

**MANCHESTER CITY COUNCIL  
REPORT FOR RESOLUTION**

**Report to:** Art Galleries Committee – 16 February 2011

**Subject:** Manchester City Galleries Revenue Budget Strategy and Business Plan Summary for 2011/12

**Report of:** Head of Manchester City Galleries and City Treasurer

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**Purpose of Report**

The purpose of this report is to present the Manchester City Galleries Business Plan for the approval of the Art Galleries Committee, to report to members of the Committee the proposed budget strategy for Manchester City Galleries for 2011/12 and indicative figures for 2012/13 and 2013/14, and seek approval for the New Vision and Collections Development Policy.

**Recommendations**

Members are recommended to:

1. Approve the contents of the report, including the proposed cash limit budget for 2011/12 of £3.222M
  2. Recommend the attached budget to Executive for approval as part of the Council's budget setting process
  3. Delegate authority to the Chief Executive and City Treasurer to make any technical adjustments required to take account of the impact of changes in 2010/11 and 2011/12 budgets
  4. To approve the New Vision for Manchester City Galleries (Appendix 1)
  5. To approve the Collection Development Policy as required by Accreditation (Appendix 2)
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**Financial Consequences for the Revenue Budget:**

The report seeks approval for a draft budget for Manchester City Galleries for 2011/12.

**Financial Consequences for the Capital Budget:**

The "Manchester Art Gallery low energy lighting scheme" has been approved at Gateway 2 under the Invest to Save programme. The costs are £96,000 and it will be delivered by August 2011.

**WARDS AFFECTED:** City Wide

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**Background Documents:**

Manchester City Galleries Business Plan 2011/12-2013/14  
The New Vision for Manchester City Galleries  
The Collection Development Policy for Manchester City Galleries

**Implications For:**

<b>Anti-Poverty</b>	<b>Equal Opportunities</b>	<b>Environment</b>	<b>Employment</b>
No	No	No	No

**MANCHESTER CITY GALLERIES**  
**2010/11 – 2013/14 BUSINESS PLAN SUMMARY**

**1. INTRODUCTION TO THE SERVICE**

**1.1 Manchester City Galleries**

Manchester City Galleries is a non-statutory service and, together with Cultural Strategy and Renaissance in the Regions (RinR), currently forms part of the Culture Department of the Regeneration Division of the Chief Executive's Department of Manchester City Council. From 1 March 2011 responsibility for Culture will transfer to Neighbourhood Services.

The service functions in the highly competitive tourism, leisure and hospitality markets, which require the provision of attractive environments, products and programmes, while also fulfilling a role as one of the country's leading cultural institutions and a source of public education, working in ways that satisfy all age ranges, from Manchester schoolchildren to international academics.

Given the current challenging financial environment, the service is seeking to develop new business models which build on city-wide collaborative working to date, while also pursuing every possible source of income from commercial, charitable and government sources.

**1.2 Vision**

In 2010 Manchester City Galleries staff, in consultation with users and stakeholders, developed a New Vision for Manchester Art Gallery and the Gallery of Costume. The Vision document is attached as appendix 1.

- We are pioneering interpreters of art, design and fashion, internationally recognised for the world-class quality of our artistic programme, uniting the historic with the contemporary.
- We deliver extraordinary cultural moments, helping to make Manchester a more inspirational city to live in, work in and visit.
- We are a trusted public educator, providing an entry point to art for all Mancunians, particularly young people and children.
- The collection is the heart of Manchester City Galleries, powering our ambition to inspire our users.

**1.3 Aims**

The service aims to use, develop and care for the City's collections, the buildings they are housed in, and the programmes they present, to:

1. Contribute to the profile and economic performance of the city;

2. Support the understanding of the city's and the nation's heritage and identity, and engender pride in the city, self-esteem, mutual respect and sense of place;
3. Work in partnership, locally, regionally, nationally and internationally, to increase levels of participation and to deliver benefit to residents and visitors to the city;
4. Contribute to the delivery of the Cultural Ambition for the city;
5. Deliver the Galleries' New Vision;
6. Provide a powerful education resource for the widest range of users, both actual and virtual;
7. Offer real and virtual access to some of the most important and significant collections of fine and decorative arts and costume in the UK.

#### 1.4 **Scope**

The Department currently employs 103 staff (99.8 FTE). This is likely to reduce, due to the current challenging financial position and the consequences of closer collaboration with partners. It is responsible for:

- The management of 385,000+ visitors and venue hire clients per annum
- The management of 420,000+ virtual (on-line) visitors per annum
- The care, development, presentation and interpretation of the City's Designation collections of fine art, decorative arts and costume: over 50,000 accessioned items or groups of items valued at over £350M, which form part of the nation's heritage
- Enhancing the department's MCC cash limit revenue budget of c. £3.222M by raising 41% of the department's £5.256M gross budget in income from external fundraising, grants and earned income
- The management and maintenance of 3 historic buildings, 2 of which are open to the public and 2 of which are listed:  
Manchester Art Gallery  
Gallery of Costume, Platt Hall, Platt Fields, Rusholme  
Conservation Studios
- Staff also support Neighbourhood Services and Corporate Property in the care of 3 other historic buildings located in parks:  
Heaton Hall, Heaton Park, Higher Blackley  
Wythenshawe Hall, Wythenshawe Park  
The Old Parsonage, Fletcher Moss Gardens, Didsbury

The Department is also currently responsible for the care of the Cenotaph, war memorials and public art owned by the City Council.

In addition to displaying items from the collections for the public's enjoyment and inspiration, the Department also brings the best in contemporary and historic art and design of international importance to the city via temporary exhibitions. It provides a comprehensive education service, from early years to older people, and delivers an outreach programme in association with the Cultural Regeneration Officers across the city and other agencies working in areas such as Health.

## 1.5 Delivery in partnership

Our services deliver City Council objectives by:

- Promoting economic development by attracting day visitors and tourists to the city, providing a high quality venue for corporate events, and contributing to the development of the knowledge economy through work with the universities and the creative industries
- Contributing to residents reaching full potential in education through learning programmes aimed at all age groups
- Promoting individual and collective self-esteem and mutual respect through exhibitions and events that generate pride in the city and its communities
- Creating neighbourhoods of choice through our management and development of heritage buildings, the Cenotaph and City owned war memorials and public art
- Improving cultural leadership in the city through our work with the Manchester Museums Consortium and Renaissance in the Regions programme to raise the quality of cultural provision in the city and promote collaboration between cultural organisations

## 1.6 City wide and regional partners

### **Renaissance in the Regions (RinR)**

Manchester City Galleries, on behalf of MCC, has successfully led Renaissance in the Regions, the transformational programme for North West museums. Nationally recognised as a model of good practice, work to date has placed the city's museums in a strong position to benefit from the new funding model that is currently being developed. The Core Museum proposition which is expected to replace Renaissance in 2012/13 is currently being developed by Arts Council England (ACE). It will have a tighter geographic focus. ACE is taking over responsibility for the museums sector, which is transferring from the Museums, Libraries and Archives Council (MLA). MLA is being wound down.

The Core Museum proposition for Manchester will be based on a partnership between the City Council and the University museums, i.e. Manchester City Galleries, Manchester Museum and the Whitworth Art Gallery. These organisations will work alongside the Manchester Museums Consortium, which comprises all the differently governed major museums within the city centre and region, embracing Imperial War Museum North and The Lowry as well as MOSI, People's History Museum and National Football Museum. The new funding model is expected to continue to provide revenue finding to support the 3 main partners, as well as project funds for city-wide programmes. Opportunities exist to consider new relationships with MOSI and PHM, which are currently in receipt of DCMS funding, and the National Football Museum, which is now funded by MCC.

Renaissance has enabled a wide range of innovative work across the sector in the city, particularly in the areas of tourism, marketing and learning, which sets a challenging agenda for the cultural sector as a whole in terms of collaborative working. As all of the cultural institutions, from theatres and orchestras to museums, will now be funded by the Arts Council, this allows for work done to date to be applied

across the city's cultural offer, and this will actively support the delivery of the city's nationally acclaimed Cultural Ambition.

In terms of Greater Manchester working, in response to the challenging financial environment, work is being undertaken by Greater Manchester Libraries, exploring the creation of a single service. A similar exercise, funded by Renaissance in the Regions, is underway with Greater Manchester Museums, with the aim of safeguarding collections and expertise within the city region.

### **Other funding sources**

While Manchester Art Gallery has a successful retail operation and enjoys good support from the business community through its Corporate Members scheme and corporate hire of the venue, it is recognised that this has been adversely affected by the current challenging financial environment. Work is currently underway to explore ways of improving the profitability of income generating activities in the department. Admission charges for over 18s have now been introduced for major exhibitions. This does reduce attendance figures but creates valuable income to help with exhibitions costs. *Angels of Anarchy* was and the forthcoming Ford Madox Brown exhibition will be charging shows.

Manchester Art Gallery also benefits from project funding relationships with the V &A and Tate, which have enabled a range of learning projects. These come to an end in 2010/11.

## **2. CURRENT PERFORMANCE**

### **2.1 Review of Achievements for 2010/11**

2010/11 has been a very successful year for Manchester City Galleries with significant achievements in raising the tourism profile of the city winning the 'Large Visitor Attraction' category in both the Manchester and North West Regional Tourism Awards for 2010. 37% of all visitors to Manchester Art Gallery are national and international tourists, thus meeting NWDA targets for 'Raising the Game'.

- *Angels of Anarchy: Women Artists & Surrealism* attracted 27,282 visitors and had regional, national and international media coverage valued at over £600k, thus contributing to the cultural profile of the city, nationally and internationally. The exhibition was also winner of the 'Best Tourism Experience' in the Manchester Tourism Awards for 2010.
- The Gallery of Costume re-opened after a £1.3M investment and has exceeded visitor targets by 300%.
- The exhibition by digital artist Rafael Lozano Hemmer was hugely successful, attracting 62,489 visitors, and developed new relationships with the creative and digital community in the city.
- *Heroes & Monsters*, the summer exhibition focused on major works in the city's collections and targeted at families, received enthusiastic press reviews and engaged two of the city's leading creative practitioners in its development, thus also helping to sustain the creative economy.

- Two significant acquisitions of the work of Turner Prize winning artist Grayson Perry were made with the support of the Livingstone and Goldstone Family Trusts and the Art Fund. These two works provided the initiative for a project with the Galleries' Creative Consultants (Manchester young people aged 14 - 19) who co-curated the exhibition that opened in February, and gave the participants an opportunity to meet the artist, visit his studio and experience the London art scene.
- The Gallery of Costume also acquired *Widow*, a significant work by Manchester artist Susie MacMurray. This work aims to signal the Gallery of Costume's engagement with creative practitioners in the city and is currently on loan to a major exhibition at the Royal Academy.

## 2.2 Performance Analysis

ATTENDANCES	2010/11 Target	2010/11 Projection
Manchester City Galleries: Web visits	440,000	420,000
Manchester Art Gallery: all visits	395,000	370,000
MAG: National tourists' visits	82,500	82,500
MAG: International tourists' visits	37,500	37,500
MAG: BME, C2DE, disabled visits	90,850	80,000
MAG: School Pupil (5 - 16 year olds) visits	20,000	15,000
MAG: Adult Learning participants	7,200	6,200
MAG: Family event participants	12,000	24,000
MAG: Manchester Wards (hard-to-reach individuals)	3,700	2,700
Platt Hall – Gallery of Costume: all visits	5,000	15,000
Wythenshawe Hall: all visits	10,000	8,446
Heaton Hall: all visits	24,000	26,365

## 2.3 Commentary on performance

- 97% of all visitors to Manchester Art Gallery are very or quite satisfied.
- BME visits have grown in quantity and as a proportion of the total number of visitors to Manchester Art Gallery.

