is a statement of our commitment to help reduce the impact of our activities on the environment. The policy is supported by an Environmental Action Plan.

We will work with our Leadership Team, all staff, audiences, stakeholders, suppliers, funders and partnership organisations to ensure we consider and communicate the environmental impacts of our activities.

### Scope of Policy

Our activities have significant environmental impact in the areas of:

- Energy
- Water
- Waste

To address and improve the impacts we make on the environment we must first understand them and measure them. We must engage both with those within our

*Manchester City Galleries Environmental Strategy 2016*

sphere of influence and those not within our control. We will communicate with audiences, staff and stakeholders and give them a forum to respond. We aim to meet the challenges of MCC Low Carbon Plan and Manchester: A Certain Future to reduce our carbon emissions by 41% by 2020.

## **Key Environmental Impacts**

### **Buildings**

Manchester Art Gallery comprises Manchester Art Gallery (MAG), Platt Hall (PH) and Queen's Park (QP) conservation studio. MAG opens to the public 7 days a week; PH has limited opening hours (Thursday – Friday 1pm to 5pm and Saturday-Sunday 10am to 5pm ). QP is a non public building.

All staff mainly work from the three sites, occasionally work from home or at other venues around the city. IT systems are in place to allow staff to work from home if appropriate.

Manchester Art Gallery in particular, as a large newly refurbished building, consumes significant energy to maintain tightly controlled environmental conditions in the galleries. The energy hungry plant (boilers, chillers, air handling units, humidifiers and dehumidifiers) runs 24 hours per day, 365 days per year, heating cooling, humidifying and dehumidifying to maintain stable temperature and rh for the storage and display of works of art. PH and QP are less complex buildings with no air conditioning and therefore less energy hungry.

Primary environmental impacts of our buildings are:

- Energy consumption- gas and electricity
- Water consumption
- Waste generation

### **Business Travel**

The majority of business travel is within Manchester and the North West, staff also make longer journeys within the UK and internationally. There is also the environmental impact of staff commuting to and from work. Many staff commute from outside Manchester.

The primary environmental impact is:

- Fossil fuel energy consumption.

### **Art transport**

Transport of artworks requires specially kitted out, climate controlled vehicles for safe and secure transportation. It is not appropriate to transport artworks by train. Art transport vehicles are climate controlled, they have a greater environmental impact than normal goods vehicles. For international transportation in the UK and mainland Europe we always ship by land and sea. Air freight of artworks is only used in exceptional circumstances when sea/land is not an option.

The primary environmental impact is:

- Fossil fuel energy consumption

### **Visitor travel**

Visitor travel is, to a certain extent, outside of our sphere of control. As we raise our profile to become an internationally acclaimed gallery, visitors will travel from further afield to visit. 70% of our visitors travel from outside the city of Manchester, of which 25% are international visitors. Our visitor information gives directions for all forms of public transport- on foot, tram, bus, train. Directions for car users are listed last.

The primary environmental impact is:

- Fossil fuel energy consumption

### **Exhibitions**

MAG and PH we run a programme of temporary exhibitions throughout the year.

The primary environmental impacts are:

- Fossil fuel consumption – art transportation, business travel and increased visitor travel
- Resource use for construction and installation of exhibition displays. Eg timber
- Toxicity of painting, furniture and equipment.
- Paper resource consumption
- Waste generation

### **Goods and services procurement**

#### **Publications**

We produce a number of leaflets each year- floor plans and maps, exhibition guides, leaflets for schools and colleges, exhibition catalogues, goods for retail and other promotional leaflets.

The primary environmental impacts are:

- Paper resource consumption
- Toxicity of inks and finishes
- Waste and consumption from paper production process and print process.
- Waste generation from unused leaflets

#### **Events**

Every year we organise events to publicise our collections and exhibitions, such as previews, artists' talks, lectures etc. We also run a very busy corporate and private



hire business, most of these events take place outside of normal opening hours therefore extending the occupancy of the building. Events take place at MAG and PH and often involve some catering.

Primary environmental impacts are:

- Fossil fuel energy consumption (travel)
- Additional energy consumption ( extended occupancy of building)
- Water consumption
- Waste generation
- Food consumption

**Office supplies and other consumables**

Goods and services are required to run both front of house and back of house operations. All have an environmental impact.

Primary environmental impacts are:

- Toxicity of cleaning products, furniture and equipment
- Resource use for office electronic and electrical equipment, furniture, stationery
- Fossil fuel consumption. (delivery of goods)

**KPIs**

We are committed to measuring and monitoring our environmental impacts that we can reasonably gather data for and control the use of.

<b>Buildings</b>
Greenhouse gas emissions per visitor
Water usage per visitor
Waste volume per visitor

<b>Travel and transport</b>
Number of staff using public transport/cycling/walking to and from work
Number of visitors using public transport
Greenhouse gas emissions from business vehicles

Greenhouse gas emissions from art transportation
--

<b>Procurement of Goods and Services</b>
--

Number of suppliers able to provide information about their efforts to improve their environmental performance
--

Number of publications produced by printers with environmental accreditation
--

## Environmental Action Plan

Date: July 2016

Staff member responsible for co-ordinating the action plan: Catriona Morgan

We aim to meet the challenge of Manchester: A Certain Future, MCC Low Carbon Plan and the requirements of sustainability legislation.

We will involve all staff in meeting these challenges. All staff will have two “green goals” as part of their annual appraisal.

### Buildings

We are committed to monitoring and minimising the environmental impacts of our buildings and processes as much as possible, to meet and if possible exceed the targets stated MCC Low Carbon Plan.

Action	How
Conduct annual environmental impact assessment of building operations, focussing on CO2 emissions from gas, electricity and water use. Also to include waste generated and recycled.	IG tool
Conduct a mechanical and electrical energy audit to identify areas of inefficiency, identify and understand energy use at MAG, identify interventions and opportunities to make energy savings, identify key plant replacements requiring capital investment and payback opportunities.	Work with Arup, Energy Management and phd student from Salford University. Use of BIM. Investigate original design of buildings to use natural ventilation, thermal capacity. Work with MCC partners to undertake a pilot energy audit. Partner in EU funded Triangulum project – Building Optimisation Project.
Reduce electricity consumption from lighting.	Convert to LED lighting in all gallery spaces. Convert to LED or similar low energy

	<p>lighting in back of house areas.</p> <p>Implement maintenance/display lighting in galleries.</p> <p>Implement manual control to manage responsive day to day lighting control.</p> <p>Increase staff awareness "switch off" campaign-</p> <p>Implement occupancy only lighting in stairwells and areas not in constant use.</p> <p>Investigate use of daylight.</p>
Reduce energy consumption by 7% year on year in all buildings to meet target of 41% reduction by 2020.	<p>As above.</p> <p>Staff awareness campaign, switch off computers when not in use.</p>
Investigate other opportunities to improve building performance and reduce energy consumption. Investigate opportunities for use of renewable energy and natural resources.	<p>Research.</p> <p>Work with Arup, MCC Energy Management, Green Museums network, Carbon Trust, MCC Environmental Strategy and Green City team.</p> <p>Join District Heating Network.</p>
Challenge sectoral adherence to expensive and unsustainable environmental conditions for collections and storage. Champion use of passive systems.	<p>Publish results of energy audit and investigations into building performance.</p>
Reduce and recycle paper products. Reduce office printing from current 375,000 sheets per annum.	<p>Print only when necessary. Print double sided.</p> <p>Reduce number of printers in the building to discourage staff from printing unnecessarily.</p> <p>Remove personal rubbish bins from office areas to encourage paper recycling.</p>
Recycle all other consumables.	<p>Use of recycling bins.</p>

	<p>Recycle- batteries, cardboard, paper, plastics, cans, glass.</p> <p>All lamps and fluorescent tubes recycled.</p>
<p>Purchase goods from companies with good environmental credentials.</p>	<p>Request details from suppliers.</p> <p>Include environmental credentials as part of quality assessment for procurement of goods and services.</p>
<p>Investigate opportunities for "greening" Manchester Art Gallery and encouraging biodiversity at our venues.</p>	<p>Bee hives installed on MAG roof.</p> <p>Urban garden planted, including herb garden.</p> <p>Use outside spaces including MAG roof for planting, picnic areas, encourage use of this space for staff and visitors. Look into possibility of wildflower meadow at QP.</p> <p>Investigate opportunities for displaying "green art".</p> <p>Investigate opportunities for growing herbs, plants indoors in public glass spaces.</p>

## Business travel

Commit to monitoring environmental impacts of business travel.

Action	How?
<p>Reduce use of taxis for short journeys.</p>	<p>Restrict use of taxis within city limits.</p> <p>Use of public transport for journeys within the city.</p> <p>Encourage shared taxi journeys.</p> <p>Consider location of venue for meetings to reduce travel.</p> <p>Encourage home working.</p>
<p>Support cycling</p>	<p>Use of Brompton foldaway bikes for journeys within the city.</p>

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### Visitor travel

Commit to monitoring environmental impacts of visitor travel

Action	How?
Encourage use of public transport.	Publish directions for walking, cycling, bus, train and tram.
Support cycling	Provide secure bicycle storage.

### Art Transport

Commit to monitoring environmental impact of art transport.

Action	How?
Minimise the environmental impact of art transport for movement of art works locally, nationally and internationally.	<p>Combine shipments whenever possible.</p> <p>Shared shipments with other institutions.</p> <p>Use land and sea transport whenever possible.</p> <p>Use couriers only when absolutely necessary.</p>

### Publications

Commit to monitoring and minimising environmental impacts of the publications we produce.

Action	How?
Make publications available electronically.	Use website
Assess demand for hard copy to avoid overprinting.	Audience Development research anticipated visitor numbers.
Use printers with strong environmental	Use of FSC paper and non toxic inks

credentials.	and finishes.
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## Events

Commit to monitoring and minimising the environmental impacts of our events.

Action	How?
Encourage our customers and clients to be more aware of sustainability issues when they hold events on our premises	Give all clients/customers a copy of Manchester: A Certain Future, Green Events Guide. (MACF)
Work towards achieving sustainable events management system BS 8901	Staff awareness training.
Minimise waste from events	Provide tap water rather than use of bottled water. Reduce use of disposable containers. Use re-useable linens, hired in and laundered. Investigate opportunities for food recycling- composting, animal feed, donation to charities.
Reduce environmental impact of "food miles"	Use seasonal menus, local suppliers, vegetarian options, organic products. Encourage suppliers to endorse MACF
Reduce environmental impact of event travel.	Encourage low carbon travel for guests/delegates attending events. Encourage suppliers endorse MACF. Use local companies. Work with local event clients.

## Catering and retail procurement

Commit to monitoring and minimising the environmental impacts of our retail and catering operations.

Action	How?
Preference for suppliers with strong environmental credentials.	Through procurement process. Use of FSC paper products.
Minimise waste from packaging.	Ask suppliers to use minimum packaging whenever possible. Reduce packaging used on food items eg sandwiches.
Reduce transport miles	Use UK or local suppliers. Use seasonal menus.
Look at more sustainable alternatives to current products	Work to reduce the number of books (currently 60%) which are printed abroad  Look to procure FSC standard prints and posters, as we currently do for postcards.  <b>Use paper FSC bags to replace/reduce use of plastic carrier bags.</b>

## Exhibitions

Commit to monitoring and minimising the environmental impacts of our exhibitions programme.

Action	How?
Reduce wastage and minimise environmental impact from exhibition design construction.	Share resources between Partnership Organisations and Green Museums Network Organisations.  Store and reuse plinths and other display materials whenever possible.  Offer unwanted display materials to other organisations, schools, colleges or to artists' studios.  Use panelock screens whenever possible.  Use sustainably sourced timber.  Share resources with partnership



	<p>institutions- lighting, plinths, AV equipment etc.</p> <p>Repaint only when necessary.</p>
<p>Reduce electricity consumption from exhibition lighting.</p>	<p>Use LED lighting.</p> <p>Implement display/maintenance lighting during exhibitions and installation periods.</p> <p>Consider maximum wattage load when lighting exhibitions and reduce where possible.</p>
<p>Reduce art transportation mileage and environmental impacts of “art transportation miles”</p>	<p>Combine shipments whenever possible.</p> <p>Shared shipments with other institutions.</p> <p>Use land and sea transport whenever possible.</p> <p>Use couriers only when absolutely necessary.</p> <p>Use airfreight only when necessary.</p>
<p>Reduce number of hard copy exhibition publications- catalogues, leaflets and flyers.</p>	<p>Assess demand to avoid overprinting.</p> <p>Make publications available on website or as an app.</p> <p>Provide receptacle for visitors to recycle unwanted leaflets.</p> <p>Provide information as information panels in exhibition.</p> <p>Make leaflets readily available but do not hand out to all visitors.</p> <p>Recycle unused or unwanted publications.</p> <p>Offer unused or unwanted publications to schools and colleges.</p>

## Reporting and Communication

We will monitor our environmental impacts, the data collected will form our baseline for understanding these impacts and planning how we reduce them. The data will also be used to set our green goals and targets for improvement in future years.

Each year we should consider broadening the scope of our monitoring to assess whether we can further reduce our environmental impacts. We should also consider increasing opportunities for staff to engage in activities that would enable them to attain their green goals.

- We will review our policy annually.
- We will ensure the appraisal system is used to raise staff awareness of our aims and every member of staff has a green goal on their annual appraisal
- We will use staff forum to communicate the policy and our activities to all staff
- We will publish our green, aims, goals, activities and achievements on our website.
- We will continue to explore opportunities to share our aims and achievements with our shareholders, visitors and MCC staff.

## Reporting time-frame

Annually, in line with ACE submission for environmental reporting

## Manchester Art Gallery Access Policy Statement

Manchester Art Gallery's vision is to be a gallery that feels open to all, and inspires everyone who visits. We are committed to working hard to improve access for all visitors at both our venues (the city centre gallery, and our sister venue at Platt Hall in Rusholme). We recognise that there are many barriers to access and are committed to making all aspects of our service – from the buildings themselves to exhibitions, events and learning activities – as accessible as possible.

Manchester Art Gallery will adhere to all national and international legislative requirements (including the Equality Act 2010, Freedom of Information Act 2000, Data Protection Act 1998 and Disability Discrimination act 2005).

This policy supports Manchester City Council's Equal Opportunities in Service Provision Policy, and we aim to:

- Remove or minimize disadvantages suffered by people due to their protected characteristics
- Take steps to meet the needs of people from protected groups where these are different from the needs of other people
- Encourage people from protected groups to participate in public life or in other activities where their participation is disproportionately low.

We will follow national standards, best practice guidelines and ethical codes to ensure our buildings, customer service and visitor engagement is as accessible as possible. This will include BS 8477:2007 Code of practice for customer service, PAS 197:2009 Code of Practice for cultural collections and management, PAS78 Guide to good practice in commissioning accessible websites, BS8300 Design of buildings.

### Improving Access at Manchester Art Gallery

We define access as something that is made possible when physical, cultural, social, sensory, intellectual financial, emotional and attitudinal barrier are removed or reduced.

To do this, we will focus on the following aspects of accessibility across our service:

#### 1. Physical

We will ensure that everyone with physical disabilities, older visitors, and people caring for infants and young children, can easily access and enjoy all aspects of our service. A full physical access audit will be completed by February 2018 and a costed action plan taken forward for implementation.

#### 2. Sensory

We will ensure that all aspects of our exhibition, learning and events programme enhance the experience of visitors with sensory impairment (eg people with autism or visual or hearing impairment). We will develop our work with Henshaws to enhance the

way we work for our visually impaired audience, and extend our Open Doors work for children with autism and their families.

### **3. Intellectual**

We acknowledge that people have different learning styles and we will ensure that our interpretation and communications take into account people's varied needs and preferred learning styles by adopting good practice in visitor engagement, exhibition text, labelling, tours, talks and exhibition events and activities. We will carry out a full assessment of gallery interpretation over the next 12 months, embedding our Tone of Voice guidelines and identifying key areas for improvement.

### **4. Cultural**

We acknowledge and welcome cultural differences and seek to represent varied cultural experiences and issues through our learning and exhibition programmes. Our New North and South programme (from September 2017) offers unique opportunities to increase the diversity of our audience and build a stronger support base with the city's south asian community.

### **5. Emotional/attitudinal**

We will ensure that all visitors feel welcome and valued by all staff, and that - as 'the mindful museum' - visitors' well-being is at the heart of our learning activities. We will develop our Take Notice and Mindful Marks to support adults to develop strategies for coping with stress and avoiding mental ill health.

### **6. Financial**

Manchester Art Gallery does not charge for entry and we are committed to maintaining free access to all of our exhibitions. Learning sessions are free, but we will encourage voluntary donations from those who can afford it to support the development of these programmes to target people from deprived areas of Manchester. We will develop our relationship with Real Junk Food and the Booth Centre to ensure that we are actively supporting those who are economically disadvantaged.

