



## **Art Galleries Committee**

Date: Wednesday, 12 February 2020

Time: 9.30 am

Venue: Council Antechamber, Level 2, Town Hall Extension

Everyone is welcome to attend this committee meeting.

### **Access to the Council Antechamber**

Public access to the Council Antechamber is on Level 2 of the Town Hall Extension, using the lift or stairs in the lobby of the Mount Street entrance to the Extension. That lobby can also be reached from the St. Peter's Square entrance and from Library Walk. **There is no public access from the Lloyd Street entrances of the Extension.**

## **Membership of the Art Galleries Committee**

**Councillors** - Akbar, Bridges, Craig, Leech, Leese, N Murphy, S Murphy, Ollerhead, Rahman (Chair), Richards and Stogia

## Agenda

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- 1. Urgent Business**  
To consider any items which the Chair has agreed to have submitted as urgent.
- 2. Appeals**  
To consider any appeals from the public against refusal to allow inspection of background documents and/or the inclusion of items in the confidential part of the agenda.
- 3. Interests**  
To allow Members an opportunity to [a] declare any personal, prejudicial or disclosable pecuniary interests they might have in any items which appear on this agenda; and [b] record any items from which they are precluded from voting as a result of Council Tax/Council rent arrears; [c] the existence and nature of party whipping arrangements in respect of any item to be considered at this meeting. Members with a personal interest should declare that at the start of the item under consideration. If Members also have a prejudicial or disclosable pecuniary interest they must withdraw from the meeting during the consideration of the item.
- 4. Minutes**  
To approve as a correct record the minutes of the meeting held on 13 February 2019. 5 - 6
- 5. Manchester City Galleries report and revenue budget 2020/21** 7 - 32  
The report of the Director of Manchester City Galleries is attached.

## Information about the Committee

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The Art Galleries Committee sets the budget for the Art Galleries and is involved in major decisions about the city's galleries.

Copies of the agenda are available beforehand from the reception area at the main entrance of the Town Hall in Albert Square. Some additional copies are available at the meeting from the Committee's support officer.

The Council is concerned to ensure that its meetings are as open as possible and confidential business is kept to the strict minimum. When confidential items are involved these are considered at the end of the meeting at which point members of the public are asked to leave.

Agenda, reports and minutes of all Council Committees can be found on the Council's website [www.manchester.gov.uk](http://www.manchester.gov.uk).

Smoking is not allowed in Council buildings.

Joanne Roney OBE  
Chief Executive  
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## Further Information

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For help, advice and information about this meeting please contact the Committee Officer:

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## Art Galleries Committee

### Minutes of a meeting held on 13 February 2019

#### Present:

Councillor Rahman– In the Chair

Councillors Akbar, Bridges, Craig, Leech, Ollerhead, N Murphy, S Murphy, Richards, Stogia

#### Also present:

Councillors Mahamed and Sheikh

#### AG/19/01 Minutes

#### Decision

To approve as a correct record the minutes of the meeting held on 7 February 2018.

#### AG/19/02 Manchester City Galleries' report and Revenue Budget 2019/20

The Committee considered a joint report of the Director of Manchester City Galleries and the City Treasurer which set out performance of City Galleries over the course of 2018/19. It also outlined budget and future delivery proposals for 2019/20 within the context of the City Galleries Strategic Plan. The Committee was invited to approve the draft budget and recommend it for Executive approval as part of the Council's wider budget setting process.

The Director of Manchester City Galleries introduced the report setting out the broad offer of the City Galleries function, its contribution to the city's wider strategic objectives and proposals to enhance the offer in a way that is driven by the needs of the people of the city, represents a tool for social change and makes a contribution which is above and beyond the culture sector. This work would be underpinned through the achievement of the following objectives:

- Delivering **social impact** and societal health by developing a holistic and purposeful artistic programme of art and education
- **Good Housekeeping**, good economics and how to make the best of resources
- Delivery of the **Art School for Life** programme to campaign for the role of art and artists in broader society through a full spectrum approach
- Establishing a **Civic Think Tank** to create and convene a space for voices across the city that nurtures diversity and values nuance and complexity across all constituencies over a range of artistic and social programmes

The Committee welcomed the achievements to date, noting that 2018/19 had seen the highest footfall with mixed audiences from across the city. Members particularly welcomed activities that had been undertaken to strengthen engagement by widening participation through outreach programmes to help to break down the barriers. There was particular welcome for the outreach activity around schools which, through enabling children to tap into their cultural heritage, had helped to

connect with harder to reach communities and had had a positive knock on effect on cultural visits to the city centre. Members were mindful of the positive correlation between cultural engagement and educational attainment. It was explained that further targeted work was underway to tackle low levels of engagement with under-represented wards and / or communities. Discussions also turned to how levels of engagement were analysed across the city. It was explained that work was underway to gather city-wide data on the social impact of interventions to develop a robust evidence base.

There was a discussion about the significance of the Manchester Together Archive and how, despite sitting outside of the core function of galleries, the memorial material had become a profoundly important aspect and celebration of the city galleries civic role. It was also suggested that the collection could be used as a tool to educate and change lives as part of the social change agenda.

### **Decisions**

1. To approve draft gross budget for 2019/20 of £3.562m, with cash limit budget contribution from Manchester City Council of £2.186m.
2. To recommend the budget to Executive for approval as part of the Council's budget setting process.
3. To delegate authority to approve and adopt a new Loans Policy and Collection Development Policy to the Director of Manchester Art Gallery, in consultation with the Executive Member for Schools, Culture & Leisure, so as not to delay the adoption of the policy until the committee's meeting in 2020.
4. To delegate authority to Director of Manchester Art Gallery, in consultation with the Executive Member for Schools, Culture & Leisure, to approve disposals in accordance with the Disposals Policy and Procedures approved at the Art Galleries Committee meeting in 2012 (Minute AG/12/02).

**Manchester City Council  
Report for Resolution**

**Report to:** Art Galleries Committee – 12 February 2020

**Subject:** Manchester City Galleries' report and revenue budget 2020/21

**Report of:** Director of Manchester City Galleries and the Deputy Chief Executive and City Treasurer

### Summary

This report details Manchester City Galleries' performance during 2019, outlines how we plan to deliver our vision in 2020/21 within the context of our strategic plan, and presents a draft revenue budget for 2020/21 for the approval of the Art Galleries Committee.

### Recommendations

The Committee is recommended to:

1. Approve the contents of the report, including the draft gross budget for 2020/21 of £3.55m, with cash limit budget contribution from Manchester City Council of £2.21m.
2. Recommend the budget to Executive for approval as part of the Council's budget setting process.
3. Delegate authority to the Director of Manchester Art Gallery in consultation with the Executive Member for Skills, Culture and Leisure, to approve a new Collection Development Policy (as proposed in section 3.5).