- Education and Learning: this service reached capacity in staffing and facilities in 2007/8 and 2008/9 but experienced a downturn in 2010/11 in line with national trends, due to changes in the national curriculum in schools.
- The family learning programme continues to perform strongly for Manchester Art Gallery. The highlight of 2010 has been the *Heroes & Monsters* summer exhibition that attracted 25,000 visitors, with 6,700 family members taking part in activities and 3,600 in workshops. The family programme also took a new direction this year, having been commissioned to run creative activities for the Extended Schools Programme of two North Manchester Primary School Clusters.
- Quarter three attendances, including those from RinR target groups (BME, etc.) are down on previous years and unlikely to meet annual target. We are confident this will pick up next year due to the nature of the programme.

### 3. HOW THE SERVICE LINKS TO CORPORATE OBJECTIVES

Manchester City Galleries' service contributes to Council core aims as follows:

#### 3.1 Worklessness and skills

- Meeting overall learning targets by:
  - Building on existing good practice, which has supported accelerated attainment in literacy at Key Stage 2 in 41 Manchester primary schools.
  - Developing secondary programme to improve and sustain relationships with secondary schools and contribute to educational attainment.
  - Developing programme to co-ordinate initial teacher training and CPD
  - Developing Manchester Museums Consortium programme for Extended Schools and Secondary Education
- Delivering a programme of exhibitions, activities and events that encourage the development of identity and contribute to social and community cohesion and pride in the city
- Contributing to the well-being and mental health agenda by developing programmes with health sector agencies
- Providing inspiration and learning to a wide range of residents and visitors to the city

#### 3.2 0-5 Think Family

- Contributing to the Think Family agenda by delivering family programmes in the gallery and externally in partnership with schools, Children's Services and Sure Start and maintaining our national reputation for excellence in this area
- Brokering sustainable commissioning relationships with Children's and Adults' Services
- Meeting Cultural Ambition and Renaissance in the Regions attendance targets by:-
  - Successfully implementing the audience development strategy and exceeding attendance targets
  - Successfully implementing community consultation policy and plan

- Effectively collaborating with other Cultural Services and other cultural institutions

### 3.3 Neighbourhood Focus

- Supporting the development of the Neighbourhood Focus by:
  - Continuing work with schools in every Manchester ward
  - Working strategically with Neighbourhood Services and Corporate Property to support management, development and sustainability of buildings in parks
  - Contribute to a sense of place through engagement with communities

### 3.4 Environmental Sustainability

- Deliver Green Museums agenda
- Reduce energy costs and carbon footprint

### 3.5 Economic Growth

- Leading the Museums and Galleries' sector in Manchester to deliver the City's Cultural Ambition and leading the sector in the region, in partnership with ACE, to deliver the national agenda
- Developing a high profile, Original Modern cultural offer that contributes to the reputation and economic growth of the city and supports inward investment and employment opportunities
- Impact on the profile of the city creating a distinctive image and visitor experience
- Developing ways of engaging collections with teaching and research in Higher Education in order to increase public and HE access to the collections

## 4. BUSINESS PLAN OBJECTIVES FOR 2011/12

### 4.1 Priorities

The next 3 years will see unprecedented change, given the challenging financial position within the City Council and the uncertain economic environment.

Over the next 3 years our priorities are to:

- 1) Develop new business models and staffing structures which deliver savings required to meet MCC cash limit budget over the next three years
- 2) Contribute to MCC Cultural Ambition through delivery of Manchester City Galleries' New Vision, and present an engaging and ambitious, internationally significant artistic programme within constrained resources, including collaboration with the Manchester International Festival and collaborations with major European museums
- 3) Work to achieve Core Museum status from ACE through collaboration with the University and the Manchester Museums Consortium

- 4) Build on Manchester Art Gallery's international profile and success, and continue to grow and widen audiences and meet audience targets
- 5) Sustain the contribution to the City's education agenda within available resources
- 6) Build on the redeveloped Gallery of Costume at Platt Hall to improve performance and profile in partnership with Manchester Metropolitan University and the University of Manchester
- 7) Improve and consolidate collection care and management, review and retain Accreditation for Designated Collections and appropriate Galleries buildings, and meet audit requirements
- 8) Develop on-line access to collections and services
- 9) Develop a more sustainable income generation strategy through fundraising and trading in a challenging economic climate
- 10) Work with Neighbourhood Services and Corporate Property to secure the future of historic buildings in parks
- 11) Implement the Collection Development Policy (see Appendix 2)
- 12) Support the emerging Histories Strategy for the city, and its contribution to the Archives + project at the Central Library

#### 4.2 Performance Targets

<b>Attendances</b>	<b>2009/10 Actual</b>	<b>2010/11 Target</b>	<b>2011/12 Target</b>	<b>2012/12 Target</b>
Manchester City Galleries: Web visits	501,553	440,000	420,000*	420,000*
Manchester Art Gallery: All visits	394,412	395,000	400,000	400,000
MAG: National Tourists' visits	98,231	82,500	82,500	82,500
MAG: International Tourists' visits	44,520	37,500	37,500	37,500
MAG: BME, C2DE, Disabled visits	86,928	90,850	92,000	92,000
MAG: School Pupil (5-16 year olds) visits	19,324	20,000	20,000	20,000
MAG: Adult Learning participants	9,962	7,200	7,200	7,200
MAG: Family event participants	22,623	12,000	12,000	12,000
MAG: Manchester Wards (hard-to-reach) individuals	3,957	3,700	3,300	3,300
Platt Hall – Gallery of Costume: All visits	Site closed for refurbishment	5,000	15,000	15,000
Wythenshawe Hall: All visits	8,199	10,000	N/A	N/A
Heaton Hall: All visits		24,000	N/A	N/A

\* Targets to be reviewed following previous year's actual performance.

#### **4.3 Commentary on targets**

- The severe budget constraints within the City Council may impact adversely on performance, as capacity to deliver may be affected.
- School visits to Manchester Art Gallery are at capacity for existing resources of building, sessions during term time and staff resources – performance indicator targets in this plan have been set to reflect this.

#### **4.4 Summary**

This report sets out performance to date in 2010/11 and Manchester City Galleries' objectives for the next three years, with specific focus on 2011/12. Galleries have received RinR funding for the transition year of 2011/12 and will be working to secure Core Museum status in the competitive bidding process.

During 2010/11 Galleries have undertaken a review of income generation and fund raising and will be implementing recommendations to improve performance and achieve efficiencies going forward.

Financial Plan Summary

Galleries

Service Analysis	Current (2010/11) Cash Limit Revenue		Proposed Gross Cash Limit Revenue Budgets			Budget Funding Source	Budget funding			New Capital Investment Required? (Y/N)
	Gross £'000	Net £'000	2011/12 £'000	2012/13 £'000	2013/14 £'000		2011/12 £'000	2012/13 £'000	2013/14 £'000	
Mainstream : Galleries Executive	103	-58	103	103	103	Mainstream Contribution - RinR (MCG)	-58 161	-58 161	-58 161	N
Fund Raising & Development	243	-12	243	243	243	Mainstream Contribution - Trust Contribution - RinR (MCG) External Income	-12 149 79 27	-12 149 79 27	-12 149 79 27	N
Finance & Business Services	250	235	235	235	235	Mainstream Specific Grant	235 0	235 0	235 0	N
Services	2,764	1,836	2,743	2,743	2,743	Mainstream External Income Contribution - RinR (MCG) Contribution - RinR (Specific Projects) Contribution - Trust	1,836 637 209 32 29	1,836 637 209 32 29	1,836 637 209 32 29	Y
Asset Management & Development	1,173	923	1,028	1,028	1,028	Mainstream Internal Recharge Contribution - RinR (MCG) Specific Grant External Income Contribution - Trust	923 0 99 0 4 2	923 0 99 0 4 2	923 0 99 0 4 2	N
Programmes	1,175	293	700	700	700	Mainstream Contribution - RinR (Specific Projects) External Income Contribution - RinR (MCG) Contribution - Trust	293 33 30 107 236	293 33 30 107 236	293 33 30 107 236	N
Business Plan Savings Pressures (RDA Grant)			-93	-93	-93	Mainstream	-93	-93	-93	N
Partnership Funded Spend: Programmes	232	0	200	200	200	Partnership ABG	200	200	200	
Total Galleries	5,940	3,217	5,256	5,256	5,256		5,256	5,256	5,256	
Totals	Total Mainstream Funding Required <sup>(4)</sup>					Mainstream	3,222	3,222	3,222	

Prepared by:  
Date:

Nazia Nurgus  
20/12/2010

Totals:			
External Income	698	698	698
Internal Income	0	0	0
Contribution - RinR (MCG)	655	655	655
Contribution - Trust	416	416	416
Partnership ABG	200	200	200
Contribution - RinR (Specific Projects)	65	65	65
Internal Recharge	0	0	0
Mainstream	3,222	3,222	3,222
Totals:	5,256	5,256	5,256

## Appendix 1

### **A new vision for Manchester City Galleries**

In the last decade, 2000-2010, Manchester Art Gallery has been transformed following a £35m extension and substantial investment in staff and programmes. We are now recognised as the leading UK regional art gallery with a growing national reputation for our artistic programme, high visitor numbers and our innovative work in audience development and education. Our ambition is to fuse an increasingly ambitious world-class cultural offer with local engagement. We will build on our position as Manchester's most-visited tourist attraction, but also continue to work in partnership with schools and communities, touching lives across the city.

In 2009/10, the Gallery of Costume at Platt Hall was re-developed and is now positioned alongside Manchester Art Gallery as one of the Galleries' two flagship venues.

Manchester City Galleries have earned an impressive record of value for money and entrepreneurialism. We currently lever 71p for every £1 of MCC investment and deliver £13m pa in economic benefit to the city.

Reflecting these strengths, and to respond to current challenges and opportunities, we have developed a new vision:

#### **Our Vision**

- We are pioneering interpreters of art, design and fashion, internationally recognised for the world-class quality of our artistic programme, uniting the historic with the contemporary
- The collection is the heart of Manchester City Galleries, powering our ambition to inspire our users
- We deliver extraordinary cultural moments, helping to make Manchester a more inspirational city to live in, work in and visit
- We are a trusted public educator, providing an entry point to art for all Mancunians, particularly young people and children

#### **Our Values**

- We value the collection and its capacity to stimulate new thinking and creativity
- Everything is done to create value for the public
- We place people and their stories first
- We bring Manchester to the world and the world to Manchester, through the quality of our collection and artistic programme

- We are: open-minded; conversational; inclusive; collaborative. We value a diversity of voices and invite debate

## **Strategic priorities for delivering the vision, 2010-15**

### **1. Deliver a world-class artistic programme**

#### **1.1 Ambitious**

Manchester Art Gallery and the Gallery of Costume will deliver a high-profile artistic programme which will marry the old and new in a way that is uniquely Manchester and 'original modern'. The programme will give renewed emphasis to the city's world-renowned 19<sup>th</sup> century art and costume collections through innovative displays that reinvent Manchester's heritage for the digital generation. The re-interpretation of the historic will provide the context for a new and ambitious programme of cutting edge contemporary projects and establish the Galleries as a leader in the field.

#### **1.2 National and international**

The programme will be increasingly international in ambition and reach. The Galleries will build on our existing art museum networks and identify further opportunities for partnership in the UK and world-wide.

Aligned strategically and artistically with Manchester International Festival, the Galleries will be a major partner in delivering MIF's 2011 programme and, through MAG's year-round contemporary programming, will sustain the impact of the festival and maximise the city's investment in it.

The Galleries play an increasingly significant role in the art ecology of the city and make a major contribution to Manchester's creative and digital economy. We will provide a venue for leading international practitioners and nurture the talent of less-established artists.