<http://manchesterartgallery.org/visit/access/>

March 2017

*Manchester Art Gallery  
Collection Development Policy  
2016-2019*

**Name of museum:** *Manchester Art Gallery  
Mosley Street, Manchester M2 3JL  
Platt Hall, Rusholme, Manchester, M14 5LL*

**Name of governing body:** *Manchester City Council (Art Galleries Committee)*

**Approved by governing body:** *To be approved at next Art Galleries Committee meeting February 2017.*

**Date of next review:** *1 August 2019*

**Policy Review Procedure:**

*The collection development policy will be published and reviewed every three years or earlier if required. Arts Council England will be notified of any changes to the collection development policy and the implications of any such changes for the future of Manchester Art Gallery's collection.*

**Purpose of Policy:**

*This Policy will guide Manchester Art Gallery's acquisition and disposal activity over the next three years. It will be consulted by Gallery staff when adding to the collection, and when seeking to transfer or dispose of material, following procedures set out in the Collection Management Procedures Manual. It will help potential donors decide whether Manchester Art Gallery is an appropriate repository for gifts and bequests, and will be used as evidence in support of applications for grant aid - demonstrating how a potential acquisition meets Manchester Art Gallery's collecting priorities. The Policy also meets the requirements of Arts Council England's Accreditation Scheme.*

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## **1 Introduction and relationship to other relevant policies/plans of the organisation**

*Manchester Art Gallery was established in 1882 and both the building and collection are held in trust for the people of Manchester. The main gallery is housed in an iconic building at the heart of one of the UK's most dynamic cities and showcases the best art and ideas from across the world. The collection is also shown at Platt Hall, a listed Georgian building in Platt Fields park on the outskirts of the city centre, which houses the Gallery of Costume. Throughout this policy references to Manchester Art Gallery should also be taken to refer to the Gallery of Costume, Platt Hall, as the one collection is shown across the two venues.*

*Both Manchester Art Gallery and the Gallery of Costume, Platt Hall, are Accredited museums, and the collection comprises of three nationally designated collections of fine art, craft and design (previously called decorative arts) and costume. The 45,000-strong collection spans six centuries of fine art, design, craft, photography and fashion. It is particularly rich in 19th-century art, including an outstanding collection of Pre-Raphaelite paintings.*

*We sit within Libraries, Galleries and Culture as part of the Neighbourhoods Service, in the Growth and Neighbourhoods Directorate of Manchester City Council (MCC). In addition to Manchester Art Gallery and the Gallery of Costume, Platt Hall, we have a collection store and conservation studios in Queens Park, Harpurhey. The Gallery's constitution is set out in the Greater Manchester Act 1981, under which Manchester City Council is the sole trustee of Manchester Art Gallery. The Council governs through a managing committee (the Art Galleries Committee) who meet in February each year to review our achievements and future priorities, and approve our activity plan and funding for the year.*

*In addition to core funding from MCC, we receive a Major Partner Museums (MPM) grant from Arts Council England and raise commercial and fund-raised income to contribute to our overall programming budget. The MPM is an innovative partnership with the Whitworth and Manchester Museum (both part of the University of Manchester). We share funding, staff and expertise and collaborate to make something greater than its individual parts – a uniquely Mancunian gallery and museum service for our city.*

### **1.1 The museum's statement of purpose**

- To provide a safe, sociable and accessible cultural space for Mancunians and visitors; challenging thinking, opening minds and inspiring everyone through great art.*
- To be internationally recognised for the quality of our artistic programme and collections, and excite and challenge people by bringing together the historic and the modern, linked to the most exciting contemporary art being created today.*
- To help make Manchester a distinctive, attractive and vibrant place to live, work and visit; moving to a lower carbon future, driving economic prosperity and international profile, and improving the quality of life for all Mancunians.*

*And we will realise this by:*

- 1. Increasing the scale, quality and international standing of our artistic programme*
- 2. Developing and caring for our collection, making the best possible use of our unique cultural resource to excite and inspire people today, and in the future.*



3. *Improving the quality of life of local residents through active engagement with the gallery, especially those people least likely to engage with culture*
  4. *Developing MAG and Platt as social and community spaces*
  5. *Making Manchester City Galleries a more sustainable and resilient organisation.*
- 1.2 *The Art Galleries Committee will ensure that both acquisitions and disposals are carried out openly and with transparency.*
  - 1.3 *By definition, Manchester Art Gallery has a long term purpose and holds its collection in trust for the benefit of the public in relation to its stated objectives. The Art Galleries Committee therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to, or the disposal from, the museum's collection.*
  - 1.4 *Acquisitions outside the current stated policy will only be made in exceptional circumstances.*
  - 1.5 *Manchester Art Gallery recognises its responsibility, when acquiring additions to its collection, to ensure that care of the collection, documentation arrangements and use of the collection will meet the requirements of the Museum Accreditation standard. This includes using SPECTRUM primary procedures for Collection Management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.*
  - 1.6 *Manchester Art 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 *Manchester Art Gallery will not undertake disposal motivated principally by financial reasons.*

## **2 History of the Collection**

### **2.1 Fine Art**

*The nucleus of the fine art collection was transferred from the Royal Manchester Institution to the new City Art Gallery in 1882 on the understanding that the city would allocate £2,000 annually for the purchase of paintings. From the outset there was a commitment to acquiring contemporary art and design, hence the strength of the Victorian and Edwardian collections.*

*The modern British collection up to the end of the Second World War is equally significant due to the judicious collecting of the first director, Lawrence Haward, from 1914 to 1945, and the gift of Charles Rutherston's extensive modern art collection in 1926. Since 1945 the holdings of historic British art have been augmented by the purchase of major paintings by Gainsborough, Stubbs and Turner amongst others.*

*Under the directorship of Timothy Clifford, 1978-1984, the small European Old Masters collection was transformed by the Assheton Bennett bequest of almost a hundred paintings, mainly by 17<sup>th</sup> century Dutch and Flemish artists, and a number of ambitious purchases, including works by Algardi, Claude, Bellotto and Canaletto.*

*More recently, the gallery has acquired work by contemporary British, European, African, American and Asian artists – a reflection of the increasing internationalism of the art world and the city itself.*

## *2.2 Craft and Design (Previously called Decorative Art)*

*The Craft and Design Collection has developed since the 1880s through gifts, bequests and purchases, hence its broad ranging and eclectic character. It becomes more coherent when viewed as an illustration of changes in the style and consumption of the decorative arts in Britain from the 1600s. The strongest areas of the collection date from 1600 to 1820 and represent pre-industrial craft practice and the transition from workshop to factory production. 19% of the collection dates from the 1700s, whereas just 0.008% was made in the 21<sup>st</sup> century.*

*Since the first purchase of Minton pottery from an exhibition in 1884, the gallery has shown a strong interest in the contemporary so the late Victorian and modern collections of ceramics, metalwork, glass and furniture are of high quality but due to the interests of major donors, the eighteenth century is the most comprehensively represented period. The collection is also Euro-centric: 80% of the collection was made in Europe (63% made in the United Kingdom and 17% elsewhere in Europe.) 12% of the collection is from Asia. The remaining 8% includes the rest of the world and objects of unknown origin.*

*From 1925 to 1939, whilst developing the studio pottery collection, Lawrence Haward also created a pioneering Industrial Art Collection by sourcing material directly from manufacturers and British industries fairs.*

*This dual interest in craft and industrial design continues with recent purchases in both areas, focusing on innovation in design, use of materials and practice. In particular there has been a new emphasis on work that blurs the traditional boundaries between fine art, craft, and design. The collection is unique in the north west region in collection contemporary furniture and lighting.*

## *2.3 Costume and Fashion*

*The gallery accumulated a collection of clothing and textiles before the Second World War. However, in 1947 the purchase of the collection of Drs C W and P Cunnington and the associated library and archive prompted the opening of a specialist costume museum at Platt Hall. It was the first costume collection in Britain to be housed in its own building.*

*Dr Willet Cunnington collected 17<sup>th</sup> and 18<sup>th</sup> century dress and a remarkable range of 19<sup>th</sup> century womenswear, mostly middle-class but with rare examples of the everyday clothes of working class women. As a result, the collection has always been significant in terms of both design and social history.*

*Since 1947 the collection has mainly grown through gifts and bequests of mainstream 20<sup>th</sup> century fashion. In recent years, 17<sup>th</sup> century items, menswear and post 1930s couture have been actively acquired to complement the Cunnington collection and pieces by major contemporary British and European designers have been added to update the collection and to encourage educational use. A major Collecting Cultures grant from the HLF in 2015 has enabled the Gallery to focus on major top-end couture pieces which will form centre-pieces for exhibitions at Manchester Art Gallery and Platt Hall.*

*The collection of fashion plates, magazines, shop catalogues and portrait photographs has also been substantially developed and, with over 17,000 items, it is now the most comprehensive fashion and textile archive outside London.*

### **3 An overview of the current collection**

*Manchester Art Gallery's Designated collection and associated archives are part of the City's and the nation's cultural heritage. Today the collection totals over 46,000 items and is enormously diverse. The fine art and craft and design and the costume collection are of outstanding quality and significance. As well as being a local and regional resource, items from the collection are often lent to exhibitions in this country and abroad and act as ambassadors for the city.*

#### **3.1 Fine Art**

*There are currently over 13,000 works in the fine art collection, including 2,000 oil paintings and 350 sculptures, as well as drawings, watercolours, prints, posters, photographs, medals and digital/new media works. The collection is best known for its important and representative collection of works by 19<sup>th</sup> century British artists, particularly the Pre-Raphaelites. However the fine art collection is not exclusively British and is much broader in date, with material from the 1400s to the present day. Other strengths/ areas of significance include the Dutch 17<sup>th</sup> century collection and we actively collect contemporary art, with particular strengths in photography and sculpture.*

#### **3.2 Craft and Design**

*The Craft and Design collection encompasses the handmade and the industrially produced. Dating from 1,100BC to the present day, it comprises over 10,000 objects, about a quarter of which are ceramics. The ceramics, along with glass, metalwork and furniture, are the core collecting areas and particular strengths include early English ceramics and 18<sup>th</sup> century silver. However, the collection also includes ivories, jades, doll's houses and related items. Although most of the material is British or European, there are pieces from every continent except South America, with significant groups from China and Japan.*

#### **3.3 Costume and Fashion**

*The fashion and costume collection covers all aspects of the history of dress, dressmaking and dress care in Britain from around 1600 to the present day. With a focus on clothing and accessories worn by men, women and children, it also includes flat textiles, embroideries, lace and dolls. There is also a significant holding of material directly related to the wearing of clothing, but not actually worn, such as dressmaking tools and clothing care. Altogether there are about 22,200 items, plus almost 100,000 buttons. Particular strengths/areas of significance include 18<sup>th</sup> century women's and men's fashion, women's printed cotton dresses 1790-1850, 19<sup>th</sup> century children's wear and 20<sup>th</sup> century clothing both high-street and couture.*

### **4 Themes and priorities for future collecting**

*During the next three years the collection will continue to be central to the gallery's identity, purpose and activities.*

*We will:*

- provide more life-enhancing experiences for visitors of all age groups through new acquisitions of fine art, craft and design and costume*
- raise the national and international profile of the collection further through ambitious collecting of work by prominent artists, designers and makers*

- *enrich the gallery's artistic programme through a more unified approach to collecting across the three collection areas - this will result in more imaginative displays connecting the historic and contemporary, art and design*

*New acquisitions to the collection will focus on three collecting themes across the collection: contemporaneity, crossing boundaries and celebrating Manchester. These themes will enable us to enhance our exhibitions programme whilst also strengthening the collection for future generations.*

#### *4.1 Contemporaneity*

*We will acquire material made in the 21<sup>st</sup> century, continuing our tradition of contemporary collecting and ensuring that the collection is relevant to today's audiences and artistic practice.*

*Our priorities are:*

- 1. to continue to shape our international profile by acquiring significant items by contemporary artists, designers, couturiers and makers who have an emerging or established international reputation*
- 2. to broaden the cultural diversity of the collection in order to reflect changes in the city's population and British society and, in particular, to increase the representation of influential women artists, designers and makers*
- 3. to select work that engages with contemporary artistic, social and political issues in order to provoke discussion and connect the collection with everyday life*
- 4. to raise the profile of contemporary craft in the north west by developing the core craft and design collection ie ceramics, glass, metalwork and furniture. We will acquire new work that is innovative in concept, use of materials and production*
- 5. to augment the costume collection to include examples of significant British and international fashion designers which will complement the new work acquired by the decorative art collection*

#### *4.2 Crossing boundaries*

*Our aim is to collect works that enable us to build on our reputation for creative and thought-provoking displays combining works in various media or from different periods and cultures. We are increasingly interested in work that challenges conventional definitions of fine art, decorative art and costume by blurring the boundaries between art, craft and design.*

*Our priorities are:*

- 1. to collect work that reveals or promotes cross-cultural exchange. We have recently focused on work which celebrates the cross fertilisation of craft and design in the UK with China, Japan and Korea and have acquired pieces by Rei Kawakubo, Yohji Yamamoto, Fumio Enomoto and Kim Jin Eui. Our focus for the next three years is on South Asian work.*
- 2. to strengthen the links between the costume and art collection by exploring the idea of fashion as art. We will aim to purchase examples of couture design from the 1900s onwards that reflect trends in modern art or have a strong sculptural or artistic aesthetic. In particular we will look for iconic pieces for display by designers such as Poiret, Schiaparelli, Dior, Balenciaga, Yves St Laurent, Charles James and Vivienne Westwood.*

3. *to enable visitors to make connections across time by acquiring historic work that adds depth and context to our existing collection and thus enhances visitors' understanding of the past*
4. *to acquire contemporary work that resonates with the historic collection and opens up new interpretive possibilities.*

#### 4.3 Celebrating Manchester

*In recognition of our dual role to inspire local people whilst also promoting Manchester more widely, we will continue to acquire material that celebrates the artistic creativity and cultural identity of the city and wider city-region.*

*Our priorities are:*

1. *to collect work by locally-born or based artists, designers and makers that exemplifies the city's original-modern spirit by being innovative or trend-setting*
2. *to acquire clothing produced or retailed by significant Manchester labels*
3. *to enliven the representation of the city within the collection by acquiring works that offer new perspectives on Manchester, particularly its cultural significance.*

### 5 Themes and priorities for rationalisation and disposal

- 5.1 *Manchester Art Gallery recognises that the principle on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies parts of the collection which are included and excluded from the review. The outcome of the 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 *Over the next three years we intend to strengthen the coherence of the collection through the disposal of material that is not relevant to our three core collecting areas and does not have historical significance as part of our collection. Ideally this material will be transferred to other museums where it will be cared for appropriately and be of public benefit. This will include:*
  - *the completion of a programme of transfers between the Manchester Museums Partnership which has identified material from each of the partnership venues which can be more appropriately cared for and access better facilitated by another museum within the partnership. Material from Manchester Art Gallery's collection under consideration includes the archaeology collection and numismatics to the Manchester Museum and flat textiles to the Whitworth.*
  - *review the objects acquired for, and previously housed in, Heaton Hall and Wythenshawe Hall. Until 2011 both halls were branch sites but ceased to function as museums when the management of the Halls was taken over by Manchester City Council's Parks department within the Growth and Neighbourhoods Directorate. The development of these buildings as neighbourhood resources is an opportunity to review the collection they housed to make sure that they are relevant to our core purpose as a museum of fine art, craft and design and costume.*

- *refine the furniture collection through informed disposal so that it has a sharper focus on quality and innovation in design, craftsmanship and manufacture and is better integrated into the decorative art collection.*
- *review the fine art collection to identify material which is not relevant to the core collection*
- *review the costume collection, which has at some points, such as the early 1980s, been amassed through over-prolific collecting.*

## **6 *Information on the legal and ethical framework for acquisition and disposal***

6.1 *Manchester Art Gallery 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 *Manchester Art Gallery will take account of the collecting policies of other museums and other organisations collecting in the same or related areas and will consult with these organisations where conflicts of interest may arise or to define areas of specialism to avoid unnecessary duplication and waste of resources.*

7.2 *Specific reference is made to the following museums:*

- *The Whitworth*
- *Walker Art Gallery*
- *Tate Liverpool*

- 7.3 *On occasion Manchester Art Gallery will enter into joint acquisition agreements with other institutions. These will be covered by formal agreements, and where necessary, approved by the relevant funding bodies.*

## **8 Archival holdings**

- 8.1 *Manchester Art Gallery holds a small collection of archival material, including documents, photographs and printed ephemera which relate to the collection. Decisions about the development and management will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom, third edition, 2002.*

## **9 Acquisition**

- 9.1 *Acquisitions, including those promised as gifts for future acquisition, are proposed, assessed and approved by the Acquisitions and Disposals Group, subject to final approval by the Director. Details of new acquisitions valued at more than £50,000 are reported to the Art Galleries Committee for information.*
- 9.2 *Manchester Art 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.*
- 9.3 *In accordance with the provisions of the UNESCO 1970 Convention of 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, Manchester Art Gallery will reject any items which have been illicitly traded. The Art Galleries Committee will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department of Culture, Media and Sport in 2005.*
- 9.4 *All decisions regarding acquisitions will take into account the needs of the collection; the condition of the work and the costs of conserving and storing the work; the potential for display; and that any purchase has been negotiated to represent the best possible price to Manchester Art Gallery. No work will be acquired which puts other works in the collection at risk. Collection management procedures for acquisitions are detailed in the Manchester Art Gallery's Collection Management Procedures Manual (2016 update).*
- 9.5 *Manchester Art Gallery will make every effort not to acquire material with conditions attached. Where this cannot be avoided, Manchester Art Gallery will consider whether the conditions can be accepted and if so ensure the conditions are documented in the collection management system so that they are fulfilled.*
- 9.6 *When Manchester Art Gallery acquires works of art from contemporary artists it will seek information from the artist on any specific display, technical, storage or conservation requirements. This information will be recorded in the collection management system to support future display planning.*
- 9.7 *Manchester Art Gallery recognises that by their inherent nature some objects may have a time limited lifespan. This will be considered at the point of acquisition taking into account the future display potential and whether or not the deterioration or degradation*

*of materials is acknowledged by the artist as being acceptable. We will assess this type of material from the point of view of storage, migration, emulation, reinterpretation or reconstruction and take the most appropriate route. We will also discuss this with the artist prior to acquisition. We will acquire this type of material if the Director and Acquisitions and Disposals panel consider a work so important that a high risk of deterioration is acceptable. Where parts can be replaced without impacting on the authenticity of the work, Manchester Art Gallery will take steps to ensure that such parts are replaceable either by a part of a similar nature or equivalent. Where an object is at high risk of deterioration or loss of functionality the significance of the work will be documented, and a disposals plan recorded where appropriate.*

## **10 Human remains**

10.1 Manchester Art Gallery does not hold or intend to acquire any human remains.

## **11 Biological and geological material**

11.1 *So far as biological material and geological material is concerned, Manchester Art Gallery will not acquire by 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 Manchester Art Gallery will not acquire any archaeological material.



## **13 Exceptions**

13.1 Any exceptions to the above clauses will only be because Manchester Art Gallery 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 Manchester Art 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. Manchester Art Gallery will document when these exceptions occur.*

## **14 Spoliation**

14.1 Manchester Art 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.

## **15 The Repatriation and Restitution of objects and human remains**

15.1 The Art Galleries Committee, acting on the advice of Manchester Art Gallery's professional staff may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by the DCMS in 2005), objects or specimens to a country or people of origin. The museum 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.

## **16 Disposals Procedures**

16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal and in full compliance with the Museums Association Disposal's Toolkit (updated 2014). Disposals procedures are outlined in Section 7 of Manchester Art Gallery's Collection Management Procedures Manual (updated 2016).

16.2 The Art Galleries Committee 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 the disposal of a museum object is being considered, Manchester Art 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 an item is disposed of by sale.

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

16.5 The decision to dispose of material from the collection will be taken by the Art Galleries Committee only after full consideration of the reasons for disposal. Key factors, including

*public benefit, the implications for the museum's collection and collections held by museums or 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 museum will also be sought.*

- 16.6 *A decision to dispose of a specimen or object, whether by gift, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collection or for reasons of health and safety), will be the responsibility of the Art Galleries Committee, acting on the advice of professional curatorial staff, 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 in 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 is 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.*
- 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, Manchester Art Gallery may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.*
- 16.10 *In compliance with the Greater Manchester Act 1981 any monies received by Manchester Art Gallery will be transferred to the Manchester Art Gallery's Art Fund and will only be used to fund new acquisitions. Any monies received in compensation for the damage, loss or destruction of these items will be applied in the same way.*
- 16.11 *Full records will be kept of all decisions on disposals and the items involved and proper arrangement 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.*
- 16.12 *The museum will not dispose of items by exchange.*
- 16.13 *If it is not possible to dispose of an object through transfer or sale, the Art Galleries Committee 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 associated high 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 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.*
- 16.18 *Manchester Art Gallery does not normally accept unsolicited gifts. Objects deposited anonymously will be retained for a period of 3 months to allow for collection, after which we reserve the right to dispose of the objects as we see fit.*

## Appendix 1 – Greater Manchester Act 1981

# Greater Manchester Act 1981

**149.**—(1) In this section “the art gallery” means the Manchester Manchester Central Art Gallery being the land and building described in Schedule 2 to the Manchester Corporation Act 1882, and the land and building adjacent thereto known as the Athenaeum Annexe. Manchester Central Art Gallery. 1882 c. cciii.

(2) The art gallery and all works or other objects of art therein shall be held upon trust by the Manchester council for the benefit of the citizens of Manchester and shall at all times be kept in fit and proper order.

(3) Notwithstanding anything in subsection (2) above, the Manchester council may from time to time sell or exchange any works or other objects of art for the time being acquired by them for the art gallery but the money arising from any such sale shall be applied in the purchase of other works or other objects of art and for no other purpose and any such works or objects received in exchange shall take the place for all purposes of the works or objects given in exchange:

Provided that where any work or object has become vested in the Manchester council by virtue of a gift or bequest—

- (a) the Manchester council shall, if reasonably practicable, consult with the donor or with the personal representatives or trustees of the donor before exercising the powers of this subsection; and
- (b) the powers conferred by this subsection shall not, during a period of twenty-one years commencing on the date on which it became vested, be exercisable as respects that work or object in any manner inconsistent with any condition attached to the gift or bequest, except with the consent of the donor or the personal representatives or trustees of the donor.