### Wards Affected: All

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

A progressive and equitable city: making a positive contribution by unlocking the potential of our communities	The gallery aims to support individuals, families and communities achieve best outcomes through a programme that brings people together, encourages creative decision-making, and delivers public projects that generate social capital.
A liveable and low carbon city: a destination of choice to live, visit, work	Manchester Art Gallery has signed up with Culture Declares to declare a Climate Emergency and commit to radical action in relation to its own carbon footprint. The gallery is currently reviewing its policy and approach to making the physical gallery green and working towards being carbon neutral - focusing on exhibitions, loans, business travel, energy use, cafe, retail and events. We encourage social responsibility through community and stakeholder involvement, supporting community climate champions and we aim to be a public platform for climate activism as a respected and trusted educational organisation promoting public dialogue and raising awareness.
A connected city: world class infrastructure and connectivity to drive growth	We deliver world-class exhibitions, education, arts and health, and community development through national and international partnerships.

### Financial Consequences – Revenue and Capital

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

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

None

## **1. Introduction**

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

## **2. Vision for 2020/21**

Our work is driven by the needs of the people of the city and the strategic priorities of Manchester City Council and Art Council England.

Manchester Art Gallery's vision, as part of a wider new mission and vision for the Manchester Museums and Galleries Partnership, prioritises the role of culture in shaping social change, and builds on our origins as the original 'useful museum' that's been at the centre of the cultural life of the city for almost 200 years. From its origin as the Royal Manchester Institution for the Promotion of Literature, Science and the Arts, the gallery has been proudly part of Manchester City Council since 1882.

By revisiting our founding principles as an educational institution, founded by artists and the business community, we will ensure that the city and all of its people grow with creativity, imagination, health and productivity.

Manchester Art Gallery will remain for and of the people of Manchester. We will ensure the gallery is free and open to all people as a place of civic thinking and public imagination, promoting art as a tool to achieve social change. Through the City's collections, displays and public programmes we will work with all our constituents to ensure creativity, care and consideration infect all aspects of the way we live.

We will deliver this vision through the following objectives:

### **Social Impact.**

Delivering social impact and a societal health by developing a holistic and purposeful artistic programme of art and education. This includes exhibitions, education, community programmes, events, arts and health programmes and the promotion of social capital and 'artful living'. Priorities are health, education, environment and economics and future projects include: the development of a new Clore Learning Space for families and pre-school children in partnership with the NHS. We aspire to work with a wider range of communities, as part of a cohesive strategy for the Manchester Museums Partnership; expanding programmes specifically for South Asian communities and residents in less engaged wards (cold spots), alongside increased use of collections for social educational and social purpose.

### **Good Housekeeping**

Ensuring we manage our public assets well: making best use of our resources by reconfiguring our buildings and gallery spaces to make better use of the collections; reviewing and developing our policies, people, and our ways of working to improve the way we use our spaces to deliver a holistic artistic programme. Priorities include: delivering a balanced budget and increasing earned and fundraised income, reducing our carbon footprint to support Manchester's aim to be carbon neutral by 2038, a service redesign that will review staffing roles and structure to make us more fit for purpose, developing our collections (and the way we house and use them) at Platt Hall, Queens Park, Lowry Mill and Manchester Art Gallery, and beginning the development of Platt Hall as a radical new sector-leading model of international standing, created with and for the communities around it.

### **Art School for Life**

Campaigning for the role of art and artists in broader society in a full spectrum approach that includes talent and skills development, visual and emotional literacy, problem solving, and learning through making and doing. We want Manchester to be a city where everyone can see themselves as an artist - and where the gallery as the touchstone for this in every stage of residents' lives. Priorities include leading the Manchester Cultural Education Partnership in developing a new creative curriculum for young people that will influence national policy in education.

### **Civic Think Tank**

Establish Manchester Art Gallery as a 'Civic Think Tank'; creating a convening space for voices across the city, nurturing diversity and valuing nuance and complexity across all constituencies, with artistic and social programmes offering an antidote to polarised debates, promoting intergenerational and intercultural working, embedding democratisation and decolonisation across the institution, developing co-curation models with 'social making', piloting new forms of philanthropy based on the renewed public value of the institution. Priorities include: uses of the gallery for public debate and decision making, increased programmes to address key issues of the day; developing more strategic partnerships with the Higher Education sector, and developing the work around the Manchester Together Archive.

## **3. Performance in 2019/20**

### **3.1 Reach and impact**

#### **3.1.1 Gallery Visitor Figures**

Manchester Art Gallery welcomed 750,216 visitors last year, making us the most visited museum or gallery in Manchester. This represents a continuation of the upward trend in visiting have seen at MAG in recent years: visitor numbers are up 14% compared to 2018 and almost double the visitor numbers (with a 94% increase) achieved in 2010. To put the scale of the Gallery's reach into some context, visits to Manchester Art Gallery now account for 15% of all visits to cultural organisations in the city. Put another way, 1 in 7 visits to cultural institutions in Manchester, happen at Manchester Art Gallery. This statistic responds to the reported 4.4 million visits to

Manchester cultural organisations recorded in the MCC 2017/18 Cultural Impact survey.



Manchester Art Gallery averages 4.5/5 from 2,604 reviews on Trip Advisor – making it the most highly rated museum or gallery in the city. 73% of reviews rate us as ‘excellent’ (1178 reviews) or ‘very good’ (720 reviews).

Reviews within the last 2 months include:

My favourite Manchester gallery! Lovely intimate atmosphere good coffee shop and gift shop. The collection of Pre-Raphaelite paintings is superb!

Love this place. Always interesting exhibitions, different viewpoints and interesting questions posed. Nice shop and cafe too.

One of the best, if not the best, free entrance places to visit in the city centre. An excellent cafe and gift shop too. Some of the paintings are absolutely stunning. You don't need to be an art lover to appreciate the technical genius and imagination of some of the artists. Highly recommended.

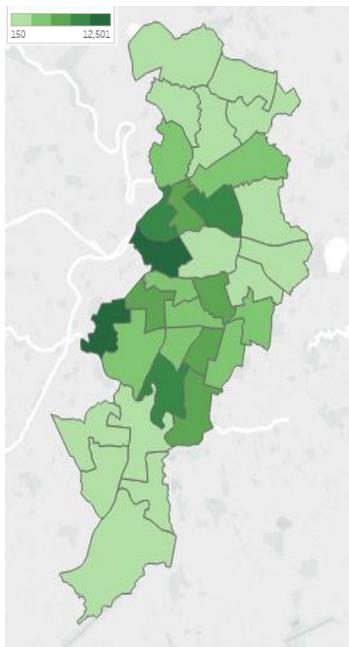
I come to Manchester fairly regularly but don't write reviews on here... I love Manchester Art Gallery, it is a true haven in the city centre and the regularly changing roster of exhibits means there is always something new to see alongside my favourite pieces. Staff are always helpful, the cafe and gift shop are well stocked and high quality. This place has been a true education in art, and art history, long may it continue so.

To me this is a must visit. I am not a person of the arts and was not sure if I would enjoy this place. Really glad I did not give it a miss. Wonderful pieces on display and seats provided for one to rest and just take a bit of time to enjoy the works. Well worth the effort and time. Enjoy my visit very much. To my own surprise!

Participation in MAG's engagement programmes remain high. Almost 90,000 people engaged as participants in our education programmes, broken down as follows:

- Almost 19,000 participants in the schools programmes
- Over 20,000 participants in the adult programmes
- Almost 50,000 participants in the family programmes

### 3.1.2 Reach in Manchester Wards



This map shows the number of engagements made with Manchester Art Gallery by residents of each Manchester ward in 2018/2019. This map draws on data on engagements from across the programme including our work with Manchester schools (discussed in more detail below).