#### **1.3 Tourism and the city's economy**

The world-class artistic programme will continue to play a key role in the tourism economy, by attracting the world's media, positioning Manchester in the international arts community and drawing tourists and their spending power to the city. The Galleries will lead and develop the Creative Tourist arts marketing project.

By enhancing the image of Manchester the Galleries will play a role in encouraging inward investment.

### **2. Deliver a world-class programme with Manchester people**

#### **2.1 People, Pride & Place**

Manchester City Galleries are aligned to MCC's People, Pride & Place. In our values for service delivery we have a deep commitment to encouraging both debate and inclusivity, and in reflecting the diversity of the city.

The Galleries are creating increased opportunities for public participation and engagement in the planning and delivery of the services.

## 2.2 **Young people**

Manchester City Galleries will play an increasingly central role as a trusted public educator in the creative life of young people growing up in Manchester.

We know that our art programmes with young people can be inspirational, confidence building and transform personal interest and aspirations. Working through national volunteering and apprenticeship schemes to nurture talent, the Galleries will be the cultural institution in the city most likely to provide young people a life and career enhancing experience.

## 2.3 **Partnerships with schools**

Programmes for young people sit within a wider educational offer at Manchester City Galleries. Planned activities connect directly with the developing partnership learning initiatives with the new Academies, Specialist Schools and Colleges and Primary School clusters, building on the groundbreaking MAGPIE project, which has had a proven impact on literacy skills in the city. The Galleries plan to take a leading role in the future strategic development of arts and creativity both in and out of school.

## 2.4 **Families**

We aim to continue to invest in our nationally-acclaimed work with 0-5s and their families to enrich the lives of young children across the city and support parenting skills. Over 20,000 children and parents from the Greater Manchester area take part in the Galleries' activity programmes each year. The ambition is to secure national funding to extend this programme in partnership with Manchester Children's Centres, helping future generations of Mancunians to fulfil their personal, creative and economic potential.

## 3. **Maximise the current and future impact of the collection**

### 3.1 **Unrealised potential**

The collection is Manchester City Galleries' greatest asset and has unrealised potential in raising the Galleries' international artistic profile. The aim is for Manchester Art Gallery and the Gallery of Costume to have the most radical and ambitious collections' interpretation of any UK gallery.

### 3.2 **National role**

The Galleries must develop the leadership capacity to continue to take part in national museum networks to ensure we have an ongoing role in planning future museum strategy.

Manchester City Galleries are currently one of the few non-nationals hosting PhDs with Manchester Universities and aim to continue to play a national role in commissioning academic research.

### 3.3 **Future legacy**

Manchester must build a legacy for the future of the collection, so that the city can continue to be an international art destination into the next century. We should not lose the moment to seize new opportunities for private philanthropy

and respond to unprecedented public interest in contemporary art, by acquiring significant contemporary works for the collection and the next generation of Mancunians.

**4. Maintain Manchester Art Gallery's position as the most popular and collaborative art venue in Manchester**

**4.1 Most visited**

Manchester City Galleries' current visitor figures are remarkably high for the size and funding level of the organisation. Manchester Art Gallery is the 113<sup>th</sup> most visited art museum in the world (higher than any other English regional), with tourists making up 35% of our visitors. Continued audience development work, visitor research and a popular and responsive programme will maintain our position as the gallery with the highest number of national and international visitors in the city.

**4.2 Collaborations**

Manchester City Galleries will work to bring together creative practitioners and audiences in collaborative projects and strive to find new commissioning models and develop new learning partnerships to build on our valued work in raising aspirations, improving health and wellbeing and increasing educational achievement in the city.

**5. Make Manchester City Galleries a sustainable organisation with a clear focus**

**5.1 Sector leadership**

As new funding models emerge, beyond Renaissance in the Regions, the Galleries will continue to play a significant and developing role in leading the sector in the city and the region, in order to promote and deliver Manchester's cultural ambition.

**4.2 Mixed economy solutions**

Manchester City Galleries will create an environment which nurtures entrepreneurialism and creative business solutions, combining the strengths of the cultural sector with private sector business practice.

Partnerships with other cultural organisations within the city and beyond will aim to secure value for money and high impact delivery.

**4.3 Green museums**

Manchester City Galleries aim to play a major role in the sector in addressing the challenges of sustainability in the context of the economy and global warming, by leading the 'green museum' agenda for the city.

**4.4 Developing the workforce**

We will build on our exemplary record of staff development, focusing on encouraging diversity, skills sharing and development and creating new opportunities for people to progress through the organisation.

# Manchester City Galleries

## Collection Development Policy

### 2011-2014

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## Section 1: Introduction

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### 1.1 Purpose of the Policy

This Collection Development Policy will guide Manchester City Council's acquisition and disposal activity over the period 2011-14. It will be used by Gallery staff to assess possible acquisitions and disposals, following the procedures set out in the Collections Management Procedures Manual. It will also help potential donors to decide whether Manchester City Galleries 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 City Galleries' priorities.

The policy was approved by:

Manchester City Council Art Galleries Committee on: [date]

Manchester City Council Executive Committee on: [date]

The Policy will be reviewed every three years. The Policy is next due for review in February 2014.

The North West Museums, Libraries and Archives Council or its successor will be notified of any changes in the Acquisitions and Disposal policy and the implications of any such changes for the future of existing collections

### 1.2 Organisational context and governance

Manchester City Galleries comprises five sites and three designated collections.

Manchester City Galleries Department is responsible for four sites, with a fifth managed by Manchester Leisure. They were acquired between 1882 and 1930. Two are Grade 1 listed and are pre-eminent historical exhibits in their own right. All five sites have Registered Status four are open to the public.

1. Manchester Art Gallery
2. Gallery of Costume, Platt Hall
3. Heaton Hall (budgets held by Manchester Leisure)
4. Wythenshawe Hall
5. Queens Park Conservation Studios

The Designated collection is divided into three areas; Fine Art, Decorative Art and Costume

The buildings and collections that form Manchester City Galleries are owned and governed by the local authority, Manchester City Council. The Council is the sole trustee of Manchester Art Gallery (formerly Manchester City Art Gallery) and its art collections by the terms of section 148 of the Greater Manchester Act of 1981. Manchester City Galleries' service is delivered in five buildings: Manchester Art Gallery, Platt Hall, Heaton Hall, Wythenshawe Hall and Queens Park. The Head of Manchester City Galleries reports to the Director of Culture, the Executive Member for Culture & Leisure, the Executive

Committee and the Art Galleries Committee that includes seven members nominated by Manchester University. Policy documents must be approved by both committees.

### **1.3 Manchester City Galleries' Mission Statement**

Manchester City Galleries will be at the cultural heart of Manchester, working to enhance the lives of our audiences by creating places and programmes where art, ideas and imagination meet.

We will work with partners locally, regionally, nationally and internationally to bring benefits to local people and visitors and create a sense of pride in the city.

We will:

#### **Use art to change people's lives in Manchester**

- Raising educational attainment
- Helping people to find pride in belonging to their city
- Connection people to other worlds
- Giving people a place to pause and reflect
- Inspiring and adding pleasure to people's lives

#### **Influence the world's view of Manchester and Manchester's view of the world**

- Being the city's flagship art gallery with an international reputation
- Maximising the impact of the city's world-renowned collections
- Supporting the vision of Manchester as the Original Modern city
- Developing international collaborations
- Creating good news stories for the city
- Bringing the best in international art to the City

#### **Provide cultural leadership in the city**

- Bringing together museums and galleries and securing resources to create a high quality, high profile cultural offer
- Supporting and inspiring the city's creative people

#### **Provide stewardship for the city's heritage**

- Developing and caring for the Galleries' collections and buildings
- Working in partnership to ensure the future of the city's heritage assets including public art, war memorials and historic buildings

## Section 2: The Collections

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### 2.1 Overview of Collections

Manchester City Galleries' Designated collections are part of the city's and the nation's heritage. They are characterised by enormous diversity but are celebrated for their unrivalled collection of British fine and decorative art of the last three centuries and an internationally recognised costume collection. The fine art collections which have been developed since the early 19<sup>th</sup> century principally comprise paintings, sculpture, works on paper and medals. The decorative art collections formed from the 1880s onwards include furniture, metalwork, ceramics, glass, enamels, ivories, jades, wallpapers and bygones. The costume collection was a later addition but holds an equal place with the fine and decorative arts in terms of its significance.

19<sup>th</sup> Manchester cotton magnates were collectors of both fine and decorative art and had a special commitment to patronage of the contemporary arts of the day. The Galleries' current collecting policy has a similar emphasis on the contemporary. In the past, some of the most important works were gifted, others were purchased by the City Council. Recent acquisitions have been made with the generous support of individual major donors, Friends of Manchester City Galleries, the Corporate Patrons of Manchester City Galleries, the Heritage Lottery Fund, the National Art Collections Fund, the MLA/V&A Purchase Grant Fund and the many members of the public who have made donations in support of the service. The Galleries have also benefited from participating in the Contemporary Art Society's Special Collection Scheme.

#### 2.1.1 Fine and Decorative Arts

The Fine Art collections comprise nearly 14,000 works. These are made up of approximately 2000 oil paintings, 300 sculptures and medals and the rest mostly works on paper, including drawings and watercolours, prints, posters, photographs and some reproductions. The latter were mainly acquired for the Rutherston loan scheme for schools and colleges. There are also a few miscellaneous items such as printing plates, woodblocks, artist's personalia and some original letters from artists.

The earliest works in the collection are two Egyptian portraits from the 2<sup>nd</sup> or 3<sup>rd</sup> century BC, the most recent are two works by Grayson Perry. Although there are some important individual and groups of foreign works, the majority of the fine art items are British, dating, with a few notable exceptions, from the 18<sup>th</sup> century to the present day

The nucleus of the Galleries' fine art collection came from the Royal Manchester Institution. Following the creation of the Art Gallery in 1882, the fine art collections grew rapidly, the range and depth being considerably extended by gifts and bequests as well as purchases. From the start there was an emphasis on contemporary British art. Ford Madox Brown's presence in the city while he was painting the Town Hall murals seems to have engendered a taste for the Pre-Raphaelite artists and their followers, such as Waterhouse, Strudwick and Brett. The Victorian neo-classical style of the President of the Royal Academy, Lord Leighton, also found favour.

The Rutherston gift and Haward's active purchasing of the work of contemporary artists (see section 8) resulted in the collections being equally strong in early 20<sup>th</sup> century British art as in Victorian art. For the CAS's special collection scheme, 2004-9, the Galleries

choose to acquire sculpture and photography to strengthen these previously underdeveloped areas of the fine art collections.

There are over 13,000 objects in the Decorative Art collection, about 25% of which are ceramics. There are also large groups of glass, enamels, furniture, metalwork, arms and armour, wallpapers, dolls houses and related items. The oldest piece is an Egyptian canopic jar (c1100 BC) and the most recent, Ribbon Rocking Chair by Katie Walker. Although most of the items are British or European, there are also pieces from Africa, the Middle East, India, China and Japan.

The collection was formed from the 1880s onwards through a variety of gifts, bequests and purchases, hence its broad ranging and sometimes eclectic character. However, since its first purchase of Minton Pottery from an exhibition in 1884, the Galleries have shown a strong interest in contemporary work. From 1925 to 1939 the pioneering contemporary collecting scheme, the Industrial Art Collection, resulted in the acquisition of ceramics, glass, metalwork, furniture, textiles and printed material directly from manufacturers and British industries Fairs. During the past five years, the Galleries have specifically collected cutting-edge lighting and furniture giving all visitors access to innovative design from this country and abroad.