(4) The Manchester council may from time to time accept by way of gift or bequest any works or other objects of art which they consider to be desirable acquisitions and all such works or objects shall belong to and form part of the art gallery.

(5) The Manchester council shall continue to administer the fund established under section 14 of the Manchester Corporation Act 1882 and they shall devote the same at their discretion to the purchase of works or other objects of art to be held in trust for the benefit of the citizens of Manchester and all such works or objects shall belong to and form part of the art gallery.

# Manchester Art Gallery Conservation & Collection Care Policy 2016-2019

Revised	July 2016
Date for Review	December 2017

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## 1. Introduction

Manchester Art Gallery is part of Neighbourhood Services within the Growth and Neighbourhoods Directorate of Manchester City Council. We operate from 3 sites; the Grade 1 listed Manchester Art Gallery and Grade II\* listed Platt Hall, which are both open to the public, and Queens Park Conservation Studios which also provides collection storage. Additional collection storage is also located at the former Greater Manchester Archives building on Marshall Street in Manchester City Centre.

Manchester Art Gallery and its collection have statutory status through the Greater Manchester Act 1981 whereby:

*The art gallery and all works or other objects of art therein shall be held upon trust by the Manchester council for the benefit of the citizens of Manchester and shall at all times be kept in fit and proper order.*

### 1.1. The Collection

The collection totals around 46,000 objects and is enormously diverse. The fine art collection, the craft and design collection (formally known as decorative art) and the costume collection are of outstanding quality and significance. As well as being a local and regional resource, objects from the collection are often lent to exhibitions in this country and abroad and so act as ambassadors for the city.

Manchester Art Gallery is best known for its important, representative collection of works by 19<sup>th</sup> century British artists, particularly the Pre-Raphaelites. However the fine art collection is not exclusively British and are much broader in date, with material from the 1400s to the present day. Altogether there are over 13,000 works, including 2000 oil paintings and 350 sculptures, as well as drawings, watercolours, prints, posters, photographs and medals.

The craft and design collection encompasses craft and design, the hand-made and the industrially produced. Dating from 1100BC to the present day, it comprises over 10,000 objects, about 25% of which are ceramics. The ceramics, along with glass, metalwork and furniture are the core collecting areas. However, the collection also includes antiquities, arms and armour, coins, enamels, ivories, jades, doll's houses and related objects. Although most of the material is British or European, there are pieces from every continent except South America, with significant groups from China and Japan.

The costume collection covers all aspects of the history of dress, dressmaking and dress care in Britain from around 1600 to the present day. As well as clothing and accessories worn by men, women and children, it includes flat textiles, embroideries, lace and dolls. Altogether there are about 22,200 objects, plus almost 100,000 buttons.

### 1.2. The Collection Care Team

Manchester City Galleries' Collection Care team is based at Queens Park Conservation Studios, but work across all sites.

We work closely with our colleagues in the Manchester Museum Partnership (Manchester Museum and Whitworth Art Gallery) - especially their Textile Conservator and Textile Care Technician.

The key aims of the Section are:

1. To safeguard the significance of the collection for current and future display, use, and access;
2. To deliver a high standard of conservation and collection care with the parameters of current ethical codes, to include best practice in conservation treatment, and robust risk management to reduce deterioration and target skills and resources effectively.
3. To provide and maintain documentation systems designed both for conservation and collection care;
4. To raise awareness of conservation amongst staff and members of the public through training, display, policy development and service liaison;
5. To advise staff and others on conservation and collection care matters that relate to the collection at Manchester Art Gallery;
6. To enhance long-term access to Manchester Art Gallery's collection through effective and pragmatic solutions to display and the use of the collection;
7. To develop conservation and collection care policies and practices consistent with the values and goals of Manchester Art Gallery, Manchester City Council and the wider museums and galleries sector;

### **1.3. Aim of the Policy and Strategy**

The Conservation and Collection Care Policy document provides a comprehensive statement of intent regarding the conservation and care of the fine, craft and design, and costume collections cared for in trust on behalf of the people of Manchester. It outlines the aims, objectives and strategic direction of the Conservation and Collection Care Section from 2016-19 in line with the current requirements of Museums Accreditation and the City Council's Corporate objectives.

## **2. Collection Condition Overview**

We will survey, benchmark and visually inspect the conditions in which the collection is kept to determine priority areas for improvement in line with best practice.

This process will be supported by action plans to guide and measure levels of improvement. The care of Manchester Art Gallery's collection will, as a minimum, meet the *Benchmarks in Collections Care* 'basic level' requirement.

## **3. Preventive Conservation**

### **3.1. Building Management and Maintenance**

1. The Building Manager (Queens Park and Platt Hall) is responsible for the provision and maintenance of suitable building conditions at Queens Park and Platt Hall under the Principal Operations Manager and her wider visitor services and operations Team. They



work closely with the Collection Stewardship Team (Collection Care and Collection Management Team) to achieve suitable conditions for the collection.

2. All M&E systems are covered by service contracts and inspected periodically as part of the Manchester City Councils' (MCC) Planned Preventive Maintenance Programme (PPM).
3. With all building-related development, the care of the collection will be taken into account and the Collection Stewardship Team will be involved in the planning process.
4. All buildings which house the collection are inspected regularly by Manchester Art Gallery staff. All potential threats to the collection from, for example, leaky roofs, poor wiring, internal pipe work, blocked gutters, and ill-fitting windows and doors, are identified and assessed.
5. Plant and equipment is inspected regularly by in-house staff and/or external specialists as part of MCC's PPM programme.
6. Manchester City Council's Corporate Property Department, as Corporate Landlord, produce a regular report outlining the state of the buildings as part of the City's Asset Management Programme (AMP) with an action plan to address recommendations
7. A schedule for the routine maintenance of buildings and utilities is overseen by the Building Manager (Queens Park and Platt Hall) or the Principal Operations Manager and a record of all building work, maintenance and inspections is maintained.
8. Collection staff are notified in advance of any building works, to enable them to brief contractors working on site; assess the potential risk to the collection and take necessary precautions
9. A pest management programme is in place at all sites; potential access points for vermin, insects and dust must be identified and sealed.

### **3.2. Security**

1. Security procedures are in place and are enforced by Building Manager (Queens Park and Platt Hall) or the Principal Operations Manager.
2. A quinquennial security assessment with recommendations for improvement is carried out by approved security consultants. An Action Plan is presented to the Gallery's Senior Team and kept under review by the Deputy Director.
3. Access to keys (including display case keys) and security codes is strictly controlled by the Building Manager (Queens Park and Platt Hall) or the Principal Operations Manager
4. An intruder detection system is in place for all sites linked to the police or other appropriate monitoring service.
5. All access points to the building (eg. doors, lifts, skylights, windows and ventilation risers) can be made secure. Risks have been assessed, and any actions required are presented to the Senior Team and kept under review by the Deputy Director.
6. All doors with access to collection housing areas are strongly constructed, close-fitting and equipped with locks for which the issue of keys or swipe cards is controlled.

7. Doors leading out of closed access areas are fitted with locks that may be opened from inside without a key, but can be opened from the outside only with a key or swipe card.
8. Access to storage areas is restricted to relevant staff and authorised persons accompanied by them.
9. Arrangements exist for maintaining appropriate levels of security while external contractors are working on site, especially outside normal working hours.
10. Exhibition areas must be invigilated when open to the public.

### **3.3. Store Management**

1. The Collection Stewardship Team, under the leadership of the Deputy Director, is formally responsible for all collection housing provision within Manchester Art Gallery sites.
2. An annual assessment is been made of current storage provision by the Collection Care Officer, with the findings and actions presented to the Senior Team. This is kept under review by the Deputy Director.
3. Each collection store has a plan near the entrance showing the layout and the numbering of locations.
4. Objects with special preservation requirements should be identified, and appropriate environmental conditions and/or regular monitoring provided as part of a rolling programme of improvement.
5. Areas designated for collection storage must be used solely for that purpose and should not be used for the storage of non-collection objects, unless approved by the Senior Conservator.
6. Aisles and areas between bays, or at the end of picture racks, must not be used for the storage of objects (even on a temporary basis) if this prevents clear access to the collection.
7. Doorways, aisles and areas between bays must be of sufficient width to allow the passage of objects, including large objects and trolleys or transporters.
8. Objects must not be placed directly on the floor – pallets or foam blocks should be used. These must give a clearance of at least 10cm.
9. Objects must be kept tidy on shelves or in cabinets .
10. Objects must be placed securely on shelves or in drawers, but not packed so tightly that they might cause physical damage .
11. Large objects stored on shelves (eg. rolled textiles, documents, arms) should be supported along their entire length and must not project into gangways .
12. A clear flat working surface must be available in stores for working with objects.

### **3.4. Environmental Policy**

1. Objects should be displayed and stored in an environment which minimizes their rate of deterioration.

2. Any new development within Manchester Art Gallery must enable the provision of appropriate environmental conditions for collections.
3. Objects must be protected from vibration, shock and other damaging physical forces. This will include provision of cushioning and support materials and best practice in object handling, movement and transit.
4. Light exposure will be carefully managed for materials sensitive to reduce photo-induced deterioration.
5. Manchester Art Gallery will provide the conditions specified by lenders when accepting loans from other institutions.
6. Manchester Art Gallery will not require of lenders environmental conditions that it does not provide for its own collection.
7. While objects are in transit the stable environmental conditions should be maintained for moisture/temperature sensitive materials if required.

#### **3.4.1. Establishing environmental Parameters**

The following environmental parameters have been suggested as the least damaging to a mixed collection in line with the Bizot Group recommendations:

- Temperature range 16-25 degrees celcius
- Humidity range 40-60% ± 10%RH in 24hrs.
- Ultra-violet radiation less than 75µW/lm (microwatts per lumen)
- Illuminance light levels should be in the region 50-250 lux
- Filtration according to BS 6540 and BS 3928

Manchester City Galleries are fully committed to environmental sustainability and are reviewing environmental parameters for mixed collections; moving away from energy-hungry air handling systems towards low-energy passive systems of control. This is accompanied by an active research and development programme which will establish a clear evidential base for environmental parameter specifications and a more robust understanding of the vulnerability of moisture sensitive materials.

#### **3.4.2. Environmental Monitoring**

1. Relative humidity (RH), temperature and light levels are measured in galleries and stores using RTS and standalone data loggers.
2. Records are kept of all environmental monitoring and are maintained in a systematic way. Telemetric data is stored on a dedicated computer and reviewed regularly (daily or weekly according to need). Data is retained for a minimum of 10 years.
3. The current environmental monitoring system used by Manchester Art Gallery is the Hanwell System by the IMC Group Ltd.
4. The Collection Care Officer is responsible for maintaining this information with the support of Collection Stewardship Team.

5. Access to the environmental monitoring information is available to all staff who have received training from the Collection Care Officer. Management of the system is secured through a password controlled login.
6. Environmental monitoring records are analysed on an annual basis, with an emphasis on understanding the impact of any periods of inappropriate conditions on environmentally sensitive objects. A summary report with recommendations and actions is prepared for presentation to the Senior Team.
7. A record is held of special events (including filming, concerts and social events). This is used to interpret data and highlight any operational or environmental issues that may arise.
8. Telemetric transmitters and standalone data loggers are calibrated annually. Batteries are changed as required.
9. A record is kept of calibration and maintenance of all environmental monitoring equipment.

### **3.4.3. Environmental Control:**

#### **i) Relative Humidity and Temperature**

1. Wherever possible, environmental conditions in gallery spaces should be stabilised through passive control (eg. reduced air-exchange, increased thermal capacity, attention to zoning within building etc.) to reduce the requirement for HVAC.
2. The environment immediately around moisture-sensitive objects should be controlled passively by creating a stable microclimate. This can be achieved by reduced air exchange with or without use of buffering materials – eg. display cases/ storage cabinets, boxed enclosures or microclimates. Wherever possible paintings should be glazed and back boarded.
3. Objects must be displayed and stored away from sources of heating, air-conditioning vents, and windows
4. The environmental performance of a building will be assessed on an annual basis and simple measures (eg. operational changes, closing doors, moving lights, providing entrance mats and controlling temperature and light levels) taken to improve the environment and reduce energy use and maintenance costs.
5. A maintenance programme for environmental control equipment at Manchester Art Gallery by the Operations Team. Manchester Art Gallery Staff have management control over operational settings of all environmental control equipment.

#### **ii) Light**

1. The overall exposure of all light-sensitive objects must be reduced as much as possible. Objects should be illuminated only when it is necessary for display or study and illumination should be reduced to a minimum.
2. Blinds, shutters, and curtains should be used to reduce light levels in all areas housing objects. UV filters and films should be used on windows and all light fittings to reduce ultraviolet radiation

3. All fluorescent tubes must be fitted with UV filtering sleeves, or low-UV fluorescent tubes must be used. Tubes and sleeves should be checked regularly and replaced when they become ineffective
4. Sunlight must not fall on any light-sensitive material while on display, or in storage.
5. Potentially harmful electric light sources must not be placed close to objects.
6. The automatic light-control system at Manchester Art Gallery will be maintained to ensure that lights are switched off in storage areas when unoccupied, and in gallery areas outside of public/staff hours. Maintenance lighting settings will be used outside of public opening hours. At other sites illumination is controlled manually within similar parameters
7. Vulnerable materials (eg. works on paper and textiles) have been identified, and light exposure limits (measured in accumulative lux) have been set and are closely managed

### iii) Pollutants

1. All windows and doors should be closed so that the building provides some protection from airborne pollutants
2. Objects in the collection should be protected from excessive dust.
3. An evaluation of the risks to the collection from airborne pollution should be made, with any recommendations incorporated into the Collection Care Team's Action Plan.
4. Products used by cleaning and maintenance staff must not give off gas or fumes potentially hazardous to objects (eg. chlorine, hydrogen peroxide) and this must be specified in contracts.

### 3.5. Pest Management

1. All staff must be alert and aware of the threat to objects posed by insects and pests.
2. Appropriate training and support should be given to staff on matters of insect and pest identification and control.
3. Food stuffs must not be stored, consumed or disposed of in collection housing areas.
4. Consumption of food and drink in gallery areas will be managed according to current guidelines for events. Any changes to these guidelines must be approved by the Senior Conservator.
5. Access and ingress points should be assessed regularly for each building, and actions taken to minimise the risk of infestation.
6. Active monitoring programmes are in place at each site (eg. sticky traps and regular inspection of window sills) to provide information on activity levels and locations of insect infestation.
7. A low level of insect and pest activity across the sites is tolerated.
8. Catches are recorded on the pest management modules of the collection management system. The Collection Care Officer is responsible for managing this information.

9. An annual summary of pest incidence and attack is maintained, and recommendations implemented in the Collection Care Action Plan.
10. Remedial action will be taken as and when the activity level poses a significant threat to the collection.
11. Any pesticide treatment carried out must comply with the relevant Health and Safety legislation
12. In most cases low temperature treatment is the preferred treatment option. However, as this is not suitable for all materials, other options will be considered after research and consultation. Any detrimental effects of treatment will be shared with the conservation community.
13. All incoming objects, whether they are Manchester Art Gallery objects or objects on loan, must be assessed and those with suspected or likely infestation must be quarantined for monitoring and further treatment
14. Materials and fabrics used for decorative or display purposes should be chosen with care so as not to be food sources for insects and pests.

### **3.6. Housekeeping**

1. A regular programme of cleaning in collection housing areas is undertaken by appropriately trained and supervised staff.
2. Storage and working areas should be cleaned regularly using vacuum-suction to reduce the movement of dust.
3. Wet cleaning must only be undertaken under supervision by Manchester Art Gallery staff.
4. All storage areas and storage furniture is cleaned and inspected on an annual basis
5. All parts of the buildings should be cleaned and inspected regularly. A schedule is maintained by the Building Manager (Queens Park and Platt Hall) or the Principal Operations Manager.
6. A written cleaning specification, drawn up in consultation with the Collection Care Team, is used for collection display and storage areas.

### **3.7. Conservation Cleaning**

1. A programme of annual conservation cleaning for objects on open display has been drawn up for all sites and is reviewed on a regular basis.
2. Conservation cleaning is carried out by conservators with assistance from Gallery Assistants, conservation students, or trained volunteers.
3. Objects on loan to Manchester Art Gallery are only cleaned with the written consent of the owner.
4. Where it is judged that the Collection Care Team lacks the appropriate skills and knowledge to deal with specific materials or object types (eg. costume and textiles,

large sculpture etc.) these will only be cleaned or conserved by, or under the direct guidance of, an appropriate external specialist.

#### **4. New Acquisitions**

1. A conservation assessment should be undertaken for all proposed acquisitions to assess the condition of the work and to understand the long term conservation, care and storage requirements.
2. No work will be acquired which puts other works in the collection at risk.
3. A condition report will be made at the point of acquisition and a management plan will be developed for works which have complex collection care requirements

#### **5. Training of Manchester Art Gallery Staff**

4. All members of staff will be aware of security procedures and guidelines through induction and regular briefings or training.
5. Objects will only be cleaned by staff or volunteers who have received appropriate training from the Collection Care Team.
6. Information on collection care practices will be made available to all staff in the form of regular training sessions, published literature and in-house documentation
7. All staff should be able to recognise the signs of infestation, dampness and mould and act promptly according to agreed procedures.
8. Staff or contract cleaners who clean storage areas and storage furniture will receive appropriate training.
9. All relevant staff will receive training in the handling and movement of objects as part of their induction training, with regular refresher training provided every 2-3 years, or as required, to ensure practice is kept up-to-date.
10. All relevant staff receive training in exhibition and loan procedures, with refresher training as required or following any changes in written procedure.

#### **6. Storage Furniture**

1. The Collection Care Team have a leading role in the design, construction and composition of storage furniture
2. Shelving, cupboards or racking should provide safe and effective storage for the whole collection, regardless of size or shape
3. There must be sufficient space between the floor and the lowest shelf/pallet to reduce the risk of damage from flooding, and to allow for cleaning
4. Large objects are stored on racks or pallets
5. All shelving must be stable, well-fitted, strong enough to take the required load and deep enough to support stored objects fully
6. Shelving and drawers should be padded to prevent damage to objects

7. Cabinets and drawers must not be overfilled. It must be possible to open them freely without risk to the material they hold
8. Storage arrangements must allow air circulation to move heat around, and reduce the risk of high RH% microclimates.
9. It should be possible to reach all material safely or, if not, appropriate equipment must be available for the safe retrieval of material from high shelves or racking
10. The height of cabinets and plan chests should not impede the safe retrieval and replacement of collection objects
11. For mobile storage systems, clear instructions for the use of mobile systems should be displayed in storage areas, the acceleration and braking of should not cause objects to slide or fall off shelves, and objects stored must be housed completely within the depth of the shelves.