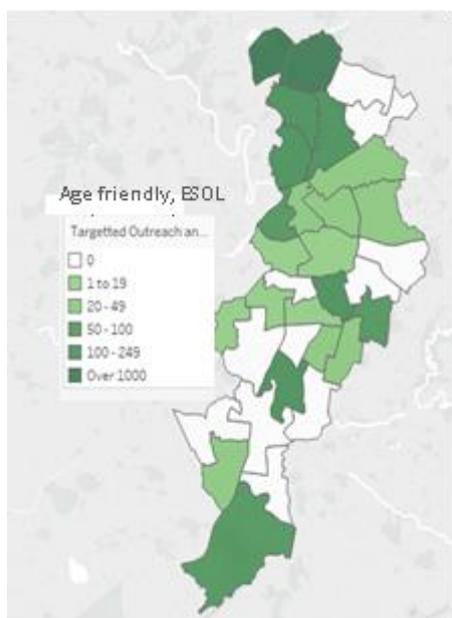
The analysis shows that in 2018/19 MAG engaged with residents in every ward in Manchester.

MAG recorded the largest number of engagements in Hulme (12,501), Chorlton (12,335), Deansgate (8,672), Didsbury West (8,660) and Ancoats and Beswick (8,476).

We are working in all 'cold spot' wards identified by MCC in the Manchester's Cultural Impact Research seeing good year-on-year increases in engagements.

<b>Ward with low cultural engagement (MCC, Cultural Impact Survey 2018-19)</b>	<b>Number of MAG engagements 18/19</b>
Brooklands	2,539
Higher Blackley	2,060
Northenden	1,841
Sharston	266
Baguley	172

### 3.1.3 Targeted engagement and outreach in cold spot wards 2019



The map below illustrates how MAG is working within ‘cold spots’ for engagement in the city. This activity is characterised by intensive, partnership work with smaller numbers of people including vulnerable adults and families.

In 2019, MAG delivered early years and family learning initiatives with Clayton Sure Start Centre designed to support the health outcomes identified in Manchester Public Health Report – the first 1,000 days. These sessions engaged babies, toddlers, parents and carers from the area surrounding ward Miles Platting and Newton Heath.

This work has been extended in partnership with Tiddlywinks Nursery (responsible for delivering early years’ provision in Clayton, Crumpsall and Ancoats) and with Martenscroft Nursery in Ardwick.

MAG has improved its delivery of art-based English Language sessions (ESOL) in partnership with the city’s Talk English initiative with to adult groups from Abraham Moss Adult Learning Centre (Crumpsall).

Crossing the Borders involved members of the first generation of Chinese immigrants to the city who are involved in the city centre Wai Yin group.

### 3.1.4 Equality and Diversity

In addition to strong overall growth in visiting and participation, our research data evidences strong progress on increasing the diversity of our audiences.

In 2019, 19% of all visits to the gallery were made by people from a minority ethnic background. This proportion has increased from 9% in 2016 evidences the impact of ongoing work at the gallery to diversify the public programme and provide new platforms for artists from diverse backgrounds. Examples of this include: Tania Bruguera’s School of Integration, delivered by 104 people from 53 countries; Crossing the Borders, a collaboration with the Wai Yin Society; and Get Together

and Get Things Done which included works by Black Audio Film Collective, Sheba Chhachhi, Faith Ringgold, Tentative Collective, Sonia Boyce, Larissa Sansour and Glyn Warren Philpot.

### 3.1.5 Volunteering

Volunteering continues to thrive at MAG. We are currently working with 100 volunteers across a variety of roles including working with collections, supporting engagement programmes and audience research and evaluation. In total, these volunteers gave 4,414 hours of their time. Volunteers are engaged across a range of age groups including 15 young volunteers aged under 19 and 31 older volunteers aged 50 and over. 1 in 7 (15%) of volunteers are from a minority ethnic background.

“The gallery is a place I feel safe and no-one is judging me”

## Course participant, Volunteering for Wellbeing

### 3.1.6 Economic Impact

Manchester Art Gallery continues to bring economic benefit to the city. In the last year our combined GVA (gross value added) contribution to the local economy was £13.5m (analysis December 2019), which represents an overall return on investment of over 6:1 (Source: Manchester’s Cultural Impact, 2018/19). Using the emergent Benefit Transfer Model with Arts Council and NESTA for Social Economic Value the gallery’s Annual Visit Value is £15,910,000.

## 3.2 Our programme

### 3.2.1 Exhibitions

The quality and popularity of our artistic programme continues to attract large audiences. 2019/20 exhibitions and displays included:

**Martin Parr** - The award winning photographer Martin Parr presented Return to Manchester, a selection of photographs taken in and around Manchester over his 45 year career. He also created a new body of work looking at the diversity of people living in our city today. The accompanying catalogue sold out, and the exhibition won best exhibition at the Manchester Culture Awards and was shortlisted for MEN’s Exhibition of the Year. It attracted much coverage throughout the year with 54 articles including The Guardian – news and review, Manchester Evening News, GQ, The Observer, and 7 interviews including The i, The Mancunian, The New European, and BBC 6 Music.

**Leonardo: A life in drawing** - On the 500th anniversary of Leonardo da Vinci’s death we took part in a national celebration of the artist’s work with the Royal Collection Trust and 11 other galleries across the UK. Each venue exhibited 12 original drawings by Leonardo. Alongside the exhibition, we showed a selection of rarely seen works on paper from our collection looking at depictions of the body in art. The exhibition was hugely popular and attracted 254,345 people in just 3 months.

**Halima Cassell** - This exhibition showcased one of the UK's most distinctive and dynamic sculptors and ceramicists. Inspired by geometry, architecture, natural forms and foreign travel, she created deeply carved forms in unglazed ceramic, bronze, stone, wood and cast glass. Cassell was born in Kashmir, grew up in the North West of England and her sculpture reflects her dual international and local heritage. This was her largest show to date, in the city where she first dreamt of becoming an artist.

**Get Together and Get Things Done** - This exhibition was part of a city-wide programme in 2019 to commemorate the bicentenary of the Peterloo Massacre and explored with people the wider theme of the crowd through international historic and contemporary art and group activity. It demonstrated how an exhibition and an art gallery can be shaped by the crowds that use them and community groups were encouraged to book spaces in the galleries (the exhibition space and studio 1) for meetings and workshops. Media coverage included in the Guardian, Manchester Evening News, BBC North West Tonight, and BBC Radio 4.

**Louise Giovanelli** - Contemporary painter Louise Giovanelli investigated the languages and histories of painting. For this exhibition she focused on the Medieval to the Renaissance period, exploring how the development of new techniques and styles influenced the course of European painting.

**School of Integration** - This was a new commission with leading Cuban artist and activist Tania Bruguera for Manchester International Festival 2019. Within the current national context of polarisation, it reimagined the gallery as a place for integration of all people and acknowledged the city's cosmopolitanism as one of its greatest strengths. We worked with 104 immigrants originally from 53 countries who've made Manchester their home to provide lessons in a wide-range of subjects including languages, culture, politics, history and food. These were not only instructional lessons, but something more personal and vivid. Every teacher passed on their own knowledge to anyone interested in developing new skills – resulting in a new kind of shared learning experience. School of Integration had extensive national and regional coverage with over 20 articles including The Sunday Times, The iNewspaper, Art Review, Manchester Evening News and the regional monthly magazines Lancashire Life and Cheshire Life.