**key purchases 2005-2010:**

James Tait *London Road, Manchester and Victoria Street, Manchester*, c 1840

Anthony Gormley *Filter*, 2002

Grayson Perry *Print for a Politician*, 2005, and *Jane Austen in E17*, 2009

**key gifts 2005-2010:**

Briton Riviere *study for His Only Friend*, 1870

Ford Madox Brown *two studies of dogs for Work*, 1855 and 1864

J.H. Strudwick *The Gentle Music of a Bygone Day*, 1899 (bequest)

Walter Crane's *Skoal* vase, 1895-1900, made by Maw & Co, (gift of widow of direct descendant of Crane)

**2.1.2 Costume and Fashion**

The Galleries' core collections are extremely extensive, covering all aspects of the history of dress, dress care and dress making, as well as aids to the appearance, from around 1600 to 2005. In addition, there are associated collections of textiles, embroideries, lace and dolls. The total number of items in these collections is currently 21,685, including 14,858 items of costume, 4,028 items relating to personal use and adornment, 2,423 textiles, and 376 dolls and items of dolls' clothing. In addition, there are approximately 1,600 unaccessioned items used for study and handling collections.

Although the Galleries had accumulated a collection of clothing and textiles before the Second World War, it was the purchase of the Cunnington Collection in 1947 which fostered the subsequent development of the costume collection and which prompted the founding of the Gallery of Costume. The collection contained approximately 900 dresses, as well as accessories such as 100 petticoats, 200 hats and bonnets, and 100 pairs of boots and shoes. The collection is particularly remarkable in the range of its 19th century women's dress and related material. The purchase included the Cunningtons' research library of fashion plates, magazines and shop catalogues, which formed the basis of the excellent specialist library the Gallery now owns. This contains over 17,000 items and is the most comprehensive fashion and textile archive resource outside London.

The Galleries' collecting policy has always been wide, but its specific remit has been to collect clothes worn in Britain, with a bias towards what is significant and widely worn, rather than examples of the highest quality design and manufacture; though in recent years the clothes of major British and European designers have been actively collected in response to demand from students and schoolchildren. Collecting since 1947 has been predominantly through a multitude of small donations and bequests. In recent years active collecting has concentrated on areas which complement rather than duplicate the Cunnington Collection, including 17th century items; post 1930 material; menswear; occupational clothes; 'streetwear' and 20<sup>th</sup> and 21<sup>st</sup> century couture.

### 2.1.3 Handling collections

There is an extensive collection of unaccessioned handling and study material at the Gallery of Costume, relating to the dress and textile collections. This comprises items of dress, underwear, shoes, hats, bags and other dress accessories from around 1920 to the present day, including a group of 1960s clothes and textiles illustrating the design and technological innovations of the decade. Another growing collection is of garments, embroideries and printed and woven textiles from the Indian subcontinent, mostly from the last 25 years, some collected in India, some bought from local Rusholme shops, and some donated by the local Asian community.

In addition, there is a small collection of unaccessioned items to support the delivery of the learning programme at Manchester Art Gallery. Most of these are three dimensional objects or examples of textiles. This material has recently been reviewed and most of the remaining items are now held centrally in the Learning Studios for use by with a variety of groups.

### 2.1.4 Corporate Members Loan Scheme

The Corporate Members Loan Scheme is managed by Manchester Art Gallery Development Company, the trading subsidiary of Manchester Art Gallery Trust, an independent charity that fundraises to support the projects and programmes of Manchester City Galleries. The Corporate Members Loan Collection, formed in 1989, is made up of accessioned<sup>1</sup> and non-accessioned works from 19th century paintings to contemporary pieces. New contemporary purchases have been added to the collection in recent years, funded by the Trust and new purchases are planned again in the future, subject to the availability of funding. Works are chosen with advice from Galleries' curators, but are not accessioned into the permanent collection. They are gifted to the Galleries by the Trust and are stored at and cared for by the Galleries.

Businesses in Manchester pay an annual subscription to join the scheme and the top two levels of membership are given the opportunity to borrow art works to display in their offices (6 works at the Directors' Circle level and 2 work at the Executive Circle level). Premises are surveyed to check lighting, heating and security conditions before art works are loaned. The Galleries' own staff deliver and hang the works. The Galleries' provides insurance. Corporate Members sign a condition of loan form that they must adhere to.

Works purchased in the last 5 years have been mainly contemporary oils or acrylic on canvas or board, although some photographs have also been purchased. The mixture of

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<sup>1</sup> Content of scheme currently under review to ensure consistency in the management of loaned accessioned material.

abstracts, landscapes and portraits mainly by Manchester based artists reflects the type of work most often requested by Corporate Members and the fact that they like to support local talent. We purchase from local studios and commercial galleries. There are also some works that have been bequeathed or gifted to the Galleries that have not been suitable for the permanent collection.

## Section 3: Audiences

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### 3.1 Visitor Profile

Over the three years ending 2010/11, Manchester Art Gallery averaged nearly 400,000 visits per year. In 2009/10, it was the second most visited regional gallery in the country.

Our visitor profile is impressively diverse, with particularly strong family and under 14s audience segments. Visits from outside of the region and country have increased significantly since our collaborative work with venues across Manchester on cultural tourism promotion and now comprise almost 40% of the total.

The main reason cited for visiting the gallery is consistently 'a general visit to see the collections', which combined with 'to see a specific exhibit, gallery or object' comprises 60% of visits.

Based on independent market research (MHM), particularly in relation to contemporary visual art, ten ways have been identified by which visitors engage and connect with art:

1. Figurative, recognisable subject matter
2. Narrative
3. Obvious craft skill
4. Aesthetic impact - awe and wonder
5. Endorsement of known artist name
6. Familiarity with artist's biography
7. Controversy, surrounding the exhibition, artist, subject matter
8. Intellectual connection – 'getting' or enjoying the idea or concept
9. Cultural identity and ideological connection
10. Emotional or spiritual connection

We try hard to meet visitors' expectations of interpretation that supports them in engaging with art, in particular, detailed information about individual artworks, knowledgeable staff, thematic groupings that reflect emotional and aesthetic response, social context and the use of narrative to emphasise human interest.

#### 3.1.1 Virtual visitors

Since its launch in April 2002, visits to our website have grown to an average of more than 400,000 per year. Visitors are fairly evenly split between the North West, elsewhere in the UK and international users - mainly USA and Canada, Australia and Europe, but also India and the Far East. From feedback received, 43% are looking mainly for information about the collections and 39% want to see more collections information and images online. We have prioritised the publishing of collections information on-line and developed our skills and capacity in social media and networking to drive further traffic to the site.

#### 3.1.2 Visitor targets

Both growing and widening our audiences remains a priority and we will continue to focus on:

- groups currently under-represented in our audience profile (C2DEs, black and minority ethnic and disabled visitors), particularly via the targeting of families and

- national and international tourists.

## 3.2 Supporting groups

### 3.2.1 Friends of Manchester City Galleries

Manchester Art Gallery Friends is a membership scheme run by Manchester Art Gallery Trust, a registered charity established to support the work of Manchester Art Gallery and the Gallery of Costume. The Friends scheme raises money through subscriptions and regular events organised by the development team. Events include lectures, visits to art galleries and museums, trips abroad and other social activities. The Friends also provide financial assistance for the purchase of works of art for the collection.

### 3.2.2 Corporate Members scheme

The Corporate Members membership is made up of a range of approximately 30 North West businesses, from major businesses such as Bruntwood to smaller companies such as Cobbetts LLP.

The top two membership tiers (Director and Executive Circle) have the opportunity to borrow artworks via the Corporate Members Loan Collection. Corporate Members borrow works on an annual basis to display them in reception areas, boardrooms and offices. Some Corporate Members prefer to be associated with an artwork in the Gallery itself. In this case, we prepare a label to accompany an artwork that credits them and links them to an artwork that they particularly like or feel reflects their business aspirations or image.

In addition Corporate Members enjoy events at the Gallery and have the opportunity of entertaining in certain galleries, a benefit not open to general corporate hire clients. They also enjoy curatorial talks and some Corporate Members book private tours with curators to learn more about the collection. Corporate Members sometimes choose to reproduce artworks from the collection to further publicise their link with the Galleries.

### 3.2.3 Volunteers

Manchester City Galleries are currently developing a new coordinated approach to volunteering, internship and apprenticeship. Our priorities will be to:

- increase opportunities for young people to develop skills that lead to employment
- contribute to long-term organisational sustainability
- adopt a coordinated approach to volunteering across the museum sector in Manchester.

We will build on our experience to date in running a number of innovative volunteering schemes. These include volunteer guides who run tours of the collections every weekend and the Creative Consultants group. The Creative Consultants are a group of 16-25 year old volunteers from across the city, who develop collections' interpretation projects for the Galleries. The group has been running for 5 years. Their most recent project, launched to great media acclaim in Jan 2011, is an exhibition using the Grayson Perry acquisitions as a focus for innovative historic collections display.

## Section 4: Use of the Collections

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### 4.1 Permanent collection displays

#### 4.1.1 Manchester Art Gallery

Currently approximately 10% of the fine and decorative art collections are displayed at Manchester Art Gallery.

#### Galleries 1-16

These galleries 1-16 adopt a loosely chronological approach dictated by the breadth of the fine art collections and complemented by decorative art where appropriate. Galleries 1-9 show mainly 18<sup>th</sup> and 19<sup>th</sup> century painting, sculpture and design; Galleries 10-12 show particular strengths or themes including 17<sup>th</sup> century Dutch painting, religious images, works by Adolphe Valette and associated artists; Galleries 14-16 show art, craft and design from the 20<sup>th</sup> and 21<sup>st</sup> centuries.

#### Destination Galleries

Three 'destination' galleries take a themed approach to interpretation of the collections. The CIS Manchester Gallery displays historic and contemporary art, craft and design relating to the creative character of the city. The Gallery of Craft & Design explores the different relationships between people and objects, providing a showcase for the decorative art collection. An additional study room (not yet open to the public) will provide access to more densely displayed selections from the ceramics, glass and metalwork collections. The Clore Interactive Gallery takes 26 individual works as the starting point for high and low tech interactive exhibits aimed at a family audience.

#### Changes to the displays

The displays opened to the public in 2002 and have evolved and been refreshed in a number of ways, including a temporary interactive 'live' conservation exhibition, *Salvaged* and a new section and technical revamp of the Clore Interactive Gallery. A display in the balcony area of the entrance hall on the theme of the human figure will open in Spring 2011, with a virtual tour and interpretation at ground floor level to improve access for visitors using wheelchairs. From 2012 an annual programme of redisplays and reinterpretation will invigorate the historic and modern displays with contemporary interventions from MCG's collections and works on loan.

#### 4.1.2 Gallery of Costume

The costume collection is housed at the Gallery of Costume, Platt Hall, 2 miles south of the city centre. Since the launch of the new facilities and new displays from March 2010, the ground floor has a large permanent exhibition focusing on the last 100 years of fashion, entitled 'Suffragettes to Supermodels, fashion 1910-2010'. There is also the new temporary exhibition gallery with an ambitious programme of three shows a year, often collaborating with local universities or craft practitioners. The new large lecture room doubles as the area housing the open storage cabinets containing the Gallery's very comprehensive button collection. The first floor has three thematic displays featuring the more historic collections from the early seventeenth to the end of the nineteenth century. There are handling collections for schools and colleges, and material to touch within the

displays. Although some 95% of the collections are in store, everything is available to students or researchers or interested individuals by prior appointment, as is the excellent library and archive of fashion.

## 4.2 Temporary exhibitions

Manchester Art Gallery has a growing reputation for its temporary exhibitions programme. Recent examples include the critically acclaimed, *Angels of Anarchy: Women Artists and Surrealism*, 2009, and *Recorders*, by leading electronic artist, Rafael Lozano Hemmer, 2010.