## 7. Display Case design

1. It is essential that display cases are constructed with care and attention to detail. They form an essential barrier to the conditions within the galleries, and can be used to provide a specific microclimate.
2. All materials used in the manufacture of display cases and case fittings should be inert - preferably metal and glass. Many materials give off corrosive gases. Consequently, all materials to be used must be tested and/or passed for use by the Collection Care Team with at least 3 months notice.
3. The outer shell of the case must be made from laminated glass; toughened glass should not be used. Float glass may be used for shelving within a case. The possible loading of the shelf must be checked and a suitable thickness of glass used.
4. Case fittings must be securely fixed to the case. Methods of fixing objects to the case fittings should prevent the object suffering excessive vibration or wear.
5. Display cases must provide adequate access for safe positioning of objects. Opening of the case must not place the object at risk and it must be possible to remove an object without dismantling any part of the case.
6. Generally, display cases should be as airtight as possible. However, if the objects to be displayed present an off-gassing problem (eg. some plastics), it may be necessary to increase ventilation with appropriate dust filtration.
7. Display cases should not have internal lighting. Lights should be housed in a separate compartment to the objects, with a UV absorbent diffuser between the lamps and objects. This must have separate access for relamping.
8. All case lighting must be easily controllable using dimmers.
9. It should be possible to accommodate passive humidity buffers (e.g. silica gel) in trays below the cases. These should be large enough to buffer the objects adequately and be properly sealed to reduce air-exchange and prevent infiltration of dirt. It must be possible to service this buffering material without disturbance to the display space.



## 8. Packing and storage materials

1. Containers used for physical protection must be strong enough to withstand handling and the weight of the object(s) they hold
2. Boxes and folders must fit the objects they contain
3. Small objects should be contained in boxes or trays
4. Documents must not be folded or otherwise modified to fit their enclosures
5. Special requirements for storing photographic media should be identified and appropriate conditions and materials are made available. This must be resourced at the point of acquisition for new objects
6. Rolled textiles and documents must be supported by being rolled around a rigid container made from, or covered with, archival quality material
7. Archival quality linen tape must always be used to secure rolled materials in at least two places, incorporating a label, and wrapped around the roll without causing creasing
8. Rolled objects must be protected from dust by archival-quality containers or bags (eg. Tyvek, melinex or unbleached cotton)
9. A packaging programme must be developed to provide storage enclosures for objects identified as requiring physical protection. This will be reviewed annually and any change in priority or issues affecting progress will be addressed.

## 9. Labeling and Marking

1. All objects must be labeled or marked with a unique number. Objects which do not belong to Manchester Art Gallery, such as loans or potential donations, should be labelled rather than marked
2. The preference should normally be to physically mark objects: however in some cases this may not be possible. Objects should be labeled and marked in ways which are:
  - Secure - The chances of accidental removal of the label or mark from the object must be extremely low;
  - Reversible - It should be possible for a label or mark to be removed intentionally from an object, even after 50-100 years with as little trace as possible;
  - Safe for the object - Neither the materials applied to the object nor the method by which they are applied should risk significant damage to the object;
  - Discreet but visible - The recommended methods should not spoil the appearance of the object, nor obscure important detail. However, the number should be visible enough to reduce the need to handle the object;
  - Convenient and safe for staff and volunteers - Materials should be easily available in small quantities at a reasonable price, and should not pose significant risks to health if used in accordance with the guidelines recommended by a local CoSHH risk assessment.

3. All racks, bays, cabinets, shelves and boxes etc. must be clearly numbered and labeled. These must be accurately reflected as locations on the collection management system.
4. Boxes, bags and folders must be clearly marked to indicate their contents

## **10. Handling and Transportation**

1. Written guidelines for safe handling and transportation of material are available to all staff (See *Manchester Art Gallery's Policy on handling and packing* revised 2016)
2. All objects taken out of the building must have appropriate physical and environmental protection as determined by the Collection Care Team.
3. An assessment must be made by a member of staff (or qualified person acting on their behalf) that the level of security is appropriate for any object to be transported or housed off-site
4. Equipment must be available for gaining access to and for moving heavy, bulky and less accessible objects
5. Trolleys used to transport objects should be stable and easy to manoeuvre, and fully support the material they carry
6. Advice must be taken from specialists when large or unusual objects are moved
7. All damage to objects by staff, researchers or the public must be recorded according to Manchester Art Gallery procedures
8. Records are kept of all accidents resulting in damage to objects

## **11. Exhibition and Loans**

1. The Collection Stewardship Team maintains responsibility for objects in exhibitions.
2. Only objects that Manchester Art Gallery has the resources to care for in the long term will be accepted on loan
3. The Collection Care Team provide advice and guidance about appropriate display techniques and materials to all staff involved in setting up exhibitions and displays, and are consulted about any issues relating to safety, security and stability of objects.
4. Materials and techniques used in the construction of exhibitions should be approved by the Collection Care Team as safe for the purpose.
5. The Collection Care Team must be consulted by the Curatorial Team to ensure that all objects have individual specifications for appropriate support
6. The Collection Care Team will produce a written or digital condition assessment for all displayed material.
7. A standard condition report generated from the collection management system will be produced by the Collection Care Team for all Manchester Art Gallery objects on display or going out on loan. Incoming loans and exhibitions will be condition reported (with supporting photographs) on Evernote on synced ipads, and in most circumstances this will be completed by a Conservator. For some exhibitions this level of detail may not be

required and it is acceptable for a member of the Curatorial Team to complete a 'Conservation Statement'.

8. A programme is in place for routine checking of all objects on display. As a minimum this occurs during three-monthly cleaning, or more frequently if objects are identified as 'at risk.
9. Access should be possible to allow periodic cleaning and maintenance of all 'dead' areas beneath and behind exhibition furniture
10. Manchester Art Gallery fully supports the aims of the Museums Association's Smarter Loans Initiative; we have an obligation to share our collection, and believe that lending and borrowing is part of our core activity.
11. We have a pragmatic and flexible approach to lending – ensuring that our collection is made available to as wide a variety of audiences as possible, whilst maintaining appropriate standards of collection care and safeguarding our collection for future generations of users.
12. Whilst we prioritise requests from museums and galleries we will also consider requests from a wider range of institutions that provide public access and can meet the required standards of collection care, security and ethical practice.
13. The Collection Care Team will assess all works and make recommendation on whether a loan should be approved, and will advise on any conditions of loan (eg. couriering, display consideration, handling and packing etc.)
14. The loan agreement for any object must specify the conditions under which it should be handled, transported, displayed and stored, and its condition is assessed and reported to the owner
15. A Facilities Report is usually requested from each borrowing venue. This follows the format recommended by the UK Registrar's Group, but additional questions regarding security, risk management, display conditions etc. may be requested depending on the objects loaned and the individual venue
16. Periods of display and loan etc will be recorded on the collection management system.
17. In some circumstances, a Manchester Art Gallery courier may be required to accompany objects and confirm that all loan conditions have been met. This is usually only required for new venues (especially for international loans) or where the object is considered higher risk. To reduce costs, Manchester Art Gallery will seek to share couriering responsibilities with other lenders wherever possible.
18. Couriers must be issued with written guidance before transporting objects from the collection. All movements must be documented and receipts signed by authorised staff.

## **12. Emergency Planning and Response**

1. Manchester Art Gallery has a written emergency response plan for each of its sites which include strategies for disaster prevention, emergency response and the salvage of the collection. Salvage guidelines are reviewed every 2 years, or after any training event.

2. An Emergency Planning Team is responsible for developing, implementing, reviewing and revising the plan, led by The Deputy Director.
3. Copies of all emergency details and contingency plans are kept at Queens Park Conservation Studios , Manchester Art Gallery and Platt Hall. Further copies are kept by relevant members of staff
4. Staff must be trained in emergency response procedures, including the use of fire extinguishers
5. Joint familiarization exercises should be carried out with representatives of the emergency services who are consulted on emergency planning.
6. Early warning detection systems must be installed in areas that are high risk for water damage. Currently, this system is installed in the basement Art Stores at both Manchester Art Gallery and Queens Park Conservation Studios. The need for further provision will be assessed on a regular basis
7. Risk assessments are made of hazards in collection storage or display areas (eg. water pipes, drains, inflammable materials) and for risk of theft and vandalism. Any actions required are reported to the Deputy Director and acted on.
8. In the event of fire, flood, theft or vandalism, however minor, a report is made to Leadership Team, together with any recommendations for improvement in prevention and response arrangements.
9. Automatic smoke and heat detection systems are fitted in all display, storage and research/study areas.
10. Floor plans are available which identify the key features of the building and its contents. These are held in the site office, with additional copies assigned to the senior member of staff on-site.
11. Disaster recovery equipment and materials are available on each site, with a larger central stockpiles stored at Queens Park Conservation Studios and Manchester Art Gallery

### **13. Prioritising Conservation Treatment**

1. Conservation priority setting is underpinned by condition assessments. A rolling programme of condition surveying will be carried out across all sites to identify priorities for remedial conservation (stabilization).
2. The Collection Care Team will liaise with curatorial staff to identify priorities for conservation treatment.
3. Objects requiring physical protection should be identified and the information fed into the programme of repacking/re-storage.
4. Sensitive or vulnerable objects in the collection system must be identified and the information recorded on the collection management system
5. The conservation programme will be reviewed regularly to set and monitor clear targets, and to check whether previous recommendations have been implemented

## 14. Conservation Documentation

1. Documentation records for condition reporting and conservation treatments conform to current SPECTRUM standards
2. All objects going on display whether internally or externally as part of an out-going loan must have their condition check recorded as a new conservation record on the collection management system. This record must be attached to the relevant object record and is available to view by all staff upon request or with access to the collection management system.
3. All annotated images must be attached to the conservation record.
4. All loans out will have a standardised illustrated condition report produced from the collection management system.
5. Loans in for display and temporary exhibitions should be accompanied by a condition report completed by the lender. Where this is absent, or considered to be inadequate, the Collection Care Team, or a qualified person acting on their behalf, will complete a new report using the standard templates.

## 15. Conservation treatment

1. All conservation treatments (including cleaning and minor repair of objects) must only be carried out by the Collection Care Team, or by others working under the instruction and/or supervision of the Collection Care Team.
2. Staff employed to conserve objects - either in-house or contracted - are trained in conservation practices, are aware of up-to-date techniques. Conservators should ideally have Professional Accreditation for Conservator-Restorers (PACR) through the Institute for Conservation (ICON).
3. All contracted-out conservation work is undertaken on the basis of Manchester Art Gallery's Policy on the Commissioning and Undertaking of Conservation Work by External Conservators.
4. Work undertaken by external conservator/conservation practices is evaluated by the Collection Care Team and appropriate actions taken to address any problems or issues that may arise.
5. In conserving or caring for objects, the Collection Care Team will exercise the judgment gained through education, training and experience in deciding what is reasonable and acceptable.
6. The minimum requirement of a conservator is to obey international and national law. In addition, the conservator, as an employee of Manchester Art Gallery is guided by national and international codes of ethics for museums, as well as codes of ethics for the conservation-restoration profession.

7. An effective and clear decision-making process is fundamental to an ethical approach. The checklist developed by the V&A<sup>1</sup> has been adopted by the Collection Care Team and guides all conservation activities
8. The Section will consider the following key questions in making a judgment about the most appropriate course of action:
  - A. Why is the action needed?
  - B. Have I consulted the records?
  - C. Have I consulted stakeholders, peers, other specialists?
  - D. Have I considered and weighted the factors contributing to the identity and significance of the object(s)?
  - E. What are my options for action that will produce an appropriate result with minimum intervention?
  - F. What effect will my action(s) have on the evidence of the factors contributing to the identity and significance of the object(s)?
  - G. Do I have sufficient information and skill to assess and implement action(s)?
  - H. What are the benefits/risks of each course of action and how will I continue to assess these throughout the course of action?
  - I. Can the use or environment be adapted instead of intervening on the object(s)?
  - J. Is my intended action(s) the best use of resources and is it sustainable?
  - K. Do established courses of action need to be adapted or new ones developed?
  - L. How will my action(s) affect subsequent action(s)?
  - M. Have I taken into account the future use and location of the object(s), and have I made recommendations accordingly?
  - N. Will my actions be fully documented to a known and accepted standard?
  - O. Will the information resulting from my actions be accessible?
  - P. How will I assess the success of the action(s), and how will I get feedback from stakeholders and peers?

## 16. Continuing Professional Development

1. Manchester Art Gallery supports published professional standards for staff to support qualifications, accreditation and CPD.
2. All staff are encouraged to have personal training plans that ensure continuing professional development in terms of their conservation specialism, the conservation

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<sup>1</sup> Victoria & Albert Museum Conservation Department Ethics Checklist, 2nd Edition December 2004

profession, the broader museums and galleries community, the corporate values of Manchester City Council and work related/management requirements.

3. Although progression to higher grades is not dependent on achieving professional accreditation, staff are encouraged to achieve accreditation, and this is supported in their training programme.
4. Regardless of accredited status, all conservation staff are expected to work to minimum professional standards as defined by PACR.
5. Recruitment of conservation staff is dependent on a degree in a relevant conservation discipline and/or equivalent work experience with professional accreditation.

## APPENDIX ONE:

### LIGHTING POLICY FOR WORKS ON PAPER AND OTHER LIGHT-SENSITIVE MATERIALS

The implementation of a light policy for works on paper has been driven by a general increase in the number of requests for loan and/or display, and repeated demands for certain key works. The following policy must form a key criterion in assessing these requests.

#### 1. General Aims

1. Achieve a workable compromise between the twin mandates of preservation and access.
2. Develop a consistent and fair policy with which to assess loan and display requests.
3. Provide a policy that recognizes that different types of artwork on paper have different tolerances to light exposure.

All light will cause damage to light-sensitive materials, and within the category of 'works on paper' some will be significantly damaged by exposure at relatively low levels (eg. watercolours or poor quality paper), whilst others will be more resistant to effects of light within the 50-150 lux range (eg. B&W prints on good quality cotton rag paper).

The conventional parameters for works on paper are set at 50-75 lux. On the basis of a 10-hour day, seven days per week, 52 weeks per year this is an equivalent of an annual exposure of 180,000 – 275,000 lux/hours.

#### 2. Categorising Light Sensitivity:

Objects with coloured pigments or dyes, or those with poor quality or discoloured paper, are usually highly light sensitive.

Black and white objects on good quality white paper may be considered more durable.

To distinguish the different fading effects of light on various materials and pigments, objects can be categorised according to their degree of light sensitivity. ISO (International Standards Organisation) Standard R 105 is the benchmark. This uses a series of eight blue-dyed wool cloths (ISO 1-8, ISO 1 being the most light-sensitive, ISO 8 the least) that fade at a known rate, each one fading at about half the rate of the preceding standard in the series. The material being tested is exposed to light and compared to these blue wool standards. In terms of ISO levels, this means:

**ISO levels 1-4** includes sensitive pigments and materials such as watercolours, pastels, Old Master drawings in sepia and bistre, coloured prints and Japanese prints and photographic material. Works on paper on poor quality or discoloured paper also fall under this category.



**ISO levels 5-8** includes more durable pigments and materials on good quality white paper such as drawings in graphite or charcoal, black and white engravings and etchings.

A **Zero-tolerance category** exists for extremely light sensitive objects or for some light sensitive materials in pristine condition. These types of objects should only be examined under controlled conditions, or be displayed for short periods of time using additional means to reduce the periods of illumination to a minimum.

### 3. Specifying maximum periods of illumination

Research conducted by Feller, Michaelski and the Victoria & Albert Museum has investigated the rates of fading. The table below illustrates the period of annual exposure at 50 lux that will cause one 'just noticeable fade' (1 JNF) from 10 to 200 years. It is estimated that 30 JNF's will cause complete fading of an object and that 10 JNF's will probably cause unacceptable change or damage to an object.

ISO Level	To limit fading to 1 JNF over				
	200yrs	100yrs	50 yrs	20yrs	10yrs
1	1 wk	2 wks	4 wks	10 wks	20 wks
2	2 wks	4 wks	8 wks	20 wks	40 wks
3	6.5 wks	13 wks	26 wks	65 wks	2.5 yrs
4	18 wks	36 wks	72 wks	3.5 yrs	
5	1 yr	2 yrs	4 yrs		
6	3.5 yrs				
7	10 yrs				
8	31 yrs				

It is recommended that we accept a fading rate of 1 JNF every 25 - 50 yrs (mid-points in the green columns above). This means that the period of exposure for works on paper should be set as follows:

#### **Zero Tolerance (ISO 1 or sensitive materials in pristine condition):**

Objects placed in this category should only be considered for displays in exceptional circumstances.

### **Highly sensitive (ISO levels 2-3)**

These can be displayed for a maximum of 20,000 lux hours per year. At 50 lux, this is the equivalent of:

- 1 year every 10 years
- 26 weeks every 5 years
- 6 weeks per year.

### **Sensitive (ISO levels 4,5 or 6)**

These can be displayed for approximately 35,000 lux hours. At 50 lux this is the equivalent of:

- 2 years every 10 yrs
- 1 year every 5 years
- 10 weeks per year.

### **Durable (ISO 7-8)**

These can be displayed for approximately 70,000 lux hours. At 50 lux, this is the equivalent of:

- 3.85 years every 10 years
- 100 weeks every 5 years
- 20 weeks every year

## **4. Managing Light Exposure**

1. All works on paper should be allocated an ISO category. All new works will be assessed, and any objects undergoing treatment, condition reporting or assessment for possible loan will be categorised.
2. The ISO category for works will be recorded on Ke EMu.
3. Periods of light exposure from display or loan will be recorded on Ke Emu for all works on paper.
4. Any exceptions to this policy will only be made in special circumstances.

## APPENDIX TWO:

# POLICY ON THE COMMISSIONING AND UNDERTAKING OF CONSERVATION WORK BY EXTERNAL CONSERVATORS

## 1. Introduction

1. This policy has been developed by Manchester Art Gallery to provide a framework for commissioning and undertaking conservation work for its designated collections of fine art, craft and design, and costume.
2. The policy is based on Guidelines for the Commissioning and undertaking of Conservation Work (The Conservation Forum, MGC 1998) and Working with Independent Conservators: Guidelines for Good Practice (MGC 2000).
3. The aim of the policy is to ensure best practice is followed at all times in establishing mutual respect, good quality and fair pricing in accordance with the UKIC Code of Ethics and Rules of Practice.

## 2. Definitions

Throughout the policy, the following definitions apply:

### **Conservation**

As defined by IIC, this is "all actions aimed at the safeguarding of cultural property for the future. Its purpose is to study, record, retain, and restore culturally significant qualities of the object with the least possible intervention"

### **Object**

Works of art; artifacts; archival material; recordings of moving images and sound;; objects of natural, historic, scientific, archaeological or technological origin; monuments of architecture, art or history; or structures of artistic or historic interest.

### **Client**

A person employed by, and acting on behalf of, Manchester Art Gallery. This person will usually be the Senior Conservator.

### **Conservator**

The contractor or any person whose primary occupation is the conservation of objects and who has the recognised training, knowledge, ability and experience to provide conservation services. This term may also include appropriately qualified and experienced conservation scientists, collection managers, educator's, conservation technicians, restorers, and teams or companies of conservators.

### 3. General Principles

1. All Conservators selected must have necessary qualifications, expertise, and experience to undertake the work.
2. The Client will ensure that the treatment method selected is the most efficacious and appropriate treatment for conservation of the object.
3. The Client will ensure that the required results can be achieved within budgetary constraints and any other funding body criteria.
4. All conservation work will be allocated fairly and without prejudice.
5. The Client will choose the most appropriate method of selection and ensure that the Conservators under consideration are aware of which is being used.