**Out of the Crate: Investigating the Sculpture Collection** - This long term exhibition looks behind the scenes of the sculpture collection. Part exhibition, part research space, it delves into the un-tapped history of the collection and is an opportunity to investigate sculpture through access to stored collections and archival material. With works spread across three rooms, people can find out what's in store and how we look after it, help unlock hidden stories about works we know very little about, and explore how artworks. We worked with two constituent groups – Making Conversation who curated the final room, and Burnage Boys (from Burnage Academy) who selected seven sculptures for the exhibition and also brought one of them into their school for one day, funded by Sculpture UK.

**Trading Station: How hot drinks shape our lives** - This long term exhibition traces the history of how hot drinks arrived in the UK, revealing their global histories, connections to slavery and colonisation and contemporary ethical issues. Spanning four centuries and ranging from silver, porcelain, glass, fashion, lighting, prints and

painting, this showcase of exquisite and utilitarian objects asks probing questions and uncovers hidden histories. At its heart is a gathering space for visitors and groups to use to encourage new conversations and action on how better to live together today. The gathering space has been shaped and co-designed with a group of 24 people from groups who regularly use the gallery.

**Jerwood Makers Open** - This biennial exhibition promotes the significance of making and materials, seeking to support exceptional skill and imagination. Mark Corfield-Moore, Forest + Found (Max Bainbridge and Abigail Booth), Lucie Gledhill, Bethan Lloyd Worthington and Tana West were selected by a national panel (including the Director of Manchester Art Gallery). The award and exhibition allow makers to develop their creative ideas, constituting a fresh and exciting direction in their work and furthering their practice.

### 3.2.2 Informal learning and engagement

Over the last year, we've continued to work with Manchester people, listening to local needs and priorities to provide a service for Manchester residents at all stages of life.

**Early Years** - Through redevelopment of the Clore Art Studio we're creating a unique immersive experience for families. Working closely with Manchester Health Visitors Team, staff from Clayton and Martenscroft Sure Start and the company Tiddlywinks, we're testing new types of activities for babies, toddlers, children and parent / carers that focuses on health outcomes. Baby Stay and Play is a weekly art/health check session for new parents and their infants and for Manchester Health Visiting team carry out baby health checks. Both health visitors and parents say they find the art gallery to be an effective and welcoming environment, and baby and parents enjoy the art activities and feel more relaxed about the health checks. The sessions have a positive impact on the mother's stress levels, leading to better maternal mental health. The sessions make it easier for Health visitors to spot and address issues, or refer parents and baby on to other services. This year, Baby Stay and Play attracted nearly 900 new parents and babies to the gallery. The gallery has also delivered these sessions at Clayton Sure Start Centre and Olivia House, a charity for very young mothers. We are also continuing our research with Manchester Metropolitan University (through a collaborative PhD programme) investigating how early years art gallery activities contribute to the health agenda.

**Families** – We've worked with Wilbraham Primary School in Fallowfield to improve the quality and appeal of gallery activities for a more diverse range of families. The gallery continues to run its monthly Open Doors programme for autistic children and their families and the family holiday programme has grown with stronger links to partnerships and national initiatives (eg. Costume Factory linked to World Book day in February in partnership with Central Library). As a result, we now have the highest level of engagement with Manchester families, peaking at over 50,000 this year and becoming the fastest growing part of the gallery's programme.

**Social and creative opportunities for the city's young people** - The gallery's Creative Consultants initiative attracts young people outside formal education, providing art sessions and projects for young people as they begin to exercise their own choices and decisions. The Creative Consultant's summer school extended the

reach of Tanya Bruguera's School of Integration, sharing these ideas with their peers and other visitors to the gallery. We also partnered with Contact Young Contemporaries, who wrote and produced an interactive play entitled Old Tools. Five productions took place to an enthusiastic audience, who were invited to re-examine the gallery's displays through the eyes of the young people.

**Communities** – We have extended the relationship with Burnage Buddies, a Pakistani older women's group, encouraging its members to take part in gallery sessions and explore the opportunity to become gallery volunteers. We have also embedded adult access with the gallery's Making Conversations sessions (for vulnerable adults) and BSL and Audio described tours. The Crossing the Borders initiative worked a group of first generation Chinese immigrants from the Wai Yin community. Art work was produced by the group depicting their memories and experiences of settling in Manchester.

**English Language Provision** – The gallery is extending its relationship with the Council's Talk English programme. The gallery was chosen as the location for the announcement by Lord Bourne of a further year's funding for this national initiative. To enhance on site provision, the gallery is hosting a MAES English language tutor in residence.

**Extending volunteering opportunities** - Volunteering at Manchester Art Gallery continues to grow in numbers and in scope. Alongside the vibrant volunteering programme, the gallery runs an annual Volunteering for Well Being programme. 10-15 socially isolated adults are recruited via a mental health charity. During a two week course at the gallery, art and creative processes are used to build their confidence and self-esteem and, after the course, the volunteers are placed in partner cultural organisations, further enhancing their well-being and sense of self-worth.

**Age Friendly** – The gallery is working with the artist Suzanne Lacy on a participatory project that will involve BAME women reaching retirement age. The approach will be to explore the situation of marginalised women before they become entitled to a state pension. The gallery's Age Friendly Collective continue to programme events and activities at the gallery, including the Singing with the Brain Choir (for people with dementia) who performed as part of the late programme at the gallery.

**Addressing Homelessness** - MAG has developed an longstanding relationship with Streetwise Opera and With One Voice. Streetwise Opera hold weekly performances in the gallery and have delivered four public events for us, showcasing the talents of homeless people. In addition to this, we worked with the Museum of the Homelessness to deliver the pop up exhibition / performance, Objectified. This interpreted the lives of homeless people through their objects and stories, encouraging debates and discussions about homelessness. One visitor stated:

“A very powerful experience indeed. We are still talking about it. We need more museum experiences like this - that resonate deeply with contemporary issues.”

“It is true: art has the power to transform the world. It has transformed mine.” -  
Member of Streetwise Opera.

**Health and Well Being** - Alongside the regular Take Notice and Mindful Marks sessions, the gallery established a mindful exhibition, And Breathe.... where art was selected by Charlestown Primary School (Cheetham) and an adult mental health charity and is enhanced by comfortable chairs and sofas, and a mindful app that can be downloaded for free to guide the listener through relaxation techniques. Dwell time in this space has increased and visitor feedback is very positive.

“I spent two months in a psychiatric unit earlier this year due to major depression and psychosis. I am actively looking after my mental health; being in this room has helped me. Thank you”

### 3.2.3 Schools and colleges

It is our ambition that every child or young person in Manchester visits this gallery at least once during their education – we believe it is their cultural entitlement. Manchester Youth Council polled 24,000 young people, and their second highest priority was that they have a ‘curriculum that prepares me for life.’ Collaborating with schools and Using MCEP’s (Manchester Cultural Education Partnership) as a framework we are refining existing programmes and testing new approaches to support these ambitions and help Manchester to become a beacon of cultural and creative excellence. The following are examples of ways we have been working in 2019:

#### **Free for Manchester School’s**

To help build the cultural capital of Manchester’s children we have developed a programme that is free for Manchester schools. Teaming up with Manchester Central Library, KS2 classes have worked with artists and writers and time using the city’s collections to find out about Ancient Greece, Manchester and Writing.