Since 2002, MAG has shown a number of major world artists. In 2002, we announced our commitment to contemporary art with Michael Craig-Martin's *Inhale/Exhale*, a commission for the new exhibition spaces. A piece from this show was acquired for the collection. *New Indian Art* in summer 2002 for the Commonwealth Games introduced now front-rank artists like Subodh Gupta, Atul Dodiya, Shilpa Gupta and Ravinder Reddy to the UK. We launched a major commission of new work by Korean artist, Gwon Osang for the Asia Triennial08 alongside work by Korean electronic artist Choe U Ram. Other international artists we have shown include Xie Nanxing (who went on to show in Documenta 11) and Zhao Bandi (in partnership with Ikon and Aspex) from China and Jun Nguyen-Hatsushiba from Vietnam (in partnership with the Kunstmuseum Luzern). *Visions of Zimbabwe* in 2004 introduced art from that country for the first time.

MAG has also demonstrated a strong commitment to supporting new and emerging artists in Manchester and the North West. Examples are Stephen Dixon and Susie MacMurray whose work has been acquired for the collection.

Major exhibitions of historic art, such as *Art Treasures in Manchester: 150 years on, Black Victorians* and *Holman Hunt* have drawn on MCG 's 19thc collections

Since reopening after the capital development project, in March 2010, the Gallery of Costume has a rolling programme of temporary exhibitions in a new gallery. Currently, we mount three shows a year on a variety of themes. A number of the displays represent collaboration with creative practitioners working in the northwest of England (for instance Alice Kettle, Sept-Dec 2010 or Lubaina Himid, Jan-April 2011). Other shows highlight local community collaboration (eg the Platt Fields Centenary show, March-August 2010). One show a year forms a collaborative project with the Creative Practice MA course at Manchester Metropolitan University.

The Gallery of Costume has also a running programme of interventions in the public areas, again, collaborating with Manchester artists. So far we have shown large-scale work by Annie Harrison, Christine Evans, Susie MacMurray, Penelope Batley and Adnan Bayyat.

The collections are central to education activity. Our educational work provides a powerful learning resource for a wide range of users, which increases knowledge and understanding, develops skills, stimulates imagination, changes values and attitudes and engenders self-esteem, mutual respect and sense of place through enjoyable and exciting encounters with art. It promotes community cohesion, well-being and engages young people at risk.

Our inspiring, innovative and nationally-acclaimed programme of activities appeals to people of all ages – often from some of the most deprived areas of Manchester. Annually, MCG attracts 50,000 learners who participate in specific learning programmes.

There are three strands to our educational work:

- Early Intervention and Family Learning
- Schools Partnerships
- Community Development

#### 4.3.1 Early Intervention and Family Learning

MAG provides a calendar of free activities and events for families. All activities are designed for adults and children to participate in together and many are run by NW artists. Activity workshops and sessions such as Mini Art Club, Family Art Club and Doodle Days usually focus on the gallery's current temporary exhibition and are always extremely popular. The gallery has built a reputation as a national leader in activities for 0-5s, enriching the lives of children across the city and supporting parenting skills. Around 23,000 children and parents take part each year. In summer 2010, the exhibition *Heroes and Monsters* focused the attentions of visiting families on the heroic and villainous characters in the gallery's displays. This show used trails, activities and maps to animate traditional art and hit new heights for exciting children and parents in their quest to explore the our spaces and collections.

When MAG re-opened in 2002, one of the most significant changes to the gallery was the inclusion of an innovative interactive gallery, designed especially for children aged 5–11 and their families, with activities directly based on works of art and items from our permanent collection. The Clore Interactive Gallery, located at the heart of the building, has been an unprecedented success and has been central to the gallery's strategy of both growing and widening our audiences. The Gallery continues to be extremely popular and has recently undergone improvements with a number of new interactive exhibits being designed and installed.

#### 4.3.2 Schools partnerships

Our Schools & Colleges Team run a vibrant programme of taught workshops at the gallery. These taught sessions last up to two hours, include practical activities led by artists and experienced educators, are cross-curricular in approach and often cross-cultural. They accommodate a variety of learning styles and abilities, enhancing the study of many areas of the national curriculum and they make use of our award-winning

venue, world-renowned collection and changing special exhibitions to create innovative learning experiences.

For instance, in the session *Portraits and Identity* pupils investigate relationships between people and objects through a range of works of art in our permanent collection and special exhibitions. Critical studies inform their analysis, whilst photography and alternative drawing techniques document observations.

Our new Artists in Schools programme gives teachers and pupils the chance to work with a practising professional artist. We offer artists residencies tailored to Early Years, KS1 and KS2. Students and teachers can experiment with techniques including drawing, illustration, casting, sculpture, photography and digital manipulation. They develop skills as independent learners through enquiry-based learning and critical and reflective thinking.

We recently extended our teacher training service, which now seeks to offer creative learning for teachers at every step in their career. Rather than just focus on Initial Teacher Training and sessions for Newly Qualified Teachers, we have developed sessions and support for teaching mentors, subject specialists, department heads and most recently, whole school training.

Headlines from the schools and colleges service include:

- 12,600 pupils from Manchester participate in our programmes each year.
- 20,000 pupils from the region's schools in our programmes each year.
- Manchester primary schools that work in partnership with us and other museums in the city achieve a 35% higher than predicted attainment level in literacy (University of Warwick study).
- Primary schools evaluate our extended school art programmes as having a positive impact on school-parent-pupil relationships leading to better school attendance.
- Manchester schools' Head Teachers identify our creative teacher training as a means to retaining key staff and develop newly qualified teachers.

#### 4.3.3 Community development and learning

The overall aim of the Community Development team at MAG is to encourage all people, particularly those from the city and region, to recognise the gallery as a place for them and to use its collections for inspiration to enable them to explore their place in the world. Their objectives are:

- To encourage people to be independent gallery visitors
- To ensure participant voice is evident and valued in the gallery
- To develop effective partnerships
- To embed and sustain community development activities in wider galleries' programmes

- To draw together a comprehensive volunteering programme so that local residents, especially young people, can develop skills and experiences that will improve their life chances.

Specific target audiences include families, vulnerable adults at risk of social exclusion, young people at risk of social exclusion and ESOL learners.

#### 4.4 Website and Virtual Access

The website aims to open up the Galleries' art collections using digital technologies to facilitate new and innovative ways of maximising museum and gallery collections as learning resources, and engage with audiences beyond the physical confines of the gallery. Over the last five years our website has been redeveloped to provide friendly, imaginative and informative access to collections, via interactive displays, accessible collections information and educational resources.

Our key audiences for the website are schools, further and higher education, and families. The website provides a unique opportunity to facilitate more meaningful access to the physical Gallery, whilst exploring the potential of the digital object in its own right. It is a way of providing a fuller service to our existing visitors *and* connecting with a far larger and more diverse audience than will ever be possible within the physical building.

Manchester City Galleries' website provides a brief overview of each of the three collections and access to basic information about individual objects via a searchable database connected to the Ke Emu collections management system. All digitised records are available via this service, although levels of information vary greatly. Manchester Art Gallery is a partner in the Public Catalogue Foundation (PCF) and BBC Your Paintings project which will go live in June 2011 and greatly enhance web-based access to our internationally significant fine art collection, focussing on British oil paintings.

In addition, the costume collection can be browsed via a series of 9 themes with related subthemes, designed to provide access in place of limited physical access to Platt Hall. These include *Designers; Dressing Up, Dressing Down; Clothes for Work; Recycled Fashion; Sexuality; Materials and Making; Close Up; Sports and Leisure; Underwear.*

#### 4.5 Research outcomes

The Galleries collections and archives are used extensively by a broad range of researchers, including students, academics, local historians and artists.

Undergraduate and postgraduate projects and dissertations are often based on research into the collections. There are strong on-going relationships with MMU and the University of Manchester. The costume collections housed at Platt Hall are also used extensively as a resource for undergraduate and postgraduate research by textile, fashion and embroidery students from Higher Education (HE) colleges across the North West and beyond.

The Museums Studies Department at Manchester University has also benefited from engagement with collections and curators. Research on all the collections has contributed to lectures, artworks, publications and exhibitions which can reach a wide audience.

Examples of recent research and outcomes are:

- Joint supervision with MMU of AHRC-funded doctorate on Empire Marketing Board poster collection by Melanie Horton, PhD successfully completed 2010
- Joint supervision with University of Manchester of AHRC-funded doctorate on Display and Interpretation of Costume Collections, 2009 onwards
- Patricia Allmer, Research Fellow at MMU worked with curators here on ground-breaking *Angels of Anarchy* exhibition, publication and conference, 2009

## Section 5: Collection Development Priorities

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This section sets out the priorities for additions to the collection through purchases and gifts.

The priorities for adding to and rationalising the collection are driven by MCG's Vision and Forward Strategy and Business Plan. They are also linked to the priorities of the city's Cultural Ambition.

Additions to the collection will reflect our wider ambition to raise the national and international profile of Manchester, building on the current strengths of the collections as outlined in Section 2. They should also be relevant to contemporary society, either in terms of their potential for interpretation or through the fact that they are, in our curatorial judgement, significant works of contemporary art that will provide a legacy for the city's future cultural heritage.

Rationalisation and disposal is driven by the identification of areas of the collection that fall outside of our collecting policy, and may receive a better standard of care, be more publicly accessible or be more effectively used elsewhere (see section 7.3: *Justification for Disposal*, for more details).

### 5.1 Criteria for Collecting

#### 5.1.1 Historic and Modern Fine Art, Decorative Art and Costume

- To develop the depth rather than breadth of the collections by acquiring works through purchase or gift that will significantly enhance existing collection strengths (see 5.3 below).
- These additions will largely be reactive rather than proactive, as gifts and bequests are offered, or individual works come up for sale.

#### 5.1.2 Contemporary Fine Art, Decorative Art and Costume

- To acquire the most significant works by contemporary artists, makers and designers within our resources, in order to raise the profile of Manchester Art Gallery and the Gallery of Costume as contemporary art and fashion venues in Manchester and to leave a legacy for the cultural future of the city.
- To build on the current opportunities for contemporary acquisitions provided by relationships with artists and dealers through the temporary exhibition programme and regional and national opportunities such as those offered by the Contemporary Arts Society, the Art Fund and ACE.
- To work towards greater organisational sustainability through:

The continued purchase of comparatively low value contemporary works suitable for loan through the Corporate Members Art Loan Scheme, but which have the potential because of their quality to be added to the collection after a review period

The setting up of a Collectors' Circle which will raise money towards major contemporary acquisitions. It will also provide development opportunities for staff and

private collectors to increase their knowledge of contemporary art and the art market and create new relationships between the private and public sector which, it is hoped, will provide opportunities for the purchase and gift of works (see appendix)

## 5.2 General Criteria for acquisition

- To acquire only those works that have identified potential for display, interpretation and education work
- To reflect the cultural history of Manchester and contemporary creativity in the region
- To reflect British society by increasing the cultural diversity of the collections, including work by women artists, who are generally underrepresented

### 5.2.1 Collecting policies of other NW museums

MCG will take into account the collecting policies and acquisitions of other NW regional and national museums by consulting with key institutions, in particular Whitworth Art Gallery, Walker Art Gallery, Tate Liverpool and funding bodies, in particular, CAS, the Art Fund and ACENW, in order to avoid conflicts of interest, unnecessary duplication and waste of resources

## 5.3 Funding and methods of acquisition

The future development of the collection is partly dependent on the availability of external support from major funding bodies. particularly The Art Fund and the MLA/V&A Purchase Grant Fund. Over the last five years, the Art Fund has supported seven purchases ranging from Adolphe Valette's *Central Station*, 1910, to Grayson Perry's *Jane Austen in E17*, 2009, and has also gifted a Rembrandt engraving, *Christ Preaching*, c1645. During the same period, the MLA/V&A Purchase Grant Fund has part-funded 31 acquisitions including works by Henry Lamb and L.S. Lowry, as well as examples of women's couture by Balenciaga, Jean Paul Gaultier and YSL for Dior.