### 4. Pre-Qualification

1. Conservators who have been accredited by ICON are considered to have demonstrated a level of competence.
2. In the absence of accreditation, a CV may be submitted with the tender or quotation.
3. If more than one Conservator is involved (ie. a consortium or company of Conservators is selected) key personnel must submit individual CVs. Any changes in personnel for the project must be approved by the Client. In this event, the Client reserves the right to insist that Conservators with similar experience or qualifications be substituted.
4. All Conservators requested to submit a tender or quotation must be capable of completing the work to the required standard. The Client should request details of previous contracts, seeking references, inspection of previous conservation projects, or by visiting the workshop of the Conservator.
5. The Conservator requested to submit a tender or quotation must have the technical, personnel, financial, and administrative resources necessary to fulfil the contract. This includes the provision of adequate and appropriate security, the ability to fulfil obligations under Health and Safety and CDM regulations, and the provision of adequate insurance.

### 5. Conservation Services

1. When commissioning a report, investigation or trials, the Client and Conservator will jointly establish the purpose for which the advice is being sought.
2. Conservation treatment proposal reports should contain – as a minimum – the following information:
  - historical background and archive material
  - a detailed description of the object and its condition
  - a general statement of the required conservation treatment
  - a clear, stage-by-stage, breakdown of the proposed conservation programme with details of techniques and materials.

3. Any Conservator giving advice may be liable to professional negligence even if no charge has been made. It is expected that a Conservator will charge for all written advice.
4. UK and European law governs copyright of material. If the Client commissions and pays for written advice, the copyright of this material passes to the Client.

## 6. Commissioning Conservation Work

1. The Client will select one of 4 options:
  - (a) To assign work to a Conservator with appropriate qualifications (see below: Nomination).
  - (b) To obtain competitive quotations from two or more Conservators (see below : Competitive Quotation).
  - (c) To enter into a formal single stage competitive tendering process (see below: Competitive Tendering).
2. Whichever method is selected, the Client will notify the Conservator of the type of contract to be used. This contract must be relevant to the project and must reflect any special requirements of conservation (eg. secure storage).
3. Certain conservation projects may be divided into more than one phase. To ensure continuity and to ensure that experience gained in the first phase can be used in subsequent phases, the same Conservator will be employed throughout subject to price and performance criteria.

### 6.1. Nomination

1. This method should normally be used to obtain advice, written reports or to commission small scale conservation treatments. It may also be appropriate for the appointment of a consultant Conservator to assist in the preparation of tenders, and to supervise subsequent work.
2. The Client will draw up a scope of work and determine that the Conservator fulfils the pre-qualification criteria.
3. An official order must be issued before any work commences. This should detail the scope of work, the start and finish date, payment terms, minimum levels of insurance etc.

### 6.2. Competitive Quotation

1. This method is most appropriate where alternative conservation treatments exist of the treatment cannot be specified precisely. It is only suitable for lower value projects (less than £10,000).
2. The Client will write a performance specification detailing the results to be achieved, but not the methodology.
3. The Client will ensure that all Conservators under consideration fulfill the pre-qualification criteria.

4. For object treatments, all Conservators should be invited to carry out an initial inspection and asked to provide a quotation, along with a method statement showing how they propose to fulfill the performance specification. This method statement cannot be used subsequently by the Client without the permission of the Conservator.
5. Following evaluation of the method statement and cost, the Client will decide which Conservator will carry out the work.
6. After checking that insurance is in place, any other details of the contract have been confirmed, an official order (as in 5.1.4) should be placed.
7. Once the order has been placed, all Conservators involved in the submissions must be informed of the result. If the contract is not to proceed, all parties involved must be notified.
8. Changes to the extent or nature of the work to be undertaken must be notified in writing. If the instruction comes from the Client, they must be acknowledged and costed by the Conservator before work is undertaken. If changes are initiated by the Conservator, the client must be informed and their permission sought before work goes ahead.

### **6.3. Competitive Tendering**

1. This method of commissioning should be used whenever an accurate and precise specification can be provided and/or the project value is equal to or above £20,000
2. Under normal circumstances the conservator is not paid for completing the tender, although it is acknowledged that this process can be time consuming.
3. Contracts for which competitive tenders are being sought should be advertised to allow qualified conservators to bid. Conservators who apply must be subject to the pre-qualification procedure.
4. The client will produce an accurate and precise specification for the work. If the client does not have the necessary expertise to produce the specification, this work may be undertaken by a specialist.
5. If any amendments are made to the specification prior to its inclusion in the tender documents, the revised draft must be shown to the author for approval.
6. If an external conservator has been used to compile the specification, they should be excluded from tendering process.
7. If it is necessary to conduct trials before preparing a tender, the conservator who undertakes these trials should not necessarily be excluded from the tender process. However, with the permission of the conservator who prepared it, the report of the trials should be made available as an addendum to the tender documents.
8. A list of tenders will be established using pre-qualification criteria.
9. A preliminary enquiry should be made by the client outlining the nature of the project, the employer, the location of the site, the approximate value of the project, the anticipated

start and completion dates, the number of proposed tenders, and the date of return for tenders. The conservator must respond to this enquiry within the allotted time.

10. Based on the response of the initial enquiry, the tender documents are prepared and sent out. These will include all details of the contract and its conditions, and reports of any trials. The tender should be sent a pre-addressed envelope for their tender return clearly marked "Tender documents" with the deadline and project name.
11. The conservators will then examine the project/object and submit their quotation against each itemised stage of the conservation requirements and treatment proposal.
12. The conservator can present costed alternative treatments against any items in the specification with which they disagree. However, the original unamended specification must be costed to allow direct and equal comparison of all tenders.
13. Two or more conservators may ally to make a bid for tender. This is to be encouraged if it ensures a wider range of experience will be available. However, details of such alliances must be declared at the tendering stage.
14. The client must receive the tenders no later than the allotted date and time. All tenders must remain sealed until the deadline has passed. A record, countersigned by a City Council Officer, must be made of the tenders as they are opened. This should record the name of the tenderer, date of receipt and cost quoted.
15. A direct comparison is made between the different tenders of both total and itemised costs and whether the tenderer has met the brief. Any alternative proposals must be considered firstly for conservation reasons, secondly for cost.
16. A post-tender interview may be held – particularly if two or more conservators have submitted very close tenders, or if there is doubt about the quality of the proposals, or the ability of the conservator to meet the brief. An interview can also be useful to ensure that both the client and the conservator have a joint understanding of all facts of the project – whether practical, financial or contractual.
17. Once the contract has been awarded, all conservators involved in the tendering process will be informed of the result and the names of the tenderers and the amounts (not necessarily linked) must be sent to all.

## APPENDIX THREE:

# POLICY AND GUIDELINES FOR THE HANDING, PACKING AND MOVEMENT OF OBJECTS

## 1. Introduction

The safeguarding of the collection is of paramount importance to Manchester Art Gallery. Physical damage to objects from poor handling, packing and movement is a significant risk to the collection, but is largely preventable if good practice is followed at all times.

Manchester Art Gallery's Collection Care Policy (2016) states that:

1. It is the responsibility of all staff who use or access objects to be familiar with the handling, packing and movement guidelines, and implement them fully.
2. Only trained and designated staff should handle and move the collection.
3. A list of designated staff who can handle objects is held by the Senior Galleries Registrar.
4. Training for staff is provided by the Collection Care team, or other collection staff under the guidance of the Collection Care team.
5. The training record for staff is held by the Registrar, who will liaise with the Senior Conservator to ensure that training is up-to-date.

This documents outlines current good practice, and will be reviewed and updated annually.



## 2. General principles

This section outlines the general principles which should be applied to every object within our collection, irrespective of constituent materials. Specific Handling techniques for different materials within the collection are fully described in further sections.

### 2.1. Safe lifting

1. All handling advice within the Manchester Art Gallery Guidelines must be followed in accordance with the safe lifting techniques identified by the H&S Executive. Simple but effective handling and lifting techniques include: adopting a stable position, ensuring a good hold, not bending your back, not twisting, moving smoothly and knowing your limits. For any further specific information please refer to the <http://www.hse.gov.uk/> or [www.nhs.uk/Livewell/workplacehealth/Pages/safe-lifting-tips.aspx](http://www.nhs.uk/Livewell/workplacehealth/Pages/safe-lifting-tips.aspx)

### 2.2. Forward planning

2. The movement of all objects should be carried out carefully and methodically
3. Before an object is moved care should be taken to ensure that doors can be safely opened, that the route is clear, that it's alternative location is clear, and that any appropriate padding (eg. picture blocks) has been laid down.
4. Handling and movement of objects should not be rushed. Sufficient time should always be allocated for each individual task. A realistic assessment should be made of the length of time required to complete a project safely before the work is undertaken. This may involve discussion with curatorial and/or conservation staff.
5. Before starting work, check that you are not wearing something that might restrict your movement or catch on the objects you are handling, such as loose sleeves or prominent buttons. Remove bulky objects from pockets and be aware of accessories such as watches, necklaces, bracelets, rings and bunches of keys.

### 2.3. Gloves

1. Nitrile Gloves are provided for the handling of objects within the collection.
2. Gloves must always be worn as they protect objects from dirt, salts, acids and oils on your hands. Even clean hands can transfer these damaging substances.
3. Tight-fitting nitrile gloves provide a better grip and ensure safer handling. When wearing gloves be mindful not to rub your face and hair before handling objects.
4. Gloves should be changed regularly when handling objects to avoid the transfer of surface dirt.
5. The Display Technicians and other relevant gallery staff will be issued with heavy duty nitrile gloves with a specialised grip for the movement of heavy paintings. These must be used for the movement of large/ heavy works and no other type of glove is permitted without the approval of the Collection Care Team.

#### **2.4. Personal protective equipment (PPE)**

1. It is the responsibility of the designated member of staff to ensure the appropriate use of personal protective equipment where required. Steel toe cap boots should always be worn for the movement of large and heavy objects (eg. Sculpture).

#### **2.5. Use of A-frames and dollies**

1. Trolleys should be used wherever practicable to assist in the movement of objects.
2. If a trolley is used, it should be lined with clean foam or bubble wrap of a suitable thickness to protect the underside of the frame.
3. If more than one painting or framed work of art is being transported, foam or bubble wrap padding should be used to separate and protect each work.
4. In addition to the person(s) wheeling the trolley, another person should accompany the trolley to open doors, prevent objects from toppling and the trolley from sliding away in the wrong direction.
5. Multiple objects should be strapped to the A frame for added security

#### **2.6. Movement of objects between sites**

1. All moisture sensitive materials must be wrapped in polythene (or other water impermeable film) before being moved between sites. Exceptions may be made with more robust objects (eg. some items of furniture), but only with the prior approval of the Collection Care Team.
2. The movement of objects should be avoided in strong wind or rain. If this is necessary, it is essential that objects are protected by an extra layer of polythene.
3. Vehicles should be clean, equipped with an alarm, an internal (hand-adjusted) strapping system and a liberal supply of clean blankets, plastazote padding, foam blocks, polythene, jiffy foam, parcel tape & scissors.
4. Under normal circumstances two persons should travel with the van, and the vehicle should not be left unaccompanied when works of art are inside. If manpower is limited it may be acceptable, with approval for the collection access or collection care team, for a single small or low value object to be transported between gallery buildings by one person.
5. It is essential that all staff carry work mobile phones whilst objects are in transit, and that these are turned on, with maximum ringer volume, and fully charged.
6. Objects in transit should be placed on blankets, foam or a thick layer of bubble wrap, and should be securely strapped to the sides of the van. Paintings should be separated from each other and from the side of the van by blankets.

#### **2.7. What to do if a work is damaged**

1. If damage occurs while it is being handled or in transit, the Senior Conservator or relevant curator should be informed immediately. A full incident report must be completed within 24 hours.

2. If any fragments become detached (eg. a moulding or carving detached from a frame) whilst the work is being handled, the piece(s) should be bagged and labeled and passed onto the Collection Care Team as soon as possible.
3. No attempt should be made to repair or rejoin the fragments.

### **2.8. Object movement control**

1. The movement of objects must be carried out in full compliance with the Object Movement Control Procedures detailed in the Collection Management Procedures Manual.
2. It is the responsibility of all staff who move objects to be fully aware of the requirements and follow them to the letter.
3. Persistent failure to comply with these requirements is considered a disciplinary offence.

## **3. Paintings and framed works on paper**

1. Oil Paintings on canvas, panel paintings and their associated gilded frames can be large, heavy and incredibly fragile. They may be unglazed and the surface of the painting may be unprotected. For this reason, the Collection Care Team may provide specific handling instructions for a particular painting.
2. It is imperative that these instructions are closely followed, as failure to do so may place the object at risk.

### **3.1. Gloves**

1. Nitrile gloves must be worn. This is particularly important with many modern works where the tacking edges of the canvas are intended to be visible. Gloves should be changed frequently.
2. Larger/ heavier objects should be lifted using heavy-duty nitrile gloves with a specialised grip. If in doubt, advice should be sought from the Collection Care Team.

### **3.2. Checks before handling or moving**

1. Before moving, check the frame to ensure that there are no loose parts (eg. corner mouldings or joints) and that the frame members are not split, warped or delaminated.
2. The surface of the frame should be checked for flaking, decoration or gilding.
3. The fitting of the backboard must be checked to verify that it is securely attached to the frame.
4. Any significant defects should be reported to the Collection Care Team, and further advice should be sought before the work is handled.
5. Check the paint surface of the painting to ensure that there is no loose, flaking or blistering paint. Any tears or holes should be noted.
6. Paintings on canvas should also be checked to ensure that the canvas is not so slack that it is flapping against its stretcher.

7. Any significant defects should be reported the Collection Care Team. If there is any danger of further deterioration during movement, advice should be sought before the painting is handled.

### 3.3. Removal of fittings

1. Prior to wrapping, any protruding fittings (such as hooks or metal plates) should be removed and mirror plates should also be turned around.
2. The fittings should be securely taped to the back of the polythene wrapped painting. (Link hangers and Rymans should be left on the backboard/frame).
3. The position of all fittings should be marked as clearly as possible on the backboard or frame before removal.
4. Occasionally it may not be appropriate to remove the fittings from a frame (eg if a painting is being transported on its own in the van or on a short journey or if it is known that the work is not to be stacked either in transit or at its destination).
5. Remember that, if fittings are repeatedly unscrewed and replaced, the backboards and/or frames will be weakened, and the safety of the paintings they support or protect will eventually be put at risk. In this case a sensible compromise would be to double the thickness of the Jiffy foam on protruding fittings.

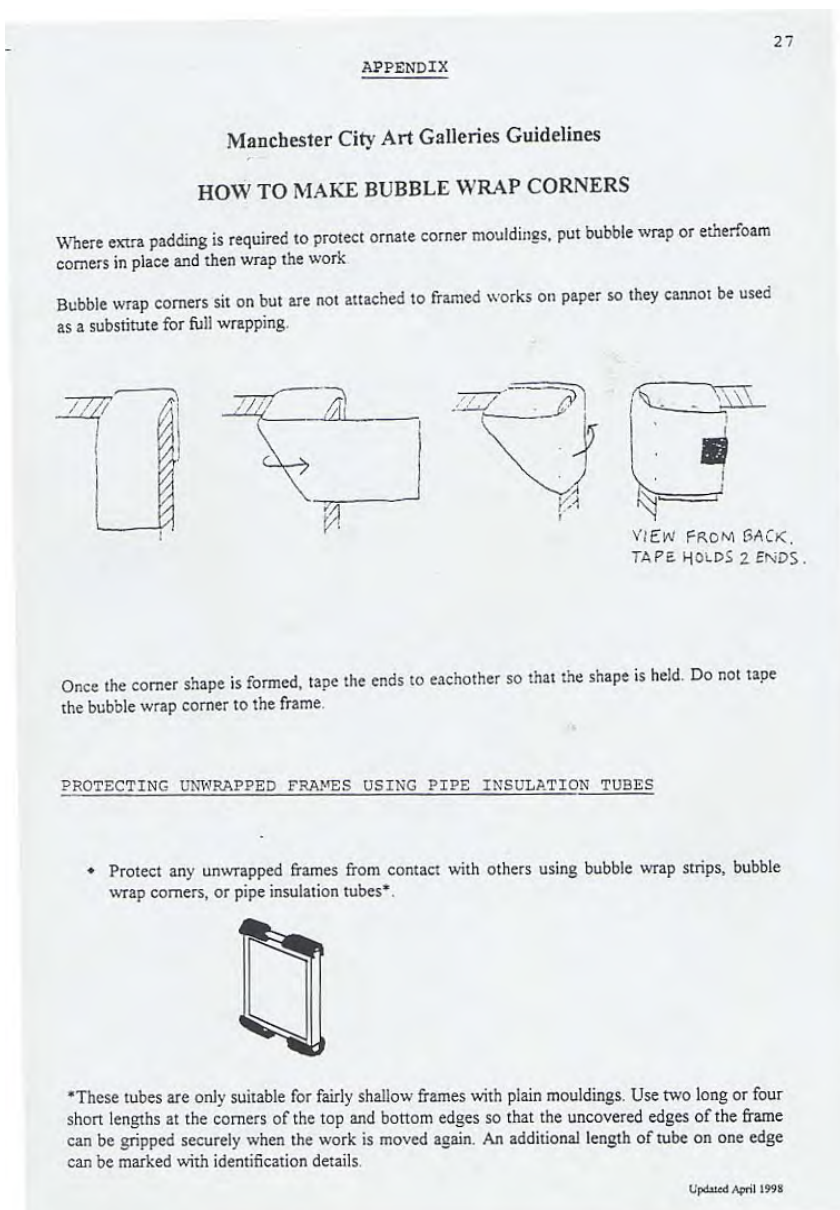
### 3.4. Wrapping paintings

1. All paintings which are moved between buildings should be individually wrapped. Paintings are wrapped to limit damage in transit, protect moisture sensitive materials from environmental changes and rain damage, and ensure that any detached elements remain within the wrapping and can be identified.
2. Paintings should be wrapped in polythene and sealed along the joints with parcel tape.
3. Additional jiffy padded corners should be used at all times and secured on the outside of the polythene by tape. (See appendix 1) Jiffy foam should also be taped to any parts of the moulding which are considered to be at risk, or protruding.
4. For larger glazed paintings, cotton tape should be stretched across the frame in a neat lattice to prevent exterior wrappings from touching the painted surface. Where it touches the frame the tape should be cushioned with acid free tissue paper. Be careful that the tissue does not touch the paint surface. Works should then be tightly wrapped in polythene, and then jiffy corners adhered to the exterior.
5. All works should be clearly labeled on the exterior of the wrapping along the edge of the frame with the name of the artist, the title of the work and the accession number.
6. Paintings glazed with non-laminated glass should be taped before transit with wide low tack glass tape. The tape should be removed as soon as the painting arrives at its destination to prevent damage to the picture glass.
7. Glazed works on paper with fragile media (especially pastels, chalk or charcoal) must not be taped as the static created by the removal of the tape may cause lifting of powdery

media. Always seek conservation advice before moving or transporting works, as they may require special treatment.

8. Frames with delicate molding details, especially those that protrude from the backboard (eg. Ford Madox Brown's *The Bromley Family*), should be laid on a support before polythene wrapping. The frame should be placed onto an oversized backboard or a T frame should be constructed to place the painting and frame inside. Polythene should then be attached to the T frame or backboard and cotton tape added if the painting is unglazed. These types of frames should never be rested on the bottom rail inside the van. Seek advice from the Collection Care Team before handling.