‘They are really coming out of themselves. I love the way they are looking at portraits and developing ideas, taking on board the process you’re teaching them. I really like how you get them to respond- more than usual - you go to their level’

**Sculpture in Schools** - A small group of Yr. 9 students from Burnage Academy for Boys have taken on the role of apprentice curators to select and display a sculpture at their school. The students worked with a selection of sculptures and researched ideas before selecting Cobra as their favourite piece. Working with artists and gallery staff, the students considered display options for exploring their sculpture. They shared their insights (and the sculpture) at school with over 100 Yr 7 and 9 students. This work is now on display in the Out of the Crate exhibition..

#### **Artists Tours**

Working with four schools, from each area of the city, we identified how the curriculum can be enhanced by gallery visits - focussing on emotional wellbeing and behaviours for learning, and using creativity as a way for pupils to express and value

themselves. Through this pilot project we have developed a series of Artists Tours which are available to schools throughout the academic year to increase creative and emotional literacy.

### **School in Residence - July 2019**

Three Yr 6 classes from Abraham Moss Primary school took up residency at the gallery for 2 weeks in July 2019. Working with artists and gallery staff, the pupils explored the Gallery's collections and visited the Central Library, Royal Exchange and the Town Hall. Pupils were encouraged to consider what art is in the broadest sense, and think about how it can be used to share messages and encourage change. They worked with a box sketchbook and took part in many creative activities. They made; slogan t shirts, mini figures to create protest scenes, guerrilla art, and developed their own architectural alphabet created from the buildings they explored around Manchester.

### **Drawing across the Curriculum**

The Gallery partnered with training providers One Education and partner schools, to explore how Leonardo da Vinci's drawings could be used to support skills development with lower KS2 pupils. A learning resource 'Observing the Body' was co-developed and is published on the Manchester Art Gallery website for schools to download for free.

### **Future Creatives 2019**

Future creatives connects Manchester College students with the gallery through a live brief to explore and present fresh perspectives. This year students were commissioned to create a commercial product in response to the gallery's collections. Working with designers in the city as well as gallery staff, seven ideas were selected and further developed for sale in the gallery shop. Most of the products sold out in the first two months, including almost 300 zines.

"It puts them in the position of being the actual creative in their city. So, it's that's step in their psychology, of seeing themselves as a student, yes, but also seeing themselves as a practitioner and a creative with a future and a voice in their City." Tutor

"I feel like I really wanted to engage in this because not only would it be good for my uni applications ...but it would also be good for myself as an artist. I've really pushed myself as an artist to be brave and to say something that is controversial or provocative because that's how we can make change."  
Student

### **3.2.4 Web and digital**

In December 2019 we launched a new online collection search facility which offers predictive results based on artist or maker name and work title. Search filters now improve the search function for our users, and bring greater consistency to our

collection management data. This year there were 521,020 visitor sessions (an 11,000 increase on 2018).

Along with 18 other national cultural venues, we took part in a project focussing on using our 'digital channels in more thoughtful and socially purposeful ways, to foster more meaningful connection between people and communities.' We ran 3 all-staff sessions asking 'Whose voice is it anyway?' Where and how do we draw the line between personal ethics and values, and what is the institutional tone of voice on our digital channels? This was partly in response to the exhibition Get Together and Get Things Done and was an attempt to see how and if our social media channels could have Social Impact and be part of the Civic Think Tank.

Working with Anne Hornsby from Mind's Eye, we produced an audio description guide for blind and visually impaired visitors to our Out of the Crate exhibition. Available to all visitors the guide is activated via QR codes. We have also developed an updated in-house audio guide to deliver guided meditations for the most recent iteration of the exhibition And Breathe... and have trialled delivering our floor plan to visitors' mobile devices. It's early days, but during December, there were 500 pick-ups of the floor plan via mobile devices. Longer term we hope to evaluate whether we can reduce our print run for floor plans by making them available digitally.

### **3.3 Platt Hall**

Work has now begun in earnest on the redevelopment of Platt Hall. With costume display moved to MAG (with a new gallery of fashion and dress opening in 2021) and work underway to relocate the collection and archive to Queens Park Conservation Studios, Platt Hall has the potential to become a unique cultural space. We are working with local communities to transform this important historic landmark into a vibrant, welcoming and inspirational creative space, making best use of the city's diverse art and design collections to serve the needs and interests of this equally diverse neighbourhood.

This is a long term project, but we have made a start in securing phase one research and development funding from both the Esmee Fairbairn Collections Fund (EFCF) and the Paul Hamlyn Foundation (PHF). This research and development phase comprises three interdependent strands:

- The identification and development of collections and archives relevant to the Hall and its communities
- Building key partnerships within local communities and evidencing local need
- Developing a longer-term strategy for the site which will lever further funding to support the ultimate aim of re-opening fully as a sustainable and embedded local service

We are identifying and documenting areas of the collection associated with Platt Hall and/or of potential relevance to its constituent audiences. This includes little-known and previously under-used material such as the Mary Greg Collection of handicrafts

and children's toys, the Lewis Day Collection of folk textiles, and the Charles Rutherston Collection of early 20th century painting and drawing.

Alongside this, we have focussed on developing key local partnerships with immediate neighbourhoods of Rusholme, Moss Side and Fallowfield. At this year's Festival of Manchester in Platt Fields we showcased the quirkiest objects from the wider collections, revealed little-known aspects of the Hall's history, and solicited ideas for its future with a wide range of potential visitors. Contacts have also been made with local groups and organisations including the Friends of Platt Fields, Urban Diggers, Trinity House, Robert Darbyshire GP Practice, Rusholme and Fallowfield Civic Society, the Terrace Square Artists Project, and the Manchester Maya Project. Initial findings indicate that Platt Hall is held in great affection locally, and that there is a clear appetite for developing it as a community resource. Priorities include a community café/social drop-in space; facilities for local groups to meet, run workshops, share skills; making/creative spaces where local and emergent artists and makers can develop, share and sell work; a space to display, celebrate and discuss local culture and history.

From this initial exploratory work we will develop a programme of more targeted work responding to key local issues that will form the basis of a longer term strategy for which we will be seeking further external funding.

### **3.4 The Manchester Together Archive**

The development of the Manchester Together Archive – the physical and digital record of the spontaneous public response to the Arena attack of 22 May 2017 – has been a key area of focus for over the last 2 years. Working with key partners at the University of Manchester and Archives+ we have stabilised and inventoried over 10,000 tributes, created a physical archive space in the basement of the gallery, and are implementing an on-going programme of documentation, interpretation and development.

This year we have developed an innovative volunteer programme, begun the process of cataloguing and digitisation, uncovered new stories about the archive, hosted visits to the archive for the families of people who died in the attack, provided opportunities for people to engage with archival material and contribute to the development of an online archive, and promoted the archive and associated research at conferences in the UK and overseas.