The Gallery is a member of the Contemporary Art Society's National Programme which supports museums and galleries to acquire contemporary art and craft by offering specialist advice and opportunities for curatorial development through studio visits, workshops etc. The purchases are funded from individual member's fees over a four year period, 2008-'12. As part of this scheme, the Gallery will be acquiring at least two works for the fine and decorative art collections during 2011-'12. The CAS also acts as a channel for individual and corporate donors to place works of art in public collections eg an untitled drawing by Anthony Gormley in 2007.

The Friends of Manchester City Galleries are an important source of local funds for purchases, helping us to draw in grants from funders who require proof of local support. They can also provide full funding for lower value items such as Naoki Takeyama's enamel sculpture *Tamayara (Ephemeral)*, 2009. Due to their accessibility and flexibility, the Friends are also a potential source of support for lower value fast-track acquisitions and commissions eg Junko Mori's silver *Organic Pinecone*, 2006.

The collection continues to receive bequests from time to time and often unexpectedly. However, an increasing number of potential donors are approaching the Gallery in

advance of making a will in order to discuss their wishes, thus enabling the curators to advise against bequeathing anything that might not comply with the Collecting Policy.

### 5.3 Acquisition procedures

Acquisitions are proposed, discussed and assessed by the Acquisitions and Disposals Group and are subject to final approval by MCG Management Team. Details of new acquisitions valued at more than £50,000 are reported to the Executive Committee for information.

As part of the acquisition procedures, MCG has identified the need to have a more proactive and coordinated approach to the acquisition of contemporary art, for the following reasons:

- To be able to respond quickly to emerging opportunities for acquisition from the Art Fund, CAS and other collecting scheme such as our own Collectors' Circle pilot.
- To maximise staff expertise and research in contemporary art across the organisation by building up a bank of information about artists that we have an interest in working with
- To develop a coordinated 'single programme' approach across acquisitions and exhibitions

To this end, an annual register or 'wishlist' will be set up of contemporary artists and makers whose work the Gallery is interested in acquiring, commissioning or exhibiting

## Section 6: Limitations and Constraints

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### 6.1 Care of Collections

Preservation of the collections is fundamental to our mission. Any additions to the collection must not be detrimental to the preservation of the existing collections and adequate resources must be available to care for any new additions. Manchester City Galleries Conservation and Collections Care Policy ensures regular auditing of resources to enable a positive collecting policy to flourish.

#### 6.1.1 Resources for preservation

Before any item is added to the collection we must be satisfied that conditions for its long-term preservation can be provided. If resources are not immediately available and additional resources cannot be provided the item should not normally be acquired.

The factors to be considered include:

- Space requirements: Volume, weight, environment, security
- Condition and inherent stability of object
- Remedial conservation

Individual collecting policies contain exclusions relating to the above. Appropriate storage space is at a premium and very large objects are not collected in normal circumstances. Where it is felt that the methods and materials used in construction preclude satisfactory preservation, for example works made of very short-lived materials, we will carefully consider the options before acquiring the item.

#### Storage

Before an item is acquired suitable provision for storage or display should be available and will be designated during the acquisition procedure. If particular requirements cannot be met within current resources the object should not normally be acquired. Additional resources may be made available for items or collections of particular importance.

#### Condition

##### Physical integrity

Where possible items acquired should be in good condition. However this does not preclude the acquisition of items where rarity, value or local associations override this criteria. Also items must be collected according to context. Normal wear and tear may be desirable for some collections and evidence of use, modification can be very important. All items must be inspected as part of the acquisition procedure and referred to the conservation section for guidance and advice.

Items to be purchased will be inspected before acquisition to ensure that they are in good condition and do not include disguised damage or restoration. For high value items a conservation condition report from an accredited conservator must be obtained.

Long-term preservation is ultimately determined by the composition of the artefact. Certain classes of object or material types are more stable than others. Materials which are unstable under normal controlled conditions must be examined and suitable storage provision provided. This involves a long-term commitment of resources and material, in most cases, should only be accepted if this could be assured.

### Contamination

New acquisitions must not endanger the existing collections. All organic material should be inspected for signs of biological activity and pest management procedures must be followed if any activity is suspected. Items that are infested should only be acquired after careful consideration. Treatment or quarantine is mandatory for certain classes of material.

Materials that, through composition, use, or chemical deterioration, contain or emit materials which may be damaging to staff, public or other objects must be examined and should not be acquired unless the special provision meeting the approved regulations or guidelines is available. This includes radioactive material, chemicals, and certain plastics.

### **Remedial Conservation**

The initial condition assessment will outline the short term and long-term requirements for conservation work required to ensure that the object is suitable for its intended purpose within the collection, and can be preserved in the long-term. Because of limitations on conservation resources, items that require extensive remedial work will only be acquired if the item is of particular importance or additional resources are made available.

#### **6.1.2 Collections Care Pre-acquisition Checklist**

- A basic condition check will be carried out on all items following simple guidelines; any item not in excellent condition must be checked by Conservation.
- Resources must be available to care for object. Suitable storage or display space must be designated to location level before acceptance.
- Where possible funding should be sought to maintain objects received by loan or gift
- If conservation work is required for purchases suitable provision must be made before item is acquired.
- The reason for collecting the object must be determined before collection and, if the object is inherently unstable, relevant and/or fugitive information must be retrieved and stored on entry to the museum.
- All objects entering the museum must be inspected for insect or other pests. If there is any doubt the objects must be subjected to quarantine before entering housing or display areas.
- Objects must be cleaned of dust, debris and other airborne soil before entering the permanent collections housing area.

- Ideally only those object in good conservation condition should be collected
- All items to be purchased should be assessed by the Conservation Section or by an accredited conservator. This is to ensure that we do not purchase restored or damaged objects unknowingly.

## 6.2 Management of Archives

As Manchester City Galleries holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3<sup>rd</sup> edition 2002).

## 6.3 Documentation

### 6.3.1 Provenance and Due Diligence

Manchester City Galleries is committed to ensuring that every item it acquires is legally and ethically sound. Due diligence is exercised to ensure that

- The lender has good legal title and can lend free from encumbrances
- The item has not been stolen, looted or illegally imported or exported
- There is no known claim of ownership by a third party

Manchester City Galleries' due diligence policy for acquisitions is in accordance with all relevant national and international standards, including the following:

- Statement of Principles issued by the National Museum Directors Conference on "spoliation of works of art during the Holocaust and World War II period" in 1998
- Combating Illicit Trade: Due Diligence Guidelines for Museums, Libraries and Archives on collecting and borrowing Cultural Material (DCMS, October 2005)
- UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property
- ICOM Code of Ethics
- SPECTRUM: UK Documentation Standard for Museums
- Convention on International Trade in Endangered Species of Wild Fauna and Flora
- ICOM red list

### 6.3.2 Accountability

Objects should be accounted for at all stages from entry to disposal and their entry into the collection should be recorded as required by SPECTRUM (see the Collection Management Procedures Manual April 2011).

### 6.3.3 Scale of acquisition

When an important object has been acquired for the collections it is will be fully catalogued by the collections curator as soon as reasonably possible to ensure all relevant information is captured for future reference. This should be within one month of object(s) accessioning.

The offer of a large group of objects should only be considered if resources exist to manage the documentation of such a collection. A minimum standard record must be created for the objects and/or group, with a fully catalogued record created within an agreed timeframe to make the collection accessible to the public.

## 6.4 Compliance with legislative requirements

Manchester City Galleries will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object unless the governing body or responsible officer is satisfied that Manchester City Galleries can acquire a valid title to the item in question. In particular, Manchester City Galleries will not acquire any object unless it is satisfied that the object 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.

In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export or Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1<sup>st</sup> 2002, and the Dealing in Cultural Objects (Offences) Act 2003, Manchester City Galleries will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by DCMS in 2005.

Manchester City Galleries will not acquire any archaeological material.

Any exceptions to the above clauses will only be because Manchester City Galleries is either:

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

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

## 6.5 Acquisitions not covered by the policy

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

## Section 7: Disposals

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### 7.1 Definition

This policy relates to the management of disposal (the transfer, sale or destruction of objects) and of deaccessioning (the formal approval and documenting of the disposal)

The Disposal policy applies to accessioned objects in the care of Manchester City Galleries. The Greater Manchester Act 1981 refers to 'the art gallery and all works or other objects or art therein'.

### 7.2 General Policy

We accept that it is a key function of a museum or art gallery to acquire objects and keep them for posterity. Consequently there is a strong presumption against the disposal of any items in the collections of Manchester City Galleries without due safeguards.

However, it is equally incumbent upon Manchester City Galleries to periodically assess the continuing relevance of items in the collections.

All disposals will be made in line with the Museum Association's Code of Ethics, the MLA Accreditation scheme and the MA Disposals Toolkit.

Manchester City Galleries will not undertake disposal on an ad hoc basis but as part of a long term collections development policy

Every disposal will demonstrate long-term public benefit and ensure that the public trust in museums is upheld.

A decision to dispose of an object, whether by gift, transfer, sale or destruction will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, and not on the curator of the collection acting alone.

### 7.3 Justification for Disposal

Manchester City Galleries will consider disposing of objects under the following circumstances

#### 7.3.1 Disposal Criteria

- Objects which fall outside of the collecting policy
- Some duplicate items
- Objects which have no discernable potential use within MCG
- Where an object would receive a better standard of care, be more publicly accessible or be more effectively used elsewhere.
- Objects that are damaged or deteriorated and are no longer identifiable and/or usable
- Objects which pose an unavoidable threat to other objects in the collections
- Objects that pose an unavoidable threat to health and safety
- Uncontextualised or unprovenanced items

- Where a request for repatriation or restitution has been made<sup>\*2</sup>
- Spoliated material identified by MAG Provenance Research for the Period 1933-1945

Decisions to disposal of items will not be made with the principal aim of generating funds.

Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions but in exceptional cases improvements relation to the care of collections may be justifiable. Advice on these cases will be sought from MLA.

### 7.3.2 Intended Outcomes

These outcomes demonstrate how public benefit will increase as a result of disposal.

#### Primary Outcomes

Disposal should be based on achieving as many of the primary outcomes as possible:

- Improved care for the item
- Improved access to the item, increasing enjoyment and engagement by the public
- Improved context for the item
- Continued retention within a public museum collection or the wider public domain
- The removal of any hazard posed by the item

#### Incidental Outcomes

Disposal with the overriding aim of achieving the incidental outcomes are not considered ethical

- Resources freed up to better care for and utilise other parts of the collection
- Creation, or optimisation of space (in order to assist the improved care and continued acquisition of collections)

## 7.4 Establishment of title of ownership

The museum will establish that it is legally free to dispose of an item. Any decision to dispose of material from the collections will be taken only after due consideration

All information relating to the objects should be collated and assessed in order to make an informed decision on whether Manchester City Galleries wants to dispose of the object and whether Manchester City Galleries is legally entitled to dispose of it.

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<sup>2</sup> *Manchester City Council, acting on the advice of the museum's professional staff, may take a decision to return human remains, 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*

Objects may be categorized as follows;

- Accessioned objects to which Manchester City Galleries holds legal title, e.g. objects in the permanent collections
- Unaccessioned objects to which Manchester City Galleries holds legal title, e.g. objects that were collected, but not added to the permanent collections
- Unaccessioned objects to which another organisation/individual holds legal title, e.g. 'permanent' Loans In, uncollected deposited objects
- Unaccessioned object to which the title holder is unknown, e.g. uncollected deposited objects that have become separated from their documentation
- Objects of unknown status, e.g. objects which cannot be linked to any documentation and may or may not be accessioned

Manchester City Galleries will seek to return to their rightful owner (or their legal heirs) objects to which another organisation or individual is found to hold legal title, according to the Loans Policy or the Entry Policy (deposited objects).