### 3.5. Making jiffy corners



NB: use jiffy foam rather than bubblewrap

### 3.6. Carrying paintings

1. Paintings should always be carried vertically. Whenever possible they should also be transported in the manner in which they hang (i.e. landscape or portrait format). Obvious exceptions are extremely weighty paintings, such as Holman Hunt's *The Shadow of Death*, or extremely narrow portrait format pictures like Hacker's *Syrinx*, which would be dangerous to transport in this way. Such paintings may need to be turned sideways in order to pass through doorways.
2. Only one painting should be carried at a time.
3. The number of people needed to move a painting will depend on size and weight. The Collection Care team may hold this information for specific paintings (eg. *The Shadow of Death*), but if you are uncertain please seek advice before moving.
4. Only small lightweight paintings measuring up to about 60cm (2ft) in width may be safely carried by one person. They should be held by their two sides, not by the top or bottom edges of their frames, and they should be carried face inwards in order to minimize the risk of damage. Always ensure an additional person is available to open doors.
5. Larger and/or heavier paintings requiring two or more persons to lift should be supported from below, with shoulders against the frame side. If possible they should also be carried face inwards so that the picture surface can be observed.
6. Heavy paintings needing four or more persons to lift will need to be carried on padded straps. Such paintings should be leant slightly backwards against their backboards or, where a backboard is absent, against the backs of their frames. In exceptional cases the back of the vertical stretcher bars may also be used to lean gently against shoulders, but only if the stretcher bars are substantial enough. The back of the canvas itself must not be touched under any circumstances as this may cause damage to the paint surface.

### 3.7. Packing framed paintings to be crated

1. Paintings going out on loan should normally be crated and purpose-designed foam-lined bespoke crates supplied by the borrower.
2. Crated paintings should be wrapped in polythene, then positioned face up in the crate, oriented so that the top of the frame will be at the top of the crate. After the lid has been sealed the crate should be placed on its side so that the painting is transported in the manner in which it is hung (i.e. landscape or portrait format).
3. Framed pastels should be transported at a 45 degree angle, and the interior fitted out to accommodate the framed artwork in this position. Always refer to the condition report supplied by the conservator for specific packing details.

### 3.8. Hanging paintings

1. Installation of paintings should only be carried out by trained specialist staff.
2. Where possible Manchester Art Gallery fittings should be used as standard; link hangers for larger paintings and Rymans for smaller works.

3. Mirror plates on the bottom of backboards should always be attached to the wall with a security screw.
4. Very heavy works should rest on L-shaped brackets attached to the wall and the frame secured with mirror plates.
5. Utmost care should be taken to make new holes in frames and backboards. Where possible existing holes should be used.

### **3.9. Stacking Paintings**

1. Under normal circumstances paintings should not be stacked, as this increases the risk of damage.
2. Where this is unavoidable, stacks should be limited to as small a number of works as possible, and each work should be individually polythene wrapped with jiffy corners and placed on foam blocks.
3. Thick foam, blankets or bubble-wrap should be used to separate each work.

## **4. Unframed Works on Paper**

1. Unframed and/or unglazed works should be mounted (where possible) and housed in solander boxes.
2. Staff should not handle unmounted or unprotected works on paper.
3. Additional conservation advice should be sought before handling vulnerable works on paper.

### **4.1. The importance of cleanliness**

1. Works on paper are easily marked and damaged.
2. It is essential that you always work in a clean and tidy space. Wipe all work surfaces thoroughly and/or lay down clean acid-free tissue as required.
3. Wash your hands before handling unframed works, and wear clean disposable nitrile gloves. Change gloves frequently if they become dirty.

### **4.2. Handling works on paper**

1. Always consider where you will put the solander box. Always have enough space to open the lid and lay it down with full support.
2. Once the box is open, carefully lift the mount (taking care to lift the backboard and overmount ie. 2 layers of board) and place the object into the 'lid' of the solander box.
3. Keep carefully lifting each individual work on paper, and stack in the lid.
4. Once you have located the object you require, reverse the process and lift the mounted objects back into place within the box.
5. Always keep all objects horizontal, and ensure that there are no sharp movements which could create a billow of air that could lift the artwork within the mount and cause damage.

6. Do not touch the surface of any works on paper. Photographs and works with powdery media (such as pastel, chalk or charcoal) are particularly sensitive.
7. Do not handle damaged works on paper. Be aware of fragile, torn or mouldy paper. Please contact the Collection Care Team, and these objects will be treated and rehoused.
8. Support works with two hands. Unmounted and large curled works may require more than one person to handle them safely. Most wallpapers will require two people to handle them safely.
9. Always use tissue (or bondina supplied by the Collection Care Team) to act as a support layer under works on paper – to avoid unnecessary handling.
10. Beware of unexpected mounting methods and brittle materials. Acidic card mounts can snap, damaging the artwork within. Adhesives may fail over time. Beware of detached works slipping out of the mount.

#### **4.3. Unframing**

1. Unframing should only be carried out by the Collection Care Team and trained specialist art handlers.
2. Damaged works within frames should be set aside for conservation attention.

#### **4.4. Rolled works**

1. Rolled works are generally large, and are frequently already fragile or damaged because of the difficulty of handling and storing them.
2. Handle gently with two hands to avoid crushing, and be aware of the outside edge which can catch and tear, if the work is unwrapped. Take special care of the ends which are easily damaged.
3. If rolled works are moved to a new location, ensure that they are positioned horizontally on a flat surface, with nothing on top.

#### **4.5. Packing and moving works on paper**

1. Before moving artworks within a building, ensure that the surface on which they are to be placed is clear and clean.
2. When they are moved from one building to another, or from building to van and vice versa, unframed works on paper of a standard size should be transported in a dust free solander box of an appropriate size. This applies to both individual works or batches of works.
3. Mounted and unmounted works should be boxed separately. If this is not possible, position unmounted works on top to avoid damage when removing heavier works.
4. Works should be interleaved with acid free tissue to protect them from dust and to prevent abrasion from adjacent works. Avoid scrunching tissue, as this can catch torn edges or disturb powdery media.



5. Only wrap tissue around works if it is necessary to prevent damage to the object or adjacent works. Do not use tape to secure tissue as it can easily become stuck to artworks, and complicates access to the object and its subsequent unwrapping.
6. Large solander boxes are heavy and awkward to handle, so they require two people to carry. Boxes containing artworks should be kept horizontal at all times.
7. Outsize works should be sandwiched between large sheets of acid-free blotter, or if this is not available, acid-free tissue, then transported in a clean portfolio or between rigid boards securely taped at the edges. The container should be kept horizontal at all times.
8. Box lists should be placed inside solander boxes, portfolios etc., itemizing the accession numbers of the works and the names of the artists. Solander boxes can be labeled on the exterior using the brass plate on the side.
9. Movement of works on paper should not ordinarily be carried out in strong wind or rain. If this cannot be avoided, however, it is essential that boxes are protected by a layer of sealed polythene.

## **5. Sculpture and objects**

### **5.1. Gloves**

1. It is essential to wear clean nitrile gloves when handling glass, metalwork, unglazed ceramics, plastics, wood and ivories, as these materials can easily be finger marked.
2. Some materials, such as silver, may be tarnished by contact with hands. Others which are porous, such as unglazed ceramics, are particularly susceptible to dirt.

### **5.2. Checks before handling or moving**

1. Before an object is handled, assess how fragile it is. Is it made of very thin glass or porcelain, for example, or does it have thin projecting components? Plaster is one of the most fragile materials and is particularly prone to chipping and scuffing.
2. If you are in any doubt about what an object is made from, how fragile it is, or how to handle it safely, consult the Collection Care Team for advice.
3. Check to see if the object is made of several loose component parts. These should be handled and packed separately. Check for any signs of damage, weakness or old repairs. Any significant defects should be reported to the Collection Care Team before an object is handled or moved.
4. If the object is large, awkward shaped or heavy, ensure that there are enough people to assist in handling it. Very heavy objects may require specialist lifting and/or moving equipment. If in doubt, consult a specialist curator, conservator or art handler for advice.

### **5.3. Handling and carrying**

1. Only one object should be handled at a time. If the object has a number of parts, handle and pack each piece separately.

2. Pick up and hold the object by its main body. Never pick up or hold an object by any part which may come away from the body such as an arm, leg or head. Never lift from a handle, arm, spout or knob.
3. Hold the object with both hands, giving it as much support as possible and ensuring that you have a firm grip. Take special care with gilded or enameled ceramics and glass, as this unprotected surface decoration can easily be rubbed off.

#### **5.4. Use of containers and trolleys**

1. When moving a small unpacked object from one room to another, carry it in a container (such as a basket, box or crate), and support the object with tissue wads so that it does not move around.
2. Before the container is lifted, the handles should be checked for signs of weakness. If in doubt, support the container from below.
3. When moving objects within buildings, containers can be transported on trolleys. In addition to the person wheeling the trolley, ideally another person should be on hand to open doors and to prevent the trolley from sliding away in the wrong direction.

#### **5.5. Packing**

1. The standard method for packing small objects is to use acid-free wads inside foam-lined crates. This method must always be used for transporting small objects between buildings. If in doubt, consult a specialist conservator.
2. Aluminum crates should always be used. Wooden crates are heavy, and cardboard boxes may not give enough protection in the event of an accident. The Gallery holds a large stock of standard aluminum crates lined with foam and filled with acid free tissue wads.
3. Before packing, clear the area of obstructions and other objects. Set up a steady table on which to lay out objects, and put the crate on the floor next to it.
4. Assess each object individually and always assume each object is fragile. Even to an experienced packer, damage may not be apparent.
5. Always have enough acid-free tissue wads, ensuring that there are enough to fill or top up a crate. When making wads, use two sheets of tissue for each wad, ensuring that there is plenty of air between the two layers. Use the standard wad-making method demonstrated to you by an experienced curator or conservator.
6. If wads are being re-used, check that they have not become too densely compressed. If necessary, unwrap and remake them. Place the wads in a plastic bin liner, rather than on the floor as you remove them from the crate in order to keep them clean.
7. Allow a good thickness of packing materials at the base of the crate: normally a sheet of foam followed by a layer of wads. If there is no foam in the crate, place at least four layers of bubble wrap in the bottom of the crate as a substitute. The same applies to the sides and top of the crate. Foam or bubble-wrap should be used for the outer layers on all sides of the container.

8. Wads must always be used in clear rows and in distinct layers – and should be held firmly in place, never loose. They should not just be thrown in at random around an object. Wads should be used to wedge objects in place so that they cannot move around, and to separate objects from each other within the crate so that there is no possibility of them touching whilst in transit.
9. Pack objects firmly but not too tightly. Arrange wads around the objects so that they support them at points of stress.
10. Plan the order in which you are going to pack the objects, selecting the larger and/or heavier objects for the lower layers. Try to ensure that the weight within the crate is evenly distributed for ease of handling.
11. Do not attempt to pack too many objects in a crate, or too many heavy objects together. Remember, someone will have to lift the crate once you have packed it.
12. Pack each object or each component of an object separately.
13. Do not wrap objects in tissue or bubble wrap: they should easily be visible layer by layer as the crate is being unpacked.
14. As a general rule, pack objects upright. If in doubt about how to pack an object, consult a specialist curator or conservator.
15. Very small objects may be packed in small bubble bags on the top packing layer of the crate. This is to prevent them getting lost among the packing materials lower down the crate. These bags should be clearly labeled.
16. Don't pack objects too close to the top rim of the crate. Allow room for a final layer of wads and for the foam sheet, so that closing the lid does not cause too much pressure on the objects below. The lid should not bulge.
17. Crates and other containers should always be filled to the top with packing materials, even if the objects only fill part of the crate, otherwise they may move around in transit.
18. If cardboard boxes are used, they must be firm and durable, and the bases must be strengthened with several layers of parcel tape. Bubble wrap should be used to line the boxes internally. The lid and sides of the box should not bulge or sag.
19. As a general rule, only crates should be stacked; it is not advisable to stack boxes.
20. Fill out a crate list as each object is packed using a standard form with a carbon copy. The information on this form should include the crate number; accession number; the artist; the title of the work; the number of parts into which an object (e.g. teapot + lid etc) has been separated; and the object's original location. This list should be signed and dated. One copy of the list should be placed inside the top of the crate. The second copy should be filed separately for safekeeping.
21. If the crate or box is being transferred between gallery buildings, identify the consignment externally, indicating exactly where the crate should be taken and who is the contact at the other end. If the crate is being transported elsewhere, do not identify the consignment but clearly label the crate as belonging to Manchester Art Gallery, and indicate the venue or exhibition to which it is traveling and the name of the contact(s).

22. Ensure that the crate is kept in a secure area once it is packed. Do not leave it unattended in a public area.
23. When unpacking, prepare a steady table of the appropriate size beforehand. Remove tissue wads carefully layer by layer, and place them in a clean bin bag. Be particularly careful in case the tissue has become hooked onto the objects inside the crate. Retain all the packing materials in case small objects are caught up amongst them. Check off objects against the crate list, making sure that all lids and fittings are accounted for. If pieces are missing, check carefully through the packing materials. Remove all the wads from the crate before replacing them, in order to check that no objects are left inside.
24. Larger objects which do not fit inside a crate should be bubble-wrapped using several layers of bubble wrap. If the surface is delicate, they should first be covered with a layer of tissue. The packaging should be secured with parcel tape or wide masking tape. The object should be clearly labeled on the exterior.
25. If the sculpture has projections, such as limbs, these will need to be wrapped with pieces of bubble-wrap separate to the main body of the object. If necessary, projections can be padded with acid free tissue for extra protection. It is important, however, when packing with bubble-wrap, not to obscure the outline of the sculpture as this may make it difficult to handle safely.
26. When crating large quantities of small objects, such as silver taper sticks or cutlery, it may be acceptable in certain circumstances to pack objects inside appropriately sized bubble-bags, alternating with layers of tissue wads. Bags should be left unsealed. This method of packing should only be adopted if specifically requested by a conservator or curator.
27. Vehicles in which crates are transported should be clean, and should be equipped with an alarm, an internal strapping system and a liberal supply of clean blankets and bubble-wrap.
28. Under normal circumstances two persons should travel with the van, and the vehicle should not be left unaccompanied when works of art are inside. If manpower is limited, however, it is acceptable for a single small box or crate to be transported between gallery buildings by one individual.
29. Crates, boxes or other parcels should be securely strapped to the sides of the van and padded with blankets as necessary.

## 6. Furniture

### 6.1. Gloves

1. When handling furniture, clean conservation-approved nitrile gloves should be worn.
2. Gloves should always be worn when handling upholstered, gilded, painted, lacquered or highly polished furniture.
3. Gilded and painted furniture is particularly vulnerable. If in doubt, advice should be sought from a conservator or a curator.

## 6.2. Checks before handling or moving

1. Before a piece of furniture is moved, it is essential to make a thorough physical assessment of the object in order to decide if any special precautions need to be taken:
  - a. Consider the object's construction and materials.
  - b. Estimate the object's weight and center of gravity.
  - c. Look for signs of damage or weakness, such as flaking gilding, lifting veneers, loose mouldings and joints, old repairs.
2. Any significant defects should be reported to the Collection Care Team. Advice on handling should always be sought from a conservator before fragile objects are handled.
3. Once you have assessed a piece of furniture, decide how it should be handled. If more than one person is involved, ensure that everyone understands their role in moving the piece. It is often safer for one person to take the lead.
4. Ensure that you have all the necessary packing materials, lifting equipment and trolleys to hand before embarking on the task.

## 6.3. Handling and carrying furniture

1. Only handle one object at a time.
2. Always use both hands to pick up an object, giving it as much support as possible, ensuring that you have a secure grip and the weight is evenly balanced. For example, pick up chairs by placing one hand under each side of the seat, taking care not to dislodge drop-in seats.
3. Never pick up or hold an object by any part which may come away from the rest or put a strain on the joints, such as the over hanging top of a chest of drawers, for example, or a chair rail or arm rest.
4. Never pick up or hold an object by attached metal mounts (such as handles) or by carved relief decoration, as these may be loosely attached and may break off.
5. Whenever possible, separate complex pieces of furniture into parts, and move each part separately. For example, remove drawers from chests or sideboards, and take leaves from extending dining tables. If in doubt about how or whether to dismantle a piece of furniture before moving it, consult the Collection Care Team.
6. Furniture with doors should be lent back slightly while it is being moved in order to prevent the doors from swinging open. However, any loose parts which may move whilst in transit should be secured temporarily with cotton tape or webbing (e.g. doors, drawers and finials), using bubble-wrap padding as necessary, and taking care not to damage surfaces. Do not lock drawers or doors as they may jam as a result of being moved.
7. For large pieces, such as chests of drawers or bookcases, try to lift from the base or the lowest load-bearing members, whilst steadying the upper part of the object against toppling. Lengths of webbing can be used as a sling for certain large or awkwardly shaped pieces. If in doubt about how to handle a piece of furniture, consult with a conservator or curator.

8. Do not attempt to lift anything which you think is too heavy for you to manage without putting yourself or the object at risk. It is vital to ensure that enough staff are available to lift heavy or awkward objects safely.
9. Never drag or push a piece of furniture, even if it is fitted with castors, as this can put a strain on joints and damage floors.
10. Ideally an extra member of staff should be on hand to open doors. If this is not the case, however, put the object down on the floor before opening the door. Do not attempt to open doors whilst holding a piece of furniture.
11. If the object has to be put down whilst it is being moved, put it down slowly and squarely, preferably on either a sheet of foam or bubble wrap. Ideally an extra member of staff should be on hand to assist with this.
12. Pieces of furniture which have tailor-made dust covers can be moved with the covers on, but loose dust sheets should be removed.

#### **6.4. Use of trolleys**

1. Trolleys can be used in some cases to assist in the movement of furniture.
2. If a trolley is used, it may need to be lined with clean foam or bubble wrap of a suitable thickness to protect the underside of the object.
3. In addition to the person(s) wheeling the trolley, another person should be on hand to open doors and to prevent the trolley from sliding away in the wrong direction.

#### **6.5. Wrapping furniture**

1. Protect any particular vulnerable parts with acid free tissue, bubble wrap or foam e.g. wrap tissue around brass handles if they are likely to swing against veneered surfaces. Surfaces which are easily marked should also be protected.
2. Small items of furniture, such as chairs or occasional tables can be bubble wrapped, but large pieces should only be wrapped if they need special protection, as this may make them more difficult to move safely. Never stick tape to the object itself, only onto the exterior of the wrapping material.
3. Works which are wrapped should be clearly labeled on the exterior of the wrapping with their accession number.

#### **6.6. Transporting furniture**

1. Movement of furniture should not be ordinarily be carried out in strong wind or rain. If this cannot be avoided, however, it is essential that the works should be protected by a layer of polythene and/or blankets.
2. Works in transit should be padded with blankets, foam or thick layers of bubble wrap, and should be securely strapped to the sides of the van.

## 6.7. Storing furniture

1. Ensure that the surface on which the object is to be placed is stable. If furniture is placed on a shelf or plinth, ensure that it is not too close to the edge.
2. Surfaces which are easily marked should be placed on a sheet of foam or bubble-wrap.
3. Never stack furniture, including chairs.
4. Ideally no objects should be placed on top of each other. However, if this is not possible, place a sheet of bubble-wrap on top of the lower object, and ensure that the object placed on top is lightweight.
5. Never put objects on top of upholstered, gilded, veneered, lacquered, paper maché furniture, or on top of damaged or vulnerable furniture.
6. If not already protected by bubble-wrap or dust covers, all furniture in store should be protected with dust sheets. It is essential that all upholstered furniture is kept covered.
7. Furniture in store should be labeled with its accession number using luggage labels. These should be tied to a leg or handle so that they are visible without the object having to be moved. Do not use sticky tape or sticky labels.