15 volunteers have been recruited to assist with cataloguing and digitising the material, and have collectively contributed 575 hours to the project. The volunteers work closely with the archival material, which carries an emotional load, so advice has been sought from mental health professionals and the volunteer programme has been structured to support emotional wellbeing. The volunteers come from a range of backgrounds and have different motivations for getting involved. One commented that the best thing about volunteering was 'getting to work on such an important special project.' Evaluation feedback from volunteers shows they have developed different skills, including working on the database, teamwork and independent working, and view these skills as useful for their own work and careers.

The families of people who died in the attack have an open invitation to visit the archive at any time. Over half the families have now visited the archive, and all expressed their support for the project. We shared our plans for digitising and making the material accessible online with families during these visits, and took on board feedback about what should be made available to visitors and online audiences. The visits were also an opportunity for us to understand better the significance and meaning the material for different family members.

The Manchester Together Archive team won the Award for Excellence 2019 in the Working Together for Manchester category.

### **3.5 Collections**

Our programme of collections care and storage improvements has continued, focussing on the furniture, costume and works on paper collections. At the start of the year, c. 400 at-risk items of furniture were relocated from Marshall Street to improved temporary storage (with the Town Hall collection). We have continued to improve the storage of the works on paper collection at Queens Park Conservation Studios (QP), with over 700 works housed in improved storage. These improvements are enabling us to reduce the storage footprint of the collection, freeing up more storage capacity. At Platt Hall, the priority has been to safeguard the costume collection during the programme of roof works which has taken longer, and been more complex than originally anticipated. Multiple large scale collection moves were needed within the building, and around 6000 at risk items were moved to QP. We have also continued to implement pest management and control measures to minimize the risk of damage from moth and other harmful pests across all sites.

The revised Collection Development Policy is almost complete, and will provide a clear understanding of the history and development of the collection, and a framework for future collection development (acquisition and disposal) priorities. Research has taken longer than anticipated, but we are aiming to complete the work by March 2020. It is requested that the new policy is formally approved by the Director of Manchester Art Gallery, in consultation with the Executive Member, rather than formal approval being deferred until the next committee meeting.

2019 has seen an active loans programme with 220 objects from Manchester Art Gallery's collection lent to 34 UK and 16 overseas exhibitions, including venues in Japan, Spain, Denmark, Ireland, Netherlands, Switzerland, Sweden, Austria, and Italy. These include loans to the Parabola of Pre-Raphaelitism that toured the Japanese cities of Tokyo, Kurume and Osaka, the loan of Bertel Thorvaldsen's The Shepherd Boy sculpture to Gallerie d'Italia and five paintings to Tate Britain's blockbuster exhibition, William Blake - The Artist. Closer to home, we have supported local venues with loans to The Whitworth, Manchester Museum, Gallery Oldham and the People's History Museum. From 1 April 2020 – 2025, to enable the gallery to focus on the large scale collection rehang, and prepare for the capital development project of Platt Hall, we will be introducing a loans moratorium for 5 years. Loan requests agreed before 1st April will still be honoured.

This year we have been fortunate to acquire The Goatherd by Nichlaes Pietersz. Berchem (1620-1683) which was accepted by HM Government in lieu of inheritance

tax and allocated to Manchester Art Gallery via the acceptance in lieu scheme in December 2019. We have also acquired 2 important works by Leonard McComb, Portrait of a Young Man Standing, and Portrait of the Artist's Mother Drinking Tea, which were very kindly gifted by the artist's sister. The Costume collection saw the significant addition of a 17th century men's coat, which was formally transferred from Chetham's Library and we have also acquired 5 items of couture to complete the collecting funded by the HLF Collecting Cultures grant. We have begun a partnership with Iniva (Institute of International Visual Arts) on a commission project to acquire a work for the collection by a BAME British artist. This project is funded by The Art Fund and the Arts Council and also includes a BAME curatorial trainee.

### **3.6 Our Town Hall**

Most of the Town Hall's collection of portable heritage assets were decanted at the beginning of the financial year. The collection is now stored off site or displayed in other public spaces. The Curatorial Manager and Object Conservator (both part of the gallery structure) have continued to research and document the collection to inform future decisions about conservation, rationalisation, storage and display.

The Curatorial Manager has provided support to the OTH Design Team by advising on the identification and protection of fixed assets within the building. This has included oversight of the protection of the Ford Madox Brown murals and large sculptures which could not be removed from the building. As the detailed design has developed, the Curatorial Manager has provided advice on the reinstatement of assets within the final scheme, including the location of furniture, sculpture and fine art assets throughout the building.

The departure of the Object Conservator in October 2019 led to a reassessment of the conservation priorities of the OTH project. The decision was made to recruit a fixed-term project conservator to work on the Town Hall's fine art collection. Recruitment for this position is currently underway.

### **3.7 Raised income**

#### **3.7.1 Commercial**

The gallery shop has achieved net sales of £332k to 31 December 2019, up 5.5% on last year and well on track to surpass forecast of £365k for the financial year. Strong sales from exhibition ranges on Martin Parr and Leonardo da Vinci contributed over £40k of net sales. Increased own-brand product ranges drove sales (21 of the 50 bestselling lines are gallery developed items). The new range of gallery greeting cards have been particularly successful, generating £11k of sales with a very healthy 86% profit margin.

Venue hire has again outperformed last year with income of £194k against a forecast of £165k. A marketing strategy focussed on raising the profile of the gallery as a premium event space has brought new clients. The addition of dining in collection gallery spaces has increased our capacity and venue hire income.

The café continues to achieve and exceed targets. Net turnover for the café and event catering year to date is over £600k against a forecast of £538k. With a rating of 4.1 out of 5 on google, the offer is well received by visitors, with one review last month simply stating “Best cake in the city!” Event services and catering continue to be rated as Excellent or Very Good by all venue hire clients.

### 3.8 Fundraising

This year the Development Trust will contribute £155k to Manchester City Council to support core costs. In addition, the team raised £18k in unrestricted and £72k in restricted grants and donations, and £15k of sponsorship in-kind support to deliver additional work that meets our objectives. For the first half of the year, the fundraising team were still operating on limited capacity. As a result, the Patrons scheme and new Business Partners scheme have seen limited growth, although membership of the Friends scheme has seen a small increase.

The appointment of a new Development Manager with skills in grant writing, means that there has been significantly increased activity in this area, which we are confident will generate more budget-relieving trust and foundation income for future years.

We have rationalised the role of the Manchester City Galleries Development Trust and Company by setting up a separate Trading Company to oversee the commercial income from the in-house catering operation. New trustees have been appointed to the Trading Company. In addition, we have appointed a new Chair and one new trustee to the charity.

## 4. Budget overview

### 4.1 2019/20

The service is projecting a balanced outturn.

### 4.2 2020/21

We request that the committee approve a cash limit budget of £2,210,831 for 2020/21, which includes a £51k reduction in the budget in real terms.

<b>Expenditure</b>	<b>Proposed gross revenue budget 2020/21 £000</b>
Staffing	2,489
Premises	108
Transport	105
Supplies and Services	817
Internal charges	31
<b>Total</b>	<b>3550</b>
<b>Income</b>	
MCC cash limit	2,211
ACE National Portfolio Organisation (NPO)	462

Art Galleries Trust (fundraising)	244
Earned income	502
National Lottery Heritage Fund (MTA)	38
Esmee Fairbairn Collection Fund	38
Internal recharge (OTH Project)	55
<b>Total</b>	<b>3550</b>

Note: Expenditure is based on notional estimates and the distribution between staffing and revenue will be confirmed once next year's business plan is finalised at the end of March 2020.

