

**Manchester City Council
Report for Resolution**

Report to: Art Galleries Committee – 17 February 2021

Subject: Manchester City Galleries’ report and revenue budget 2021/22

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

Summary

This report details Manchester City Galleries’ performance during 2020, outlines how we plan to deliver our vision in 2021/22 within the context of our strategic plan, and presents a draft revenue budget for 2021/22.

Recommendations

The Committee is recommended to:

1. Note the report, including the draft gross budget for 2021/22 of £3.65m, with cash limit budget contribution from Manchester City Council of £2.27m.
 2. Note that the budget will be approved by Executive as part of the Council’s budget setting process.
 3. Approve the revised Collection Development Policy 2021-2024.
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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.

<p>A liveable and low carbon city: a destination of choice to live, visit, work</p>	<p>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.</p>
<p>A connected city: world class infrastructure and connectivity to drive growth</p>	<p>We deliver world-class exhibitions, education, arts and health, and community development through national and international partnerships.</p>

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 2021/22

Covid has had a severe impact on Manchester Art Gallery in 2020 - taking us from a record year of almost ¾ million visitors to the first enforced closure in our history. At the end of the first lockdown (when we were able to reopen in August, September and October) we were fully booked by people keen to find solace in art at a distance, but it was very different experience to the bustle and energy of the gallery before March.

Like all organisations who rely on mixed funding streams, the gallery has faced a critical financial challenge this year through lost commercial income. Fortunately, we have been able to limit the damage to our outturn with a successful application to the Cultural Recovery Fund from the Treasury. This has kept us on track for a balanced budget at year-end.

2020 has been a testing year for all staff, but they have pushed through with enormous resilience and determination to deliver socially beneficial digital and community programmes for people across the city. In addition, we have delivered an unplanned 'rapid response' exhibition *Grayson's Art Club*, which has had national impact, broadcast to millions across the UK. The original planned opening of the exhibition in November has been delayed by Tier 3 and lockdown, but we've been able to extend the exhibition to October 2021 as a keynote project to bring the city back together once we can reopen and restrictions lift.

The team has excelled in delivering online programmes for all ages, including bespoke sessions for schools during lockdown, sessions in our new Clore centre for 0-5 development with health visitors and Surestart, as well as producing hundreds of creative play baby and toddler boxes that were delivered to Manchester residents. Lockdown interrupted an exciting transformation of the Gallery to firmly establish it at the centre of civic life, for people from all backgrounds and neighbourhoods, combining creativity with a social change agenda integral to the ambitions of Manchester City Council. This work will continue with renewed purpose through 2021/22 and beyond.

Covid has also highlighted many of the societal challenges and inequalities we face; challenges that the gallery was seeking to address in a vision that champions the use of art, creativity, imagination in the making of a healthy, caring and productive culture for all. The hiatus of the last year has given us pause for thought - but also an opportunity to accelerate the evolution we had planned of a programme that will

address urgent issues and play a leading role in building back the city for all its residents.

As such our central principles remain the same:

1) 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'.

2) Good Housekeeping

Ensuring we manage our public assets well: making best use of our resources by reconfiguring our buildings and galleries to make more use of the collections; reviewing collections and exhibitions policies, people and capacity; improving the functionality of spaces; integration of exhibitions, events, collections, public programmes; aligning commercial strategy with the artistic programme.

3) 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, problem solving, learning through making and doing and leading to a city where everyone should see themselves as an artist of one kind or another - and the gallery as the touch stone for this in every stage of residents' lives.