The legal position on the following types of items will be fully investigated before any disposal is undertaken:

- Items covered by CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora)
- Drugs and pharmacological items
- Radioactive objects
- Hazardous items covered by COSHH (Control of Substances Hazardous to Health)
- Items containing asbestos
- Firearms and other militaria

## 7.5 Significance

Manchester City Galleries will consider the proposed disposal within a wider context relating to the object's:

- inherent significance
- relevance to Manchester City Galleries
- support for key services
- potential use
- context and provenance
- uniqueness
- demands on resources
- relevance to other organisations

Where the relevant expertise is not available in-house, Manchester City Galleries will seek expert advice from a person with specialist knowledge of the relevant subject area prior to making a recommendation.

All external factors need to be considered in order to ensure that external relationships are not jeopardized and that public confidence is retained.

#### **7.6.1 Legal requirements**

The requirements of the Greater Manchester Act 1981, section 149 will be fulfilled. In cases of a gift, bequest, exchange or transfer, the donor, bequeather or originating organisation will, where possible, be consulted for a period of 21 years after. If the conditions are not negotiable, the disposal will not be pursued.

Where the legal position is unclear, the service will seek advice from Manchester City Council's Legal Service.

#### **7.6.2 External Funding**

Manchester City Galleries will establish if an object to which it holds title was purchased, conserved or displayed with the aid of an external funding organisation. In such cases, the grant-giving organisation will be consulted. If the conditions are not negotiable, either the disposal will not be pursued or the conditions will be followed.

#### **7.6.3 Ethical Considerations**

Manchester City Galleries will not pursue a disposal that may be deemed unethical. Disposal may be considered unethical when it is undertaken:

- for financial reasons
- on an ad hoc basis (i.e. other than as part of a long-term collections policy)
- without considering advice from someone with specialist knowledge of the item
- if the disposal would adversely affect the public reputation of museums
- if the disposal would not be in the long-term public interest
- outside the public domain, except in exceptional circumstances.

Significant consequences may arise from an unethical disposal. If there is concern about a proposed disposal, especially where an incidental outcome is a significant motivation, the MA should be contacted for additional advice and guidance.

#### **7.6.4 Donors**

Following the terms of the GMA, Donors must be consulted if the item was given or bequeathed to Manchester City Galleries less than 21 years ago.

If the item was given more than 21 years ago, the donors' sensibilities around the disposal process will still be considered as part of a due diligence process

### **7.7 Outstanding Issues**

Where a lack of comprehensive documentation or other outstanding problems can not be resolved, Manchester City Galleries will undertake a risk assessment of the course of action, weighing up the risk of removal with any potential benefits that may result.

Where Title cannot be proven, an *Intent to Give* should be demonstrated and it must be assumed the intent is to benefit the public if there is no evidence to the contrary.

If Manchester City Galleries can not prove legal title to the object and still proceeds with the disposal, any new recipient must be informed of this.

If another museum or body in the public domain can not take the object, disposal should be reconsidered. Alternative methods of disposal should be ranked in order of their potential to achieve the desired outcomes identified.

## 7.8 Consultation

Any active users of the object or collection will be informed of the intent to dispose and the proposed recipient.

## 7.9 Method of Disposal

The preferred method of disposal (other than for objects that need to be destroyed) is transfer to another organisation in the public domain. Preference for transfer will be given to Accredited/Registered museums in the UK.

In descending order of preference, the options for disposal are:

### 7.9.1 Transfer

This will include transfer:

- to an Accredited/Registered Museum in the UK (or to originating country/community in cases of repatriation/restitution)
- to another type of public organisation, e.g. museums, heritage centres, zoological gardens, science centres, archaeological trusts
- to a private organisation that provides a degree of public access
- to a school or other educational organisation for handling or demonstration use
- to the original donor (if still living)

### 7.9.2 Long Term Loan

Manchester City Galleries has transferred two collections on long term loan: 1930s furnishing textiles to the Whitworth Art Gallery and coins to the Manchester Museum. In turn, the Manchester Museum has transferred the Jesse Haworth collection of Wedgwood ceramics to Manchester City Galleries.

Manchester City Galleries will retain title and undertake the loans according to the existing Manchester City Galleries Loans Procedures and with further guidance from the MA Long Loans project documentation. Long-term loans will be offered to non-accredited museums only in exceptional circumstances.

### 7.9.3 Sale

- by auction to a private organisation or individual

Sale of any objects will be considered only after all possible avenues of transfer within the public domain have been investigated. The MA discourages the sale of objects between museums as damaging to a long tradition of cooperation in the UK.

Any monies received by Manchester City Council from the disposal of objects will only be applied for the benefit of the collections (Greater Manchester Act 1981). This normally means the purchase of further acquisitions, but in exceptional cases, improvements relating to the care of collections may be justifiable. Advice on these cases will be sought from MLA.

In the case of extremely low value items, where there is little or no expectation of raising income, an alternative option of anonymous gift to a charity shop may be considered.

#### **7.9.4 Destruction**

Destruction is an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated H&S risks, or is part of an approved destructive testing request

Loss of material is rare, but it is possible; for example, objects may disintegrate due to chemical failure or adverse environmental conditions.

All material that has disintegrated will be subject to a conservation report. Full records will be maintained, and attempts will be made to rescue material for scientific or educational use.

In some cases part of an object may be retained on the advice of the Principal Curator and/or Principal Conservation Officer, where future techniques may prove to be of value. The destruction of items will be seen as a last option and will only be used in extreme circumstances.

Destruction is acceptable if material has decayed, been infested or is beyond conservation, and presents a threat to other collections. In some cases, where infestation or deterioration may threaten the safety of other objects, it may be imperative to remove the affected object immediately, wherever possible placing the material in quarantine until formal approval for disposal is received.

When it has been established that an object has been lost, permission to write it off will be sought from Art Galleries Committee.

#### **7.10 Approval**

A decision to dispose of an object, whether by gift, exchange, sale or destruction (in the case of an object too badly damaged or deteriorated to be of any use for the purposes of the collections), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, and not of the curator of the collection acting alone. Manchester City Galleries is owned and governed by Manchester City Council

Objects that have been recommended for disposal will be scrutinised by the Manchester City Galleries' governing body in the following stages:

- The Acquisitions Review Group will approve that all of the requirements for disposal are satisfied and that the method of disposal is acceptable.
- This will be then submitted to the Departmental Management Team for approval
- Once approved, a report will be submitted to the Manchester City Council Art Galleries Committee for their permission to proceed.

Until the Art Galleries Committee have approved the disposal, an object shall not be removed from the collections.

## 7.11 Removal from the collections

Manchester City Galleries will transfer any rights associated with the disposed object (e.g. copyright) to the new owner.

In the case of transfer within the public domain, the object number will not be removed from the object prior to disposal, as this forms part of the object's history

Objects disposed outside of the public domain will have the object number and any other identifying labels removed.

The object will officially cease to be a part of the collection at the time when the transfer of title documentation is signed or the object is destroyed.

The Collections Management Team is responsible for ensuring that the object and the disposal process are fully documented.

In the case of transfer, copies of all existing documentation (including the Ke Emu object record) will be supplied to the transferee.

Prior to despatch all objects will be photographed and a full condition report will be completed.

The despatch of the object will be carried out in line with the Exit policy.

In the case of deaccessioned objects, the accession register will be annotated, including a reference to the Council Committee minute, which approved the disposal.

All existing documentation relating to a disposed object will be retained.

Full details of the disposal will be added to the Ke Emu object record, which will also be retained.

# **The Manchester Art Gallery Collectors' Circle Business Plan**

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LOGO PENDING

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## Introduction

Manchester Art Gallery is rooted in the tradition of philanthropy. It was founded by a group of Victorian philanthropists and, throughout its 150 year history; the collections have been enriched by many generous individual donations. Today the collections are an important part of Manchester's and the UK's heritage. Alongside the role of the Gallery to safeguard the collections is the role of the gallery to develop them. The Collectors' Circle will build on the Gallery's historic tradition and provide a strategic and sustainable fundraising initiative to develop the collections. It will enable Manchester Art Gallery to build a world-class contemporary public collection, leaving a legacy of 21<sup>st</sup> century art for the benefit of future generations of visitors.

Contemporary art is an expression of the times in which we live. Collections are a tangible link between the past, present and future. The goal for Manchester Art Gallery is to embrace and record contemporary issues in order to ensure an ongoing meaningful cultural, social and educational role within its local communities. Since 1988, there have been no funds to support new acquisitions. The Collectors' Circle is therefore a key objective to achieving this goal. The Manchester Art Gallery Collectors' Circle will raise much-needed new funds in support of Manchester Art Gallery's public collections of contemporary art, craft and design by providing a high quality membership scheme to a group of individuals that assists them in the development of their private art collections. All profit from the scheme will be used to support Manchester Art Gallery's new Artistic Vision and Collecting Policy. It will cultivate private collectors via contemporary art collecting activity to benefit Manchester Art Gallery from the loan and the longer term gift of important contemporary artworks.

The primary aim of the Manchester Art Gallery Collectors' Circle is to raise funds to support the acquisition, commission, exhibition and displays of contemporary art, craft and design. It will provide the necessary focus to encourage, develop and sustain the philanthropic support for important contemporary acquisitions and commissions by Manchester Art Gallery. It will maximise the funding opportunities provided by the Art Fund, the Contemporary Art Society, the Arts Council and the Government Purchase Grant Fund administered by the V & A. It will enable sustained strategic relationships with private collectors and commercial galleries that support long term public/private partnerships. It will support the North West art ecology by encouraging public and private collecting and contribute to Manchester's Cultural Ambition.

### **The Manchester Art Gallery Collectors' Circle**

The Collectors' Circle will provide members with access to a programme of curator-led events focused on the workings of the contemporary art market. It will feature: art fairs and biennales; young commercial galleries and introductions to dealers; artist studios and art schools; private art collections; fine dining with collectors, artists, dealers and curators; and VIP Private View invitations to Manchester Art Gallery and Gallery of Costume exhibitions, as well as new acquisitions and high profile art loan launches.

The structure of the annual event programme will reflect the contemporary art season. The events shall take Manchester Art Gallery's exhibitions and display programme and the contemporary acquisitions wish list, drawn up by the Curators, as its starting point. Please see Attachment 1 for the draft event programme for Years 1-3.

### **Membership of the Collectors' Circle**

The Collectors' Circle membership will be high net worth individuals with philanthropic interests based in the North West region. It will be targeted at individuals seeking expert independent advice on building private collections of museum quality contemporary art, craft and design. The cost of membership of the Collectors' Circle is £5,000 per individual (£6,000 joint tbc) and capacity will be capped at 20 memberships to ensure high quality service provision. Membership will be by invitation only. The method of comparative analysis has been used to set prices. The aim is to have average prices and compete on quality of service. The membership fee of £5,000 fits with the cost of comparable schemes, in particular the £5,000 fee for silver Patron membership at the Tate. The structure and cost of membership is further supported by customer research and a study of commercial art advisory services, primarily London based.

The membership fee will cover all costs incurred in connection with the Collectors' Circle programme. It will exclude transport to events and hotel accommodation where required. The membership fee will feature a minimum voluntary donation of £2,000 that will be eligible for Gift Aid. The donations will be placed in a Restricted Fund to be used specifically for the acquisition and commission of contemporary art, craft and design and all related costs.

### **The Benefits of Membership**

Membership of the Manchester Art Gallery Collectors' Circle will open up access to the exclusive and intimidating art sector practices that traditionally deter individuals from participating in the contemporary art market. At this level, collectors are assessed on their ability to provide reliable custodianship rather than simply being able to afford the asking price. Membership will enable individuals to fully understand and experience at first hand how the contemporary art market works and how to successfully operate within it.