## 7. Costume and dress <sup>1</sup>

### 7.1. Gloves and handling aids

1. Where possible, touching costume and dress directly should be avoided and suitable support materials used instead. Ensure handling and movement of costume and dress is kept to a minimum by planning ahead and using supports, trays, trolleys etc.
2. When it is necessary to handle costume and dress directly wear clean, close fitting conservation-approved nitrile gloves. These should be changed frequently to prevent the build up and transfer of contaminants. The exception to this is when an object is very fragile and delicate, clean hands frequently rewashed is advisable for greater sensitivity of handling.

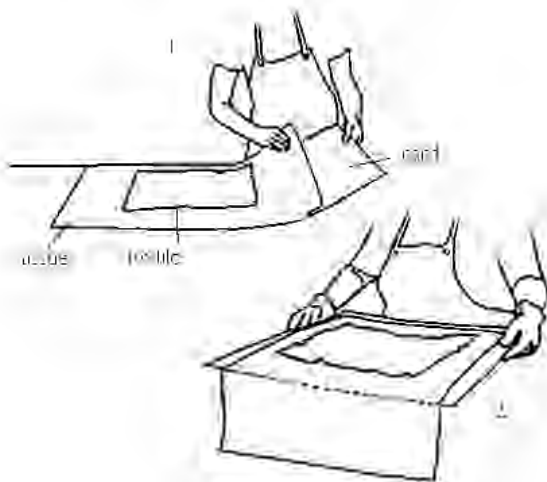
### 7.2. Considerations and checks before handling

1. Before moving, wrapping and packing any object ensure that the work area is clean and clear and all the materials needed for the task are to hand.
2. Remove all jewellery, watches and protruding items of clothing that could catch and snag fabrics.
3. It is essential to check each object individually before handling for signs of physical or pest damage, weakness and old repairs and determine the most suitable way to move or transport the object before commencing.
4. Assess the weight distribution and which areas need most support. Heavy decoration needs good support to prevent it causing excessive stress on non load bearing areas.
5. Check vulnerable areas such as hems, fronts of garments, seams and under arms.

6. Prolonged light exposure from open display will cause irreversible weakening and embrittlement of materials. This deterioration tends to be concentrated on shoulders, fronts of garment and exposed folds.
7. Damage can also occur in storage, if a drape, fold or crease remains in the object for a long period it can become 'set' eventually causing a line of weakness. If in doubt contact the Collection Care team for advice.
8. Costume and dress objects are often made with a wide variety of materials such as fabrics, sequins, feathers, metal elements. Each of which can become unstable over time. They may also be made with detachable pieces, such as collars and cuffs. Take this into consideration when assessing and planning any packing or movement.
9. Any significant defects in the object should be reported to the Collection Care Team, and further advice should be sought before the work is handled.
10. Check each object for separated decoration and embellishments that may have been placed on or around an object, particularly in boxed storage. Separate objects will need to be packed in an envelope or sealed bag and clearly labeled, then safely attached to the main objects' wrappings for transport.
11. Ensure pathway for movement is clear and if working alone ensure exits and doorways are open.

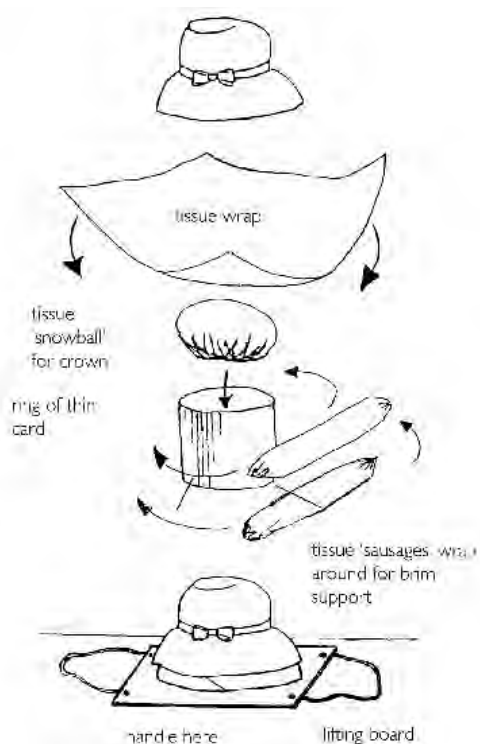
### 7.3. Lifting costume and dress

1. Aim to handle the object as little as possible and use lifts and supports whenever possible—even if the costume or textile appears strong enough to support itself.
2. Every textile must be supported at all times to avoid the risk of it coming apart under its own weight. The basic principle is to give maximum support by laying objects out as close to horizontal as possible unless mounted on a mannequin or form.



Lifting on a support





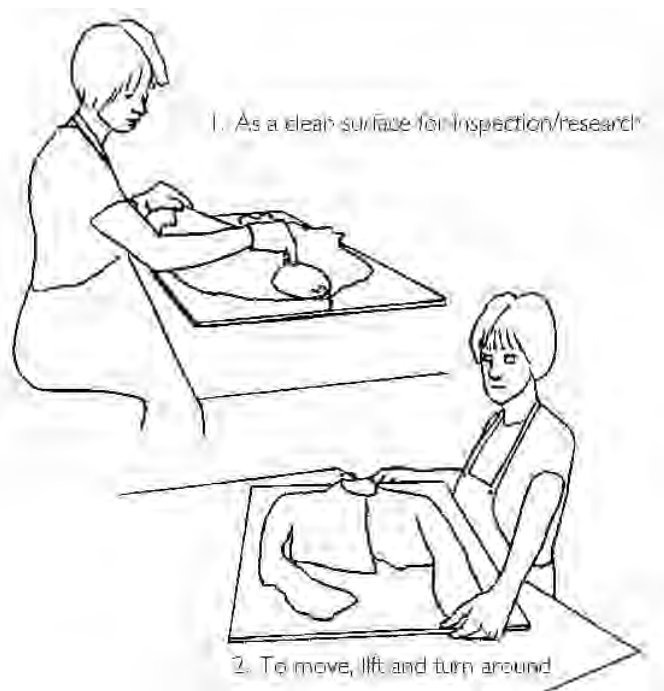
#### Example of preparing and lifting a hat using supports.

3. Movable parts such as sleeves need to be securely positioned to prevent them slipping suddenly, by either enfolding the costume in a clean, lightweight cotton dust sheet or tyvek sheet, or securing the moveable parts loosely to the body of the garment with cotton tape.
4. Hooks can easily snag and should be closed (if possible, do not force) or covered securely with acid free tissue.
5. To move a flat object or smaller objects transfer them to a lined and padded tray or covered and padded board that is large enough to accommodate the entire object and leave room for grip whilst lifting. (see diagram 7.4.3) Keep the transfer distance as short as possible and ensure the object is fully supported at all times during lift.
6. For very delicate objects it may be necessary to lift it a small section at a time and carefully slide a support underneath. You may need to use several smaller supports around the object and then slide a larger support underneath these to lift it safely.

#### 7.4. Packing and wrapping

1. Before moving, wrapping and packing any object ensure that the work area is clean and clear and all the materials needed are to hand.
2. Packing requirements will vary depending on whether the object is being packed for protection, transportation or storage (bare in mind someone else maybe unpacking the object later).

3. All handling and packing should be carried out on a clean dust sheet or work board, see illustration below.

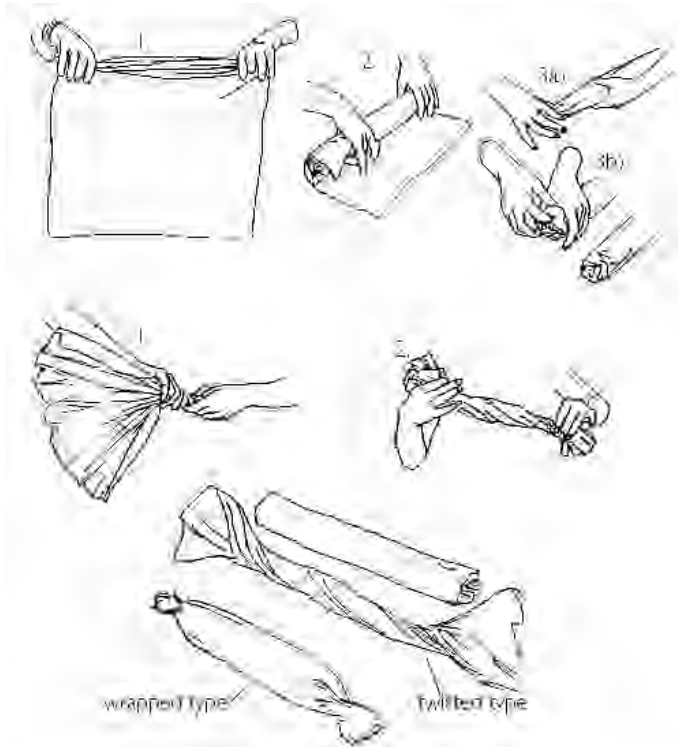


4. Where possible it may be advisable to keep an object in its housing for movement and transport to minimize handling. If in a box or container, check that the object is secure within but with enough space and cushioning to prevent creasing or folding. If necessary add additional packing materials and supports before movement (see below illustration of packing aids) and wrap the box or container in polythene if transporting outside the building.
5. Planning ahead for the storage of an object is vital. The longer the period of storage the greater the quantity or more robust the padding must be in order for it not to collapse on itself. If an object is to be stored and will not be checked for sometime, more robust formers should be made from polyester wadding. Ask the Collection Care Team for advice.
6. All objects leaving a building must be suitably protected from the elements by way boxing or crating with securely lidded containers and in some instances, soft wrapping as well (i.e. for loans, when there is poor external weather conditions).
7. Objects moving within a building can be transported flat or supported by trolley or carried individually using crates, containers, trays or on hangers (as in the case of garments see section 7.6)
8. If leaving a costume or dress object temporarily for any reason, it should be covered with a clean dust sheet or sheet of Tyvek with a clear notice stating what is under the sheet. Take care when removing the sheets to avoid any snagging or abrading.
9. Please see table illustration in section 7.4 for a list of materials considered conservation safe to use in the packing and wrapping of textiles (this list is not exhaustive and advice should be sought for suitable alternatives if required).

## 7.5. Packing aids

### 1. Tissue 'Sausages'.

These can be used in many situations but are particularly useful for use in preventing creases and folds in fabrics.



### 2. Tissue Wads or 'snowballs'

For general packing and cushioning in and around objects.



## 7.6. Suitable Materials for Wrapping and Packing

The table below is a non exhaustive list of materials considered conservation safe for textiles. A supply of these materials suited for the task should be prepared before any handling and packing is commenced.

Material	Use
Unbuffered acid-free tissue paper * in sheets and on rolls where there will be prolonged direct contact with textiles.	General-purpose use for packing and interleaving. Available from specialist conservation suppliers.
Unbleached, undyed cotton fabric('calico'), in various widths and weights. Can be bought locally, or available in bulk from fabric suppliers.	General protection and support. Must be boil-washed before used in direct contact with textiles. This is to remove manufacturers' finishes and soften the fabric. Newly purchased fabrics may need two washes to satisfactorily remove all finishes. The above treatment may not produce a satisfactory result on dyed fabrics used for display purposes, these will need testing for suitability. See the Collection Care Team for help.
Polyethylene foam ('Ethafoam', 'Plastazote'). Available from specialist suppliers in a range of thicknesses and densities, in grey or white.	Support mounts, especially shaped ones.
Woven cotton tape in a range of widths Unbleached cotton available from specialist suppliers, other types may be bought locally.	Labels and ties. Unbleached tape must be used for sewn-in identification labels and other uses where it is in direct contact with textile objects.
Polyester wadding (or batting). Buy spun-bonded or heat-bonded types, not resin or adhesive-bonded types. Can be bought locally as quilter's wadding, or from specialist suppliers.	General-purpose padding
Spun-bonded polyolefin sheet (Tyvek'). Only available from specialist suppliers	General protection and support, tie-on labels. Use with smooth surface outermost when wrapping.
Transparent polyester sheet ('Melinex' or 'Mylar') in various thicknesses, in roll or sheet form, and as heat-welded sleeves and pockets. Only available from specialist suppliers.	Protection and support, lifting, making lightweight tubes for storage (N.B. beware of sharp edges and corners).
Lightweight surgical cotton stockinette tube (Tubegauz') in various sizes. Can be bought from local chemists, or specialist suppliers	Covering rollers, hangers and mannequins, making display arms for mannequins.

Material	Use
'Conservation' and 'museum' quality acid-free boards, in various thicknesses. Only buy from specialist conservation suppliers to be sure of exact product specification.	General support, framing and mounting, constructing 3D mounts.
Acid-free corrugated cardboard ('Perma'/Dur board'). Only from specialist suppliers.	Making boxes, trays, support forms and boards.
Twin-wall polyethylene board ('Correx'). Available from specialist suppliers.	Making trays, boards, boxes for transport and temporary storage
Hook-and-loop fastener (Velcro) Available from local haberdashers and in large quantities from specialist suppliers.	Mounting for display. Must first be sewn to fabric or tape, that is then hand-stitched on to the textile.
Laminated barrier film ('Moistop','Seet', 'Marvelseal'). Only from specialist suppliers.	Covering materials that are not of conservation quality, such as new wood and particle board. (N.B. be careful not to puncture film with pins or nails.)
Aluminium foil. Can be bought locally	As a barrier film - see above
Wooden coat hangers, wishbone and crescent types. Available locally and from specialist suppliers who also stock extra-long hooks.	Hanging costume in store. Making simple display mounts for costume.
Buffered acid-free tissue paper*. Sold as 'acid-free tissue paper' by the ream. Available from stationers or paper from conservation suppliers.	Use only as a short-term packing material for transport and where acid absorption required.

*\*The term 'acid-free' is commonly used, but this does not always mean that a product is of conservation quality and the specifications should be checked. There are two types of acid-free tissue paper Unbuffered acid-free tissue is naturally neutral, whereas buffered or 'ordinary' acid-free tissue is only neutral because acidic paper has been treated with an acid-absorbing compound such as chalk. For the purposes of this guide, only the former is classed as being of conservation quality, although the other type does have its uses within museums. For further information see the MGC's Standards in the Museum Care of Costume and Textile Collections (1998), Appendix D.*

### 7.7. Mounts, trolleys and trays

1. Whenever possible a larger mounted garment should be moved on its mannequin or form using trolleys, for loans this may involve the construction of a crate around a mounted object with suitable packing to support the object.
2. To protect the bottom edge or hem of a larger mounted object a sheet of tyvek should be placed under the skirt/hem and attached to the mount stand itself with cotton tape or suitable fixing. This tyvek 'underskirt' should be long enough to come out from under the

skirt/hem and back up over the surface of the object protecting the object from being caught and abraded in transit and fixed at a suitable point (not to the object itself). Plenty of Tyvek should be used so this is a loose covering. Where there is a long train or skirt that overhangs the mount and spreads to the floor, creases and folds may occur from this method so tissue sausages on the surface of the object should be used to round the folds and prevent this (see diagram 7.5.1).

3. All trolleys should be fitted with swivel castors and tyres that damp vibration
4. For small objects moving within a building ideally a small, clean, stable trolley should be used with either trays or suitable padding material on the surface.
5. Restrain objects carried in trays by padding with tissue or foam but ensure that trays are of an appropriate size to prevent crushing or wastage.
6. Very small objects can be placed in small anti static polyester film sleeves to prevent them being lost or crumpled. The sleeves are non porous so if the object will stay in them for any length of time ensure that they are left open along one side.
7. If transporting trays of objects on trolleys, ensure that they are secured on the trolley. If stacking trays ensure that objects within are below the line where crates meet.
8. Always carry trays horizontally.

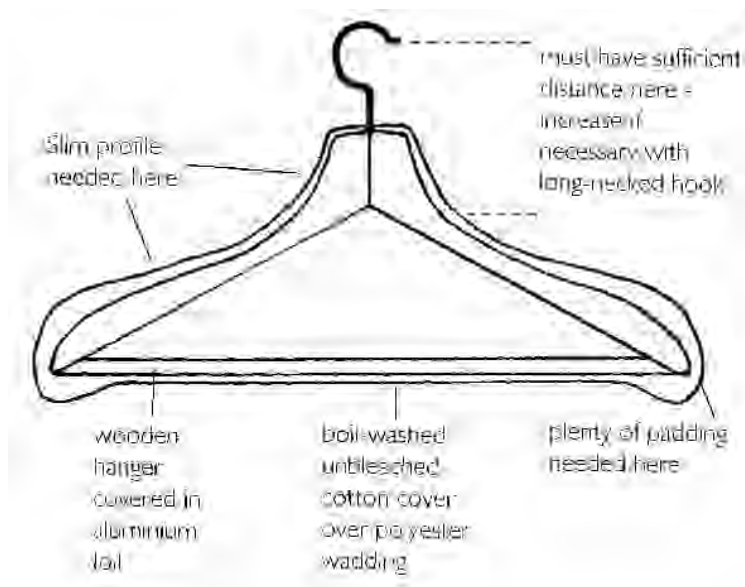


### **Moving a three-dimensional object on a tray.**

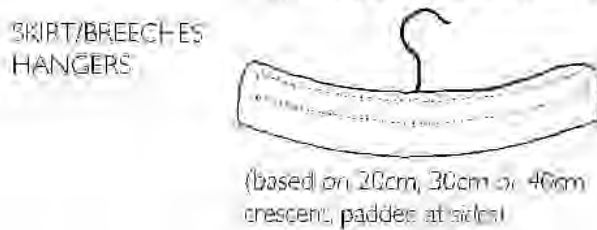
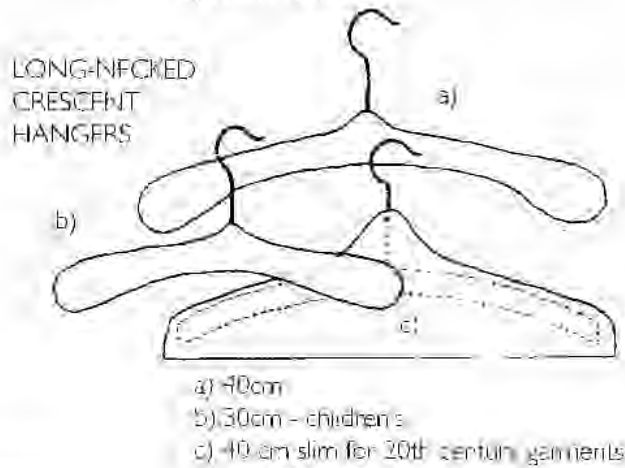
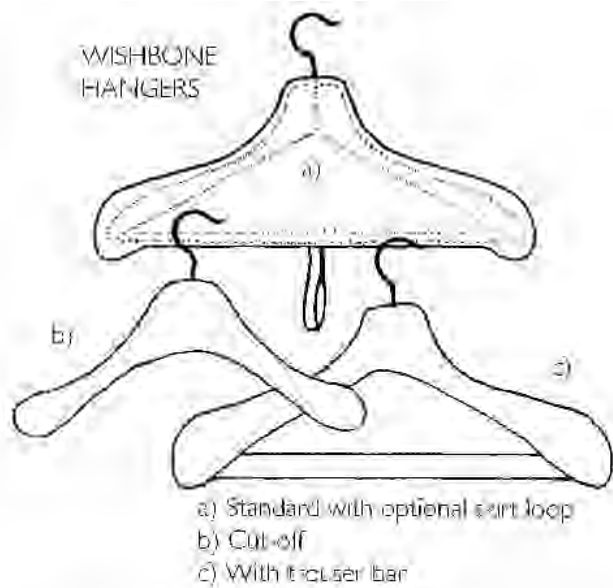
9. If carrying trays do so one at a time and ensure route is clear and open. Do not lift any tray that is too large or heavy. Ask for another person's assistance if unsure.
10. Clearly label trays and the external surface of wrapped mounts for easy identification. If an object has additional loose parts with the main body ensure these are clearly indicated on the labeling.
11. If leaving objects on trolleys or in trays cover them to prevent dust landing on the objects. Clearly label the trolleys or trays to indicate an object or objects are within.