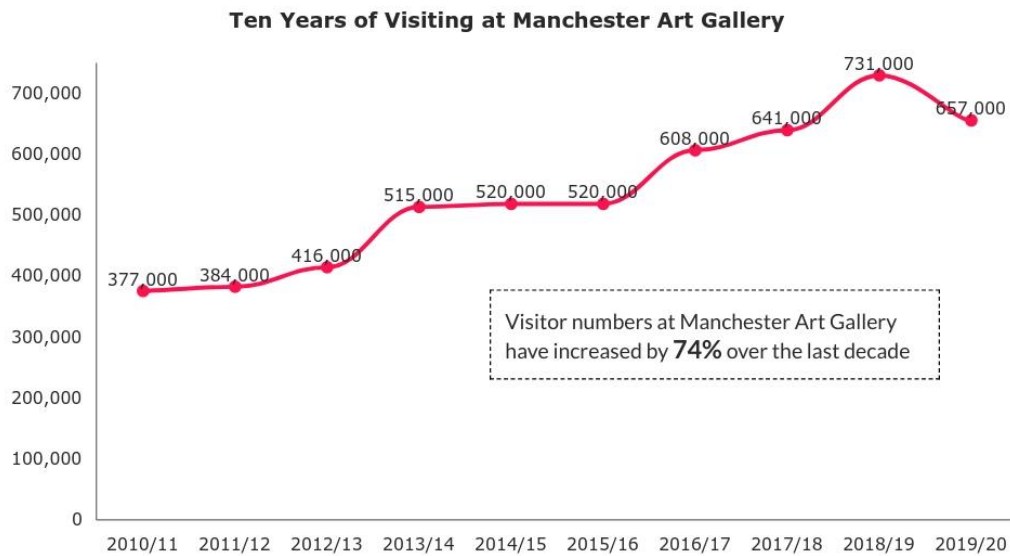
4) Civic Think Tank

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', and on the back of this piloting new forms of philanthropy based on the renewed public value of the institution.

3 Performance in 2020/21

Reach and impact

3.1.1 Gallery Visiting



Manchester Art Gallery received 13,371 visitors during the 11 weeks that the building could be open to the public (20th August and 4th November 2020). While this level of engagement is positive, given the restrictions to the numbers of people who could safely access the building at one time, this figure also represents a stark decline on visitor reach pre-pandemic. Prior to the pandemic, as demonstrated in the chart below, Manchester Art Gallery received consistently high visitor numbers and is still the most visited museum or gallery in the city.

Audience research carried out while the building was open to the public demonstrated that:

- Almost all (98%) visitors to Manchester Art Gallery said that they felt safe while they were in the building
- 95% of visitors indicated that they felt welcome and comfortable while they were at Manchester Art Gallery.
- Over half (58%) of visitors to Manchester Art Gallery felt that their visit made them feel more confident to return to other public places.
- Two in five (60%) strongly agree that their visit to Manchester Art Gallery had a positive impact on their happiness and wellbeing. This figure rises to 76% amongst female visitors aged 16-34, a group whose mental health and wellbeing has been disproportionately affected by the pandemic according to UCL research (Covid-19 Mental Health and Wellbeing Surveillance Report).
- Three quarters of visitors (75%) agree that it felt good to have a shared experience with other people, with 30% strongly agreeing with this statement.
- Over half (55%) of visitors said that spending time at Manchester Art Gallery made them feel more connected to other people in Manchester.

As the building reopened, we were overwhelmed by the outpouring of thanks from our visitors who see these free, safe public spaces as their first step to re-engaging with the world and seeking an opportunity to engage with things that offer joy and

respite. As lockdowns and isolation continue, re-socialisation and re-connection becomes an even more important issue.

Below is just a few of the hundreds of comments made by gallery visitors over the summer:

“The welcome I received was superb. Friendly, informative, concise. As my first experience of any kind of culture since March, I couldn't have wished for better. I never appreciated art quite as much as I did today. I may have cried with joy. “

“Lovely visit - made me feel confident about being in the city again. Visiting the gallery is like seeing old friends - I've been popping in for over forty years and find something new and interesting each visit - thank you for reopening so well. “

“This is a vital resource to the people of Manchester... I felt safe under the current Covid 19 restrictions. It's really improved my mental health in the following days after my visit. If we lose art we lose everything”

“We need art to help us through this pandemic- I am an NHS nurse so I really needed the escapism of art. Thank you”

“I really enjoyed it. Getting to see the beautiful art improved my mental state hugely after being stuck inside for a long time.”

“Just really grateful to have had the chance to do something different, that feeds the soul and reminds me of the important things in my life.”

3.1.2 Reach in Manchester Wards 2020

The map on the right shows the distribution of visits to Manchester Art Gallery made by Manchester residents during the 2020 reopening. Data is shown at ward level and darker shades show wards with higher levels of visiting. The map is based on visitor postcode data gathered through online ticketing. Visitors who did not book in advance were asked to share basic information as part of the welcome.

An interactive version of this map can be accessed here:

<http://bit.ly/MAGWardVisits2021>

During the ten weeks it was open, the gallery was visited by residents in every ward in the city.