## 5. The delivery of our vision in 2020/21

The programme for 2020/21 will further embed the new vision into all aspects of our work and we will reshape our resources accordingly. The goal of this is to make the gallery fit for purpose as a free, thriving and dynamic space for people at the heart of the city, relevant to visitors and residents alike and one that encourages creative thinking in all aspects of life. Building on the pioneering work of projects such as Get Together and Get Things Done, Out of the Crate and School of Integration, we will begin a long term strategy to make more of our spaces, make more of our collections and make more room for activities that promote creativity, ethical and healthy living and civic thinking.

In 2020 we will embark upon a major rehang of the permanent collection displays, working with residents in the process, to tell a new story of art intertwined with history, society, identity, diversity, politics and the important role that art has played in shaping Manchester and its people. Other galleries will each take on permanent, defined role: a centre for child development, a meeting place for community groups, a dedicated gallery of dress, a gallery designed for mental health projects, and a print room to increase access to unseen collections. The café and shop will become a core part of the programme and a new retail space will support makers and creative enterprise in the city.

Platt will become a key international case study in the new global conversation that is reacting against 'big culture' to focus on locally shaped discourse in an international community context. As a unique ground-up art institution, working with and for the neighbourhoods around it, Platt Hall will be a centre of activity not simply for display, but actively use collections and creative processes to support health, social enterprise, skills, community cohesion and place making.

Temporary exhibitions (often brought in from elsewhere) will be reduced to realign the use of resources and to reduce our carbon footprint. Exhibitions will now be concentrated in the single largest gallery on the 2nd floor of the Athenaeum to make sure these major statements are done with the highest integrity and to maximum effect.

All the above necessitates a large scale co-ordinated 5-year plan to restructure storage, galleries, collections, workshops and systems across all three sites. This requires a service redesign of the gallery, a key part of which will be the transformation of the learning, curatorial and exhibitions teams into a single

programme team delivering a holistic vision - ready for an exciting future in which Manchester leads the way nationally and internationally.

## 5.1 Exhibitions

In 2020/21 we will drive towards a much more integrated programme of combined exhibitions and public programmes, where every display contributes to a social agenda and content is driven by the urgencies and issues of our residents.

Over time the 'exhibitions' programme will merge with education and social impact work in a holistic fashion, prioritising social impact over the spectator economy – albeit providing richer, more stimulating, more place based content for the visitor economy.

Major exhibitions and displays for 2020/21 will include:

**Creative Families in the Clore Gallery** - We are developing a new experimental gallery which is being co-designed by families and in partnership with Sure Start, the Manchester Health Visiting Team (MHVT) and Manchester Metropolitan University (Education and Social Research Institute) where public services can be delivered supported by the art collection in a suitably flexible spaces. Families will be able to access health and education provision, families and nursery and school groups can meet, play and make and enjoy spending time together amongst works from the Gallery's collection.

**Suzanne Lacy: We Are Here** - Suzanne Lacy is an American artist who works across photography, film, performance, installation, public practice and writing. Her work is centred on conversations with people about social themes and political urgencies. She has addressed issues such as gender, labour, class, violence and race, all through a feminist lens. She is making a new work Uncertain Futures which addresses the question "What needs to be made visible for older women in Manchester?" through conversations about work, power, aging and pensions. This retrospective exhibition, across the Whitworth and Manchester Art Gallery, is on tour from SF MOMA, San Francisco and is the only UK showing for this important retrospective of Lacy's work.

**Derek Jarman PROTEST!** - This a major retrospective of the work of one of the most influential figures in 20th century British culture, Derek Jarman (1942-1994). The exhibition will focus on the diverse strands of Jarman's practice as a painter, film maker, writer, set-designer, gardener and political activist, shown together for the first time in over 20 years. PROTEST! captures Jarman's engagement with art and society, including political protest and personal freedoms arising from the AIDS crisis. Major bodies of work from the 1960s to the 1990s have been brought together, many of which have never been seen in public before.

**The British Art Show 9** - The ninth edition of the prestigious 5 yearly exhibition the British Art Show will launch in Manchester. The exhibition introduces a wide public to a new generation of British artists, or artists practising in Britain, providing a vital overview of the most exciting art produced in this country during the previous five years. It is the biggest touring exhibition of contemporary art in the UK and it is

acknowledged as one of the most important recurrent exhibitions of contemporary art produced in this country. The exhibition is split over four sites in Manchester – Castlefield Gallery, HOME, Manchester Art Gallery and the Whitworth. BAS9 is curated by Irene Aristizábal and Hammad Nasar and after Manchester, will then tour to Wolverhampton, Aberdeen and Plymouth.

**Dandy Style** – This exhibition celebrates 250 years of masculine self-expression and appearance, investigating the portraiture and wardrobe of the fashionable British man. Combining fashion, art and photography, and melding the historic with the contemporary, the provocative with the respectable, it considers key themes in the development of male style and identity, including elegance, uniformity and spectacle. Various visual incarnations of the 'dandy' will be explored and celebrated champions of these styles will lead in the sections, including Oscar Wilde, Edward VIII as Prince of Wales and Gilbert and George. The exhibition will draw extensively on the gallery's collections, featuring rarely seen menswear and historic portraits.

**Patrick Procktor:** A world in which things could be otherwise - Patrick Procktor RA (1936 - 2003) was a supreme draughtsman, water-colourist and print-maker. He blazed a trail across the artistic and social scene of the 1960s and 70s, where the worlds of art, fashion, music, the aristocracy and royalty collided. Procktor and David Hockney were said to have been the two brightest stars of their generation but their trajectories would eventually diverge and the glittering success Procktor experienced in his earlier career eventually faded. This exhibition offers a chance to re-evaluate this overlooked artist and also acknowledges his influence on artists today.

## 5.2 Learning and Engagement

Learning and engagement work is closely aligned to the public programme. Key areas for 2020/21 include:

**Schools and Colleges** - MAG will continue its relationship with Abraham Moss Community Primary School connecting with the new MCEP and delivering social and educational impacts for the pupils and teachers. The gallery will fully utilise the upcoming British Art Show to introduce new art forms to schools and colleges' audiences, especially as part of the Future Creative strand. The gallery will design a new Initial Teacher Training programme with the Whitworth to upskill schools teachers and connect them with the MCEP. A package for secondary schools will be developed with the Manchester Together Archive.

**Early Years and Families** – The focus of the coming year's work will be the development of the new Creative Families space on the ground floor, testing the potential for this space to deliver even greater social impact and greater health benefits for the families in the city who can benefit from it most. The collaborative PhD with MMU will begin to feed in and underpin this programme.

**Age Friendly** – The key element in the coming year's work will be Uncertain Futures with the artist Suzanne Lacy. This explores the issues faced women over the age of 50 who risk encountering low pay, poor pension / welfare status and the onerous nature of caring for older relatives. As part of this project, MAG is working with the Council's Work and Skills team and MICRA at Manchester University.