The key benefits to membership are:

- Exclusive access to a high quality curator-led programme of contemporary art activity
- Impartial advice and access to a wealth of curatorial knowledge and expertise to support and de-risk collecting
- Association with Manchester Art Gallery and its collection, in constant demand by galleries world-wide
- Tax benefits provided by Gift Aid and the scheme's charitable status
- The philanthropic support of Manchester Art Gallery and the creative vitality of the city and the North West region

### **The Market for a Collectors' Circle**

The English art market is currently unregulated which makes the gathering of information difficult. Available figures are approximate and largely based on estimates and anecdotal information rather than hard data. As such, it is difficult to estimate the numbers of potential and actual collectors and to establish the size of the potential regional market.

Despite the poor economic climate, collecting contemporary art continues to be a growth industry. The Observer newspaper (Sunday 11 July 2010) recently reported *"increasing numbers of private collectors are buying contemporary art"* and *"the number of collectors who can afford \$1m for a single work has risen six fold"*. The philanthropic collecting of contemporary art is clearly buoyant as collectors are increasingly setting up foundations and museums to make their art public and to leave a legacy. Frieze Art Fair 2010, a key art market indicator, received more gallery applications than ever before. Although Frieze itself does not release sales figures, all reports confirmed that the market for contemporary art continued its recovery and works sold well. As such, this presents an up-to-date indication of improved financial stability in the primary contemporary art market.

The UK population of HNWI's (defined as persons with investable assets of £676,000) rose in 2009 by 24% to 448,000 (according to the Merrill Lynch Global Management and Cap Gemini Report, June 2010). Cheshire is home to more millionaires than anywhere else outside of London. Art remains a top category for HNWI's in the 'investment for passion' category. Allocations to 'luxury collectibles' (cars and yachts etc.) rose in 2009 as did spending on jewellery, gems and watches amid inflation fears. With financial markets still in flux, HNWI's indicated that they approached investments of passion as 'investor-collectors', seeking out those items perceived to have tangible long-term value. The demand for investments of passion is likely to increase in 2010 as wealth levels rebound, evidenced by the fact that auction houses, luxury goods makers and high-end service providers all reported signs of renewed demand toward the end of 2009 and the early part of 2010 (Merrill Lynch Global Management and Cap Gemini Report, June 2010).

In 2009, the Contemporary Art Society identified the North West as the first region outside of London to be best positioned for a dedicated CAS service. Thus the Manchester Art Gallery Collectors' Circle is superbly positioned to take advantage of this current high status for collecting contemporary art nationally and within the North West region.

As a result of this current interest in opportunities to collect art and the experience of a series of Taster Events, the following membership levels are proposed in Years 1 to 5:

	Year 1	Year 2	Year 3	Year 4	Year 5
Forecast No. of Members	3	7	12	16	18

The number of members required to break even in Years 1 to 5 are as follows:

	Year 1	Year 2	Year 3	Year 4	Year 5
Break Even No. of Members	3	10	12	16	14

It is therefore anticipated that we will exceed the break-even level of memberships by Year 3. Please refer to Attachment 2d for more detailed calculations.

### Financial Information

#### The Costs of the Scheme and Anticipated Income

The expected results, based on our forecast level of membership, in Years 1 to 5 are as follows:

	Year 1	Year 2	Year 3	Year 4	Year 5
Total Surplus	£8,222	£13,710	£31,320	£42,708	£48,176

Please refer to Attachment 2a for the detailed 5 Year Income and Expenditure Forecast, and Attachments 2b to 2c for further analysis of expected income and expenditure.

The total surplus can be further split between restricted and unrestricted funds as follows:

	Year 1	Year 2	Year 3	Year 4	Year 5
Unrestricted Fund	£722	(£3790)	£1,320	£2,708	£3,176
Restricted Fund	£7,500	£17,500	£30,000	£40,000	£45,000

Anticipated fixed costs in Year 1 are £37,384. Please refer to Attachment 2f for a detailed analysis of these costs. An application will be made to the Trust in the event that no income is received. Our best estimate of cumulative restricted funds available for the purpose of the acquisition, commission, exhibition and display of contemporary art, craft and design on behalf of Manchester Art Gallery at the end of Year 5 is £140,000.

### **Delivery of the Collectors' Circle**

The Collectors' Circle will sit within the portfolio of fundraising initiatives of the Manchester Art Gallery Trust as the Trust exists to fundraise for the acquisition of art and the delivery of the exhibitions and education programmes. It will be part of the individual giving portfolio with extension strategies via corporate giving opportunities. It will sit alongside the major donor campaigns. A successful Collectors' Circle shall be delivered by the Trust, working in close partnership with the Gallery.

Research and experience to date has clearly shown that a dedicated Curator is required to successfully deliver, sustain and develop a Collectors' Circle. As such, this will require the creation of a new post, Curator: Collectors' Circle, located in the Development Team. The post will have responsibility for the research, management and delivery of the Collectors' Circle. The post holder will work closely with the Collections Access and Exhibitions departments to support the acquisition, commission, display and exhibition of contemporary art, craft and design. All Collectors' Circle acquisitions will be subject to the procedures stated in the new Acquisitions Policy. All Curators will retain the responsibility for managing any additional funding required to secure a purchase.

Other key personnel involved in a successful Collectors' Circle and their responsibilities are as follows:

Virginia Tandy, Moira Stevenson and Sara Holdsworth -

Advocacy and relationship development

Val Young –

Cultivation, relationship development and management of the signing up process

Curators-

Relationship development and participation in the Collectors' Circle programme of events

The Development Team –

Identification of prospects, cultivation and financial support

Collections Management – The acquisitions procedure

Frieze Art Fair 2010 provided a successful delivery model for how the Collectors' Circle will operate. Curators were able to identify artists and galleries of interest for future programming and acquisition opportunities. This research then informed the outline of the highlights tour of Frieze for Trustees and Patrons. As a result, potential philanthropic support for future programming ideas could be established at an early ideas stage of planning.

## **The Marketing Strategy**

### **Customers**

The demographic profile of the target members are active collectors of contemporary art, usually professionals at the top of their professions (A, B & C1s). They will be primarily aged 40-60+ (often no longer with dependent children) and are most often best qualified in a range of professions including finance, health, manufacturing/retail and law. The creative, communications and media sectors are also common professions for collectors. Their involvement in the contemporary arts is mainly social/leisure. Collectors of contemporary art are always innovative and independently minded by nature. Additional prospects are young people (18-21 year olds) with Trust Funds.

The most common motivations for collectors of art are passion, a compulsion to collect, playing a part in the cultural life of a city, and the creative/intellectual expression and appreciation that contemporary art imbues. Collectors enjoy embarking on an educational journey and engaging in the intellectual discourse around contemporary art. They are often driven by a fascination with creative and intellectual ideas. They buy because they like the work of a particular artist or a particular artwork. Investment is primarily recognised and enjoyed as a by-product of buying art (i.e. as a confirmation of the quality of their discernment). Collectors derive enormous self-esteem and pleasure from developing connoisseurship and discernment. Buying great art is after all more a matter of judgement than money. (This demographic profile and common motivations for Collectors is taken from the *Taste Buds Report 2003*).

### **Know Your Customer**

Customer preferences and purchasing motivations have been identified from interviews with prospects and via a programme of 'taster' activity. The key preferences identified support the Taste Buds findings and include the social/leisure activity provided by membership of the scheme and access to curatorial knowledge and advice. Feedback from the Collectors' Circle taster events concluded that they were not accessing the right level of wealth. Therefore trialling with intermediaries as the key recruitment method will result in a more successful offer. The Collectors' Circle has advantage over the competition by taking members' interests and preferences as the starting point for researching contemporary artists, unlike competitors who only provide information on the artists they represent.

### **Cultivation of Prospects**

Individual curator-led taster events introducing the Collectors' Circle service will be introduced on a fee basis. The Head of Development shall oversee and manage the signing up process as a result of taster sessions. A meeting with the Prospect shall follow their participation in a taster event. The timescale for signing up shall be one month following this meeting. Once prospects are signed up as members, a service contract shall be required outlining our responsibilities to them and detailing a twelve month programme of contemporary art collecting events.

The identification and cultivation of new prospects shall be ongoing. For a fee per one event only annually, prospects including Patrons and Corporate Members can receive 'taster' access to the Collectors' Circle event programme. This will include working closely with intermediaries including Frank Cohen whose advice and support will be invaluable to the service. There is further growth potential regarding opportunities to assist with the development of Corporate Collections and the provision of corporate engagement events that support Corporate Social Responsibility. When capacity is reached and there is a waiting list for the Collectors' Circle service, additional curatorial and administrative assistance shall be required.

The Collectors' Circle will further work proactively with organisations and strategic partners nationally and regionally in order to develop and sustain the market for Collectors' Circle membership. Regional partnership opportunities for cultivation have further been identified with Arts & Business (Culture House), whose activity is focused on private sector engagement in the arts and campaigns to increase cultural philanthropy and Manchester Contemporary, of which Manchester Art Gallery is a cultural partner. Nationally, Manchester Art Gallery will continue to work closely with the Tate and the Art Fund as well as identify opportunities with the Outset Contemporary Art Fund.

Business customers as intermediaries include private banks and wealth asset management companies representing HNWIs in the NW who can offer the Collectors' Circle service to their clients as part of their investment portfolio. Business intermediaries for Collectors' Circle prospects have been identified as follows:

- Wealth Asset Management companies including Dewhurst Torevell and Brigid Benson
- Private Banks including Coutts
- Members of Manchester Art Gallery's Corporate Members Scheme
- The North West Business Leadership Team
- North West based young entrepreneurial networking groups including Young Presidents Organisation (YPO) via Vikas Singh as the intermediary

From a database of 200 prospects, 20 individuals will be identified. This will provide a conversion ration of 10:1.

### **Promotion**

The Collectors' Circle will need to be marketed as a highly desirable group operating internationally and providing exceptional access to the contemporary art world with outstanding curatorial expertise. The identity of the Collectors' Circle will need to reflect the high value feel of the membership scheme. Further to this, the brand must be recognisable to Manchester Art Gallery. It will need to adhere to the Manchester Art Gallery brand guidelines and the Manchester Art Gallery design guidelines. Careful consideration regarding copywriting shall need to be undertaken.

The Collectors' Circle will be promoted primarily via relationship development and cultivation by our own sales force and by independent business intermediaries. The key low-cost method of promotion is word-of-mouth.

A Collectors' Circle logo is required to feature on business cards, letterheads and a promotional folder that reflects the quality and exclusivity of the service. A membership form is further required to clearly indicate how much of the fee will be a donation.

- Identification and development of a database of key prospects
- Cultivation of key prospects via taster events
- Development of the Collectors Circle logo
- Design and production of promotional material

### **Strategic Action Plan**

The development phase for the Collectors' Circle will run from September 2010 – March 2011. The Collectors' Circle shall be 'soft' launched in April 2011 with members invited to lunch with Virginia, the new Director and Frank. The programme of bespoke collecting activities shall then start with a London Gallery and Artist Studio tour in May 2011.

The following actions and resources are required to bring the Collectors' Circle to market:

- Funding  
An application to the ACE to support the Collectors' Circle initiative in the first three years
- Marketing  
A design brief to produce a high quality Collector's Circle 'folder'. It will have flexible usage and will be used to contain Collectors' Circle information for potential prospects and confirmed member activity programmes etc.
- Administration  
The position of Curator: Collectors' Circle

The administration of the post of Curator: Collectors' Circle including a Job Description etc

- A service contract is required. What are our customer service policies?
- Policies

The collection policies for the public and corporate collections and the acquisitions wish list require confirmation.

- Financial  
A Tax Review of the proposed scheme is required
- The legal environment  
Confirmation of Public liability etc.
- Monitoring and Evaluation  
How will we know if the Collectors' Circle is a success?