### 7.8. Hanging costume

1. Take into account when hanging garments that it puts strain on shoulder joints and seams and garments can sag under their own weight and are most at risk when being put onto or taking off rails.
2. Garment bags can prevent damage to costumes, but have the disadvantage of concealing identity and any problems such as tears or insect activity. Use loose, side-opening bags made from boil-washed, unbleached and undyed cotton. A simple open-sided cover covering the upper part of the garment may provide sufficient dust and abrasion protection whilst retaining visibility.
3. A good hanger provides shaped support whilst the garment is hanging as well as a means of lifting it from the rail and carrying it. Commercially available hangers need to be carefully selected to be suitable for museum use. The hooks may need to be replaced with long-necked screw-in ones.



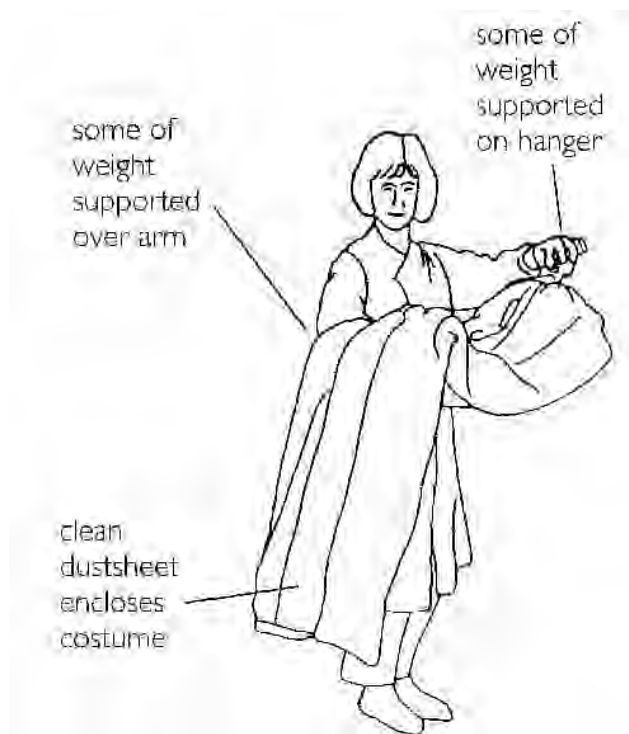
The requirements of a padded hanger



#### Shape options for padded hangers

4. Hanging garments can be carried short distances wrapped in a clean dust sheet or its own dust cover, supported on a coathanger and over loosely the arm. (See diagram below)

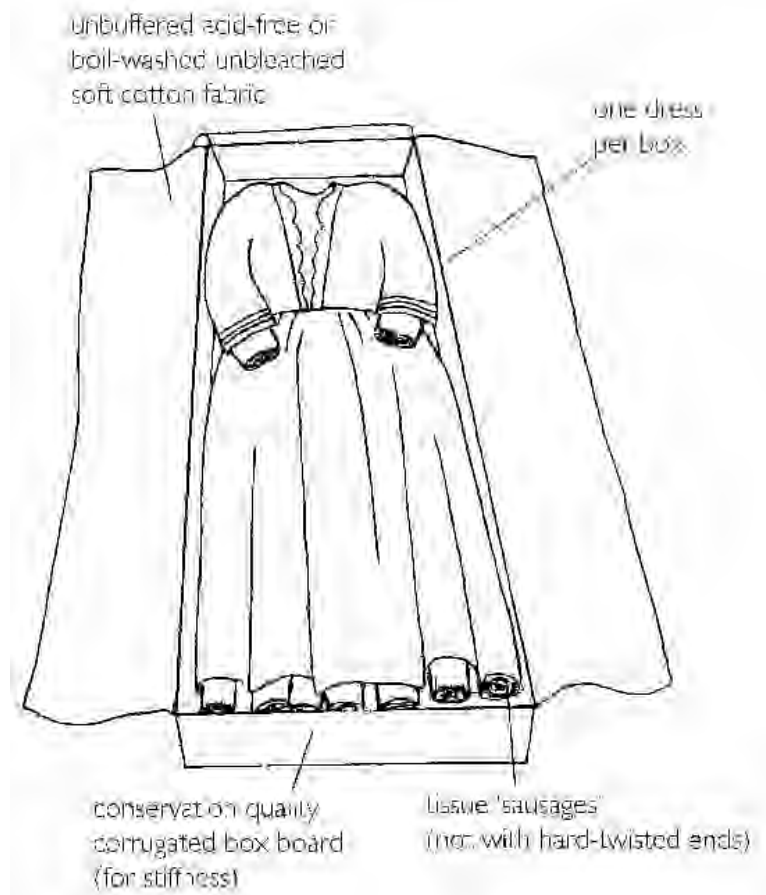




### 7.9. Boxed costume and accessories

1. Ideally each box should only hold a single object.
2. Boxes should be of a size which does not require the object to be folded and which can be padded out to prevent the object shifting when the box is moved.
3. Boxes should be made from conservation safe materials and robust with securely fitting lids.
4. Boxes should be clearly labeled on the exterior with accurate content lists and when possible, photos. If there are elements of one object wrapped separately within the box this should be clearly indicated on the exterior too.
5. Three dimensional objects of costume and dress stored in boxes will need padding to support their construction. If the object needs to be folded, the folds need to be padded out to avoid creasing. (see 7.5 for packing aids and 7.6 for suitable materials). If an object is going into storage and will not be checked for sometime, more robust formers should be made from polyester wadding and used. Ask the Collection Care Team for advice.

Example of packing garments in boxes, best practice.

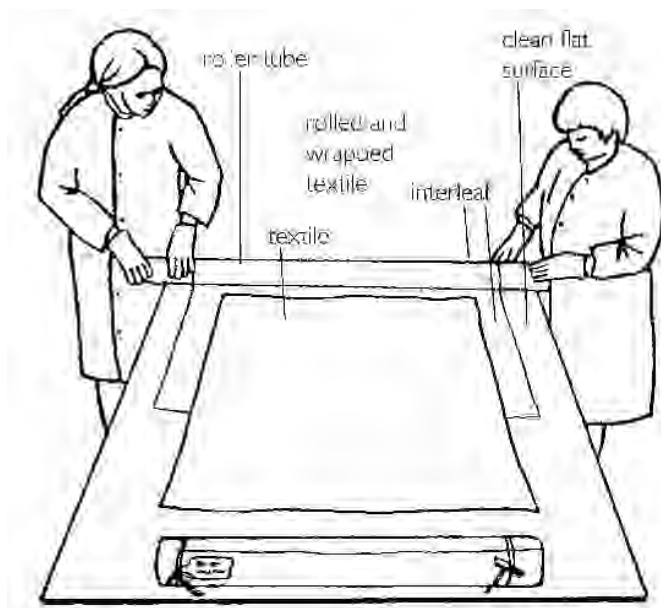


6. If it is necessary to pack a box with several objects use the following guidelines.

- Line the box with sheets of tissue paper.
- Determine number of objects, allowing space for cushioning. Never overfill a container
- Decide the order of packing - the heavier and most robust objects at the bottom, with lighter and more crushable ones on top.
- Label the box, listing objects in the order in that they will be found when unpacking. Clearly mark which is the top and bottom.
- Place each object on a separate handling sheet of tissue, approximately the size of the base of the box.
- Arrange the object, cushioning any unavoidable folds that can be reached with tissue paper 'sausages', and voids with tissue 'snowballs'
- Use the tissue to lift the object into the box. The tissue acts as an interleaf.
- Repeat with next object and stop packing before the box is full, closing the tissue liner over the objects.

### 7.10. Rolling a textile

1. In some instances it may be necessary to roll a textile for support when transporting and for subsequent storage. This adds additional strain to the object so the Collection Care team should always be consulted before carrying this out.
2. To roll a textile. See section 7.11 and 7.6 for examples of materials needed.
  - Place the textile face down on a clean flat surface.
  - Roll interleaving material twice around the tube, leaving an end on which to place the textile and lead it smoothly onto the tube.
  - Roll until the end of the interleaving appears on the surface and add more sheets if needed.
  - Continue rolling keeping the textile straight and smooth, and edges even until only a small length remains.
  - Lay one edge of wrapper over the textile in front of the tube, and roll on until the wrapper is in place.
  - Use woven cotton-tape ties to secure, and then label. It is useful to include the dimensions of the unrolled textile on the label.



Rolling a textile

### 7.11. Examples of materials needed for rolling different types of textiles

	Pile rug	Painted banner	Shawl	Silk Ribbon
Tube diameter	15-20cm	10-20+cm depending on stiffness and surface undulation	5-10cm	5cm
Tube length	width plus 15-20 cm	width plus 15-20 cm	width including fringes plus 15 -20 cm	width plus 5-10cm, or width of container
Material of tube	card or plastic drainpipe*	card or plastic drainpipe*	card	a sheet of Melinex/Mylar rolled into tube and wrapped in surgical gauze
Materials for tube covers	barrier film** and two layers of cotton fabric or unbuffered tissue	as rug or shawl	barrier film** and unbuffered tissue	not needed
Interleaving	unbuffered tissue	unbuffered tissue, silicone paper if tacky, wadding sandwiched between tissue if surface undulates	unbuffered tissue	unbuffered tissue
Protective wrapper	two layers of woven fabric or Tyvek	two layers of woven fabric or Tyvek	two layers of woven fabric or Tyvek	none if stored in drawer
Ties	2.5cm wide woven tape	2.5cm wide woven tape	2cm wide tape	1 cm wide tape or tuck ends of

\* Plastic rollers should not be used in poorly ventilated areas.

\*\* Eg. Melinex/Mylar, laminated barrier film or aluminium foil.

1. Referencing – *An Illustrated Guide to the Care of Costume and Textile Collections*. Jane Robinson & Tuula Pardoe, Scottish Museums Council, Museums and Galleries Commission 2000

# Manchester Art Gallery Collection Information Policy 2016-2019

Revised	August 2016
Date for Review	July 2019

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## 1 Aims of the Collection Information Policy

- 1.1 This policy will cover how Manchester Art Gallery (which includes Platt Hall and Queens Park Conservation Studios) obtains, documents, maintains, and makes available information about the collection and the objects within it. This will include any objects that are entering or leaving the collection under the terms of the Collections Development Policy, and Loans Policy.
- 1.2 The information that the gallery holds about its collection underpins every aspect of its activity. The recording and management of collection information is central to the gallery being accountable for its collection and to enable effective access to and use of the collection by gallery staff and gallery audiences.
- 1.3 Through implementation of this policy the gallery has as its objectives to improve accountability for its collection, to maintain at least the minimum professional standards in collection information management and attain the very highest standards wherever possible, to extend access to the collection, and to strengthen the security of the collection.
- 1.4 The gallery manages its collection information (including loans) in accordance with the PAS197:2009 Code of Practice for Cultural Collections Management and SPECTRUM: the UK Museum Collections Management Standard.
- 1.5 To support this policy detailed guidance of the gallery's collection management procedures, as specified by SPECTRUM, can be found in the Collections Management Procedures Manual.
- 1.6 This policy will be reviewed every three years. The next review will be in April 2019.
- 1.7 Further detailed policy statements on aspects of the museum's approach to managing collection information are provided below.

## 2 Acquisition Information

- 2.1 All objects entering Manchester Art Gallery for the first time must be issued with an entry form and a unique E number. The member of staff accepting the object or a relevant curator is responsible for collecting and storing this information. Entry forms will be stored in a fireproof safe. All staff will be permitted access to this information upon request.
- 2.2 No object will be accessioned into the collection until it has been approved by the Acquisition and Disposal Committee or it has been approved through the acquisition fast-track procedure. Any object put forward for approval must have an acquisition proposal form completed in advance by the proposer and must comply with the Collection Development Policy. Upon approval this information will be digitally filed on the collection management system by a member of the Collection Management Team.
- 2.3 Objects are only to be accessioned into the collection once the title of ownership is transferred to the gallery. There will be a presumption that objects will normally be

acquired with no conditions of acceptance attached.

- 2.4 All new acquisitions will be entered into the current accession register, assigned a unique number and physically marked with this number. A member of the Curatorial Team is responsible for ensuring this is completed. The accession registers will be kept in a fireproof safe in a secure room with controlled access. An up-to-date digital copy of the accession registers will be stored on the collection management system which will be backed up by corporate IT.

### **3 Collection Information**

- 3.1 The entire objects catalogue is digitally recorded on the KE-EMu collection management system. This instance of the system and the data within is hosted on a server by Manchester Corporate IT at the Sharp Data Centre. The data is backed up every weeknight along with an external duplicate which is stored in the Salford CC Data Centre.
- 3.2 All collection information and where possible all related information is stored on this system.
- 3.3 The system software is licensed and supported by a service level agreement with Axiell Ltd on a rolling yearly basis that includes an annual version upgrade if available.
- 3.4 The Collection Information Manager is responsible for maintaining and developing EMu and providing access to those staff that require it. The level of access permitted is determined and set by the Collection Information Manager so as to maintain data integrity and data security. All staff may request information retrieval from EMu to assist with their work.
- 3.5 Where appropriate original historical information relating to the collection will be retained, preserved and stored securely. The Curatorial Team and the Collection Stewardship Team (Collection Management Team & Collection Care Team) are responsible for maintaining this information. All staff may request information from these physical files.

### **4 Documentation**

- 4.1 All accessioned objects within the collection must be documented on EMu to the agreed minimum standard. The minimum standard is set out within the Collection Management Procedures Manual and the Documentation Guidelines and exceeds that defined by [SPECTRUM](#).
- 4.2 All non-accessioned objects will be documented on EMu to a level where they can be physically identified (usually with the attachment of an image) and located. Any object that is to be retained but not accessioned for a period longer than 12 months will be documented to the SPECTRUM minimum standard.
- 4.3 The following resources are used as documentation reference points:
  - o [ICOM Guidelines for Costume](#)
  - o [Getty Art & Architecture Thesaurus](#)



- o [Getty Union List of Artist Names](#)
- o [Getty Thesaurus of Geographic Names](#)

- 4.4 All new accessions must be documented to the agreed minimum standard within 3 months. The Curatorial Team and the Collection Stewardship Team are responsible for raising the level of documentation on a catalogue record from an entry record to the agreed minimum standard. Any member of staff with sufficient EMu permissions and the relevant level of expertise may enhance the documentation for an object. Manchester Art Gallery is committed to an ongoing programme of enhanced documentation.
- 4.5 The Documentation Plan is a dynamic document which identifies the current documentation priorities along with any retrospective documentation which is required.
- 4.6 A working group exists to plan developments and discuss issues with the collection information and its entry into EMu as well as agree any actions that need to be taken forward. The Collection Information Manager is responsible for implementing any agreed actions. A nominated member of the working group is responsible for making agreed changes to the Collection Management Procedures Manual when needed.
- 4.7 Manchester Art Gallery is committed to an on-going programme of digital development to provide online audiences access to the collection information via the collection search interface on the gallery website.

## 5 Object Locations

- 5.1 Object movement is tightly controlled through the implementation of object movement control procedures. All staff must follow these procedures at all times; failure to do so is a disciplinary offence. These procedures can be found in the Collections Management Procedures Manual.
- 5.2 Only the Collection Information Manager or a member of the Collection Stewardship Team may update an object location on EMu unless sufficient training has been given.
- 5.3 All accessioned objects and all objects on loan must have an up-to date location recorded. All objects moved to a new location must have their movement recorded at the end of the working day and reflected on the collection management system within 48 hours.
- 5.4 Only the Collection Information Manager may create new and retire old locations on EMu.
- 5.5 All staff may request location data but as this information is classed as sensitive it must not be shared with any non-staff members unless as part of an agreed project.

## 6 Disposal Information

- 6.1 Information about disposals will be recorded and retained in accordance with the Museum Association's guidelines on disposal. Please see the Collection Development Policy Section 7.

## 7 Valuations and Insurance

- 7.1 A pragmatic approach is taken to assessing and updating valuations. Due to the size and breadth of the collection it is beyond the capacity and expertise of staff to maintain an individual and up to date valuation for all items in the collection. Instead, resources are focused on recording and updating the valuations for high value works of art and checking valuations where it is good practice to do so. Valuation information will be recorded on the collections management system.
- 7.2 Valuations will be checked and recorded as follows:
- o During the acquisitions process
  - o Prior to loan
  - o Prior to disposal
  - o During a review of a discreet area of the collection where this is deemed necessary
  - o As and when new information comes to light about the valuation of particular works in the collection
  - o Prior to the submission of the Schedule of Insurance at the end of each financial year
- 7.3 The prioritising and recording of valuations is the responsibility of the Curatorial Team. Where the team does not have the expertise to advise on specialist areas of the collection external advice will be sought from auctioneers, valuers, dealers and other colleagues in the museum sector.
- 7.4 It is currently a requirement of Manchester City Council that the collection is insured on an all risks basis. Specialist fine art insurance is arranged through Manchester City Council's insurance department. It is the responsibility of the Senior Galleries Registrar to compile a Schedule of Insurance that is submitted to Manchester City Council's insurance department on an annual basis. A record of the Schedule of Insurance will be digitally filed and password protected.

The Schedule of Insurance comprises of:

- o A list of individual valuations for works valued at £100,000 or above
  - o A list of individual valuations for works which have specific insurance requirements attached to the funding or bequest
  - o Specified valuations for long term loans in and loans to exhibitions
  - o An estimated global valuation for the remaining collection that does not fall into the above categories.
- 7.5 The Senior Galleries Registrar will retain an up-to-date digital copy of the Insurance Policy and any endorsements that are issued throughout the year.

## 8 Audit

- 8.1 A member of the Collection Stewardship Team will perform an annual location audit using an agreed sampling methodology; the results and recommendations of which will be made available in a report and digitally filed.

- 8.2 By default EMu automatically records all changes made on the collection management system. Only the Collection Information Manager has access to this audit trail but it will be made available to other members of staff upon request.
- 8.3 The following collection information will be recorded and digitally filed by the Collection Information Manager twice a year:
- o Current total of accessioned object records
  - o Current total of SPECTRUM minimum standard compliant accessioned object records
  - o Current total of physically unaccounted for objects
  - o Number of object records with a reproduction quality digital image attached

## 9 Rights Management

- 9.1 Rights holders for objects within the collection & current permission details will be recorded on EMu. The Collection Information Manager is primarily responsible for this but any EMu user with sufficient training may record this information.
- 9.2 Images of accessioned objects will be published with the appropriate credit lines where appropriate.
- 9.3 Any research into unknown rights holders for objects within the collection must be recorded on EMu. A copy of this should also be filed in the Artist/Object File. Any object which has completed due diligence on finding the rights holder without success will be recorded as an orphan work. All orphan works will have their image published online along with a statement of intent should the rights holder make themselves known to the gallery.

## 10 Legal Statements

### 10.1 Ethics

Manchester Art Gallery adheres to the [ICOM Code of Ethics for Museums](#) & the [Museums Association's Code of Ethics for Museums](#) in the recording of all collection information within the collection database and related documents.

### 10.2 Personal data

Manchester Art Gallery adheres to the [Data Protection Act of 1998](#) in the recording of any personal data within the collections database and related documents.