**Communities** –Suzanne Lacy’s Uncertain Future will also connect with various community groups throughout the city to examine issues of low pay and other related issues that affect the lives of marginalised older women, in their own voices. This work will be with women from the Welcome Centre (Cheetham Hill), Unlocking Potential (Levenshulme), Get Ready for Work (Beswick), Ageing Well (Ardwick), Good Neighbours (Wythenshawe), Unison and Manchester Carers . We will also embed adult access with the gallery’s Making Conversations sessions (for vulnerable adults) and BSL and Audio described tours.

**Young People** – The Creative Consultants programme will be reviewed over the coming year and revitalised with a focus on the summer school. It will also be connected with the gallery’s other young persons’ programme including the gallery’s work with Unit X from MMU.

**Health and Well Being** – MAG will review the experience of And Breathe and look at how And Breathe-style zones can be created in other spaces around the gallery. We will use our past experience to benchmark the success of having several mindful zones so that there are multiple opportunities for mindfulness, rather than one dedicated gallery.

### 5.3 Capital Programme

We will develop the business case for the capital programme to transform Platt Hall and, subject to the Checkpoint process, complete a feasibility study to inform a 5+ year programme of development to deliver:

- The refurbishment of Queens Park Conservation Studios (QP) to increase the collection housing capacity of the building, provide a new home for the City’s world class costume/dress collection (currently stored at Platt Hall), and accommodate the furniture collection currently stored at Lowry Mill.
- The reconfiguration of collection storage at MAG (fitting out the art store and relocating collections within the building) to house collections currently stored at QP
- The development of Platt Hall, building on the R&D and community consultation outlined in section 3.3 above, to create the UK’s first truly ‘user-generated’ museum, working directly with local communities to create a shared space for cultural participation based on the coming together of people, objects and place.

### 5.4 Manchester Together Archive

We will complete the cataloguing and digitisation of the material in the archive with the help of volunteers and undertake oral history interviews to uncover some of the stories behind items in the archive. We will also deliver a series of engagement workshops with different groups throughout the year. More work with school children is planned over the next 12 months, including sessions focused on poetry in the archive. In addition, we have begun to work with the Manchester Attack Support

Group Programme and we look forward to welcoming members of the different support groups to the archive over the next 12 months. A PhD student, jointly supervised by Kostas Arvanitis at the University of Manchester and Amanda Wallace at MAG, has begun work on an analysis of the written messages in the archive. He will be working closely with the material over the next 12 months. We are currently seeking more funding from the National Lottery Heritage Fund to develop the work of the archive and provide access to a wider range of people, both at MAG and digitally. If our application is successful we will begin a 3 year funded project in July to develop an interactive and immersive digital platform for the archive, capture new digital heritage, facilitate a range of activities and workshops for different people at the gallery, and develop a physical presence for the archive in the public spaces of the gallery.

## **5.5 Our Town Hall**

In 2020/21, the Curatorial Manager will concentrate on the development of the Visitor Experience in the Town Hall. This includes developing the concept for the 'Our Town Hall Story' visitor centre, as well as establishing the scope and operational model for the overall visitor offer in the reopened building. The Curatorial Manager will focus on producing a set of planning documents, including a design brief, interpretation plan, learning outcomes and an evaluation plan. A programme will also be developed in consultation with the Design Team. The Curatorial Manager will also supervise the work of the Project Conservator (Paintings), ensuring that the paintings that have been identified for display in the Town Hall's restoration spaces are prioritised for conservation.

## **5.6 Raised Income**

### **5.6.1 Commercial activity**

The challenge for retail next year is to maintain and grow the shop around a changed exhibition programme. Without the large sales of catalogues and merchandise that come with a popular headline exhibitions we will develop the shops reputation independently of the exhibition programme, and create more own brand product. We are currently finalising a new souvenir collection guide book which we expect to publish in April 2020.

We are currently carrying out extensive competitor market analysis in anticipation of increasing our event hire fees and reinforcing the gallery as a unique event space in the city centre. The challenge is around resourcing the delivery of the increasing number of private hire events, and we are developing a new way of working to bring in a larger pool of events staff through the trading company.

We will promote our food and drink offer across the café and event catering with a focus on sustainability. The café has been single use plastic free for several years and our produce is sourced locally wherever possible, we now need to be more vocal about this alongside the gallery plan to combat climate change. We are also planning a follow up series of public ticketed events with the goal of establishing our Head Chef as a champion of creative and sustainable cuisine in Manchester.

### 5.6.2 Fundraising

Priorities for the Development Team next year include:

- Raising the additional capital funds to complete the new Fashion Gallery.
- Raising grants and sponsorship to support the family programme, collection focused work with disadvantaged groups, the British Art Show engagement programme, and the Bellotto, Derek Jarman and Dandy Style exhibitions.
- Promoting civic philanthropy through a membership drive for Patrons and Business Partners focused on supporting our overall mission and vision.
- Working with Manchester International Festival to raise grants and sponsorship
- Initial work to support capital development of Platt Hall and test related activity.
- Improve systems of management for the Manchester City Galleries Trust and Company, giving Trustees a clearer sense of their responsibility and simplifying financial management.
- Looking at rationalising the Friends scheme to ensure better returns and to reduce administrative pressure.

### 5.6.3 Museum Exhibition Tax Relief (MGETR) update

Following submission of a report to Commercial Board in May 2019, outlining the benefits of exhibition tax relief and the mechanism for doing this, it was agreed to pursue the establishment of a MCC wholly-owned trading company solely as a vehicle to enable Manchester Art Gallery to claim exhibition tax relief

Museums and Galleries Exhibition Tax Relief (MGETR) was introduced by the government on 1 April 2017 and is a tax relief for museum or gallery-related companies who create and install new exhibitions. 16% of the eligible costs of creating and installing exhibitions (including staffing and premises costs) can be claimed back.

As Manchester Art Gallery is directly owned by Manchester City Council, it is not possible to make a claim for MGETR, as MCC is not liable to corporation tax. In order to claim, MCC would require a wholly owned subsidiary to produce the exhibitions and claim the relief. This subsidiary would take on responsibility for all aspects of exhibitions, as outlined in the legislation, including artistic, technical and creative input; decision-making; contracting for services; and running the exhibition itself.

The cost-benefit of pursuing MGETR is under consideration and it is recognised that there is a significant cost and complexity to establishing and company and ensuring that all aspects of exhibition production comply with the legislation. For this reason,

few UK museums have been able to apply for MGETR, and no other council-owned museum or gallery (other than those established as Trusts with pre-existing trading subsidiaries) have pursued this relief. Last year, only 13% of the £30m set aside by government was claimed. Unlike other cultural sector tax reliefs, MGETR has a sunset-clause and runs until March 2022. On the basis of the low claim rate, there is a strong possibility that the relief will not be extended beyond this date. This is an important consideration for overall cost-benefit.

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

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

The service is committed to equality of access – both physical and intellectual. Our vision for 2020/21, based on our successes of previous years, is for the benefit of the widest possible audience, especially those least likely to engage with culture.

There remains a strong emphasis on widening participation in 2020, and we will focus on diversity, working with children and with older adults and with residents of priority Manchester wards where engagement is currently lowest and where the potential of art and creativity to change lives could have the biggest impact.

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

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

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

None identified.