The analysis makes visible a shift in the distribution of audiences towards wards within walking distance of the gallery. Specifically:

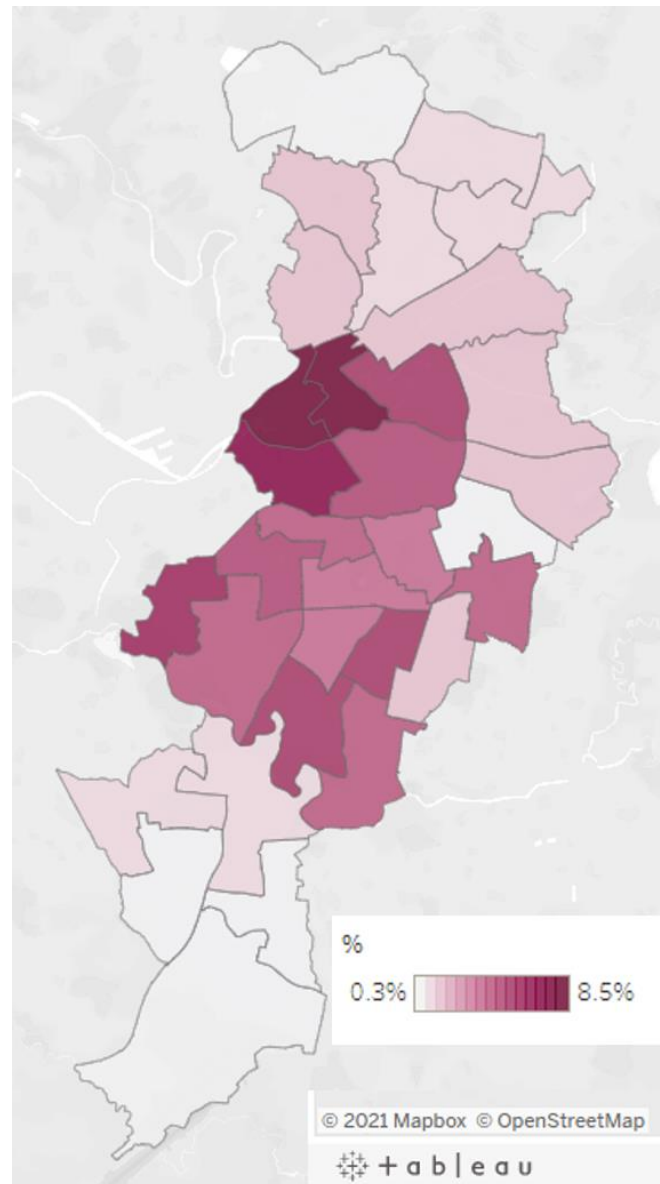
- Deansgate, 9% (up from 5% in 2019/20)
- Piccadilly, 9% (up from 4% in 2019/20)
- Hulme, 7% (up from 3% in 2019/20)
- Ancoats & Beswick, 6% (up from 3% in 2019/20)
- Ardwick, 5% (up from 3% in 2019/20)

Audience research indicates that approximately one third of visitors travelled to the gallery on foot.

Audiences from South Manchester wards that have previously been highly engaged with the gallery, returned to visit the building when it reopened, showing that relationships with these audiences have been maintained.

Visits from residents in wards identified as less engaged with funded culture within the Manchester's Cultural Impact Survey have largely been maintained at previous levels in percentage terms, although residents of these wards remain underrepresented in comparison to residents in central and south. The exception to this being Higher Blackley, where visiting has declined in percentage terms compared to last year. Specifically:

- Brooklands, 1% of visits (1% in 2019/20)
- Higher Blackley, 0.4% of visits (2% in 2019/20)
- Northenden, 1% of visits (1% in 2019/20)



- Sharston 0.4% of visits (0.4% in 2019/20)
- Baguley 0.3% of visits (0.3% in 2019/20)

3.1.4 Equality and Diversity

Equality and Diversity KPIs	2017/18	2018/19	2019/20	2020/21	Census (GM pop.)
Adult visitors aged 50+	33%	39%	32%	32%	32%
Adult visitors from ethnic minority backgrounds	20%	19%	25%	10%	17%
Disabled adult visitors and those with a long-term health condition	11%	11%	11%	10%	20%

Note:

Data for 2020/21 is not directly comparable with results from previous years due to a change in data collection methodology i.e. a switch from an on-site interviewer led interview method to online data collection using a questionnaire emailed to bookers. Data for 2020/21 is drawn a survey sample of 631, giving us results accurate within a margin of error of 4% at a confidence level of 95%.

Since April 2020, the gallery’s targeted engagement programmes have continued to focus on the diversity of our users. These included *Uncertain Futures* (working with BAME women over the age of 55), *Becoming A Mum* (for new mothers from BAME communities), *Incredible Years* (new parents from city centre and near city centre areas) and *Sarah Parker Redmond* (work with BAME pupils on Black Lives Matter). The number of participants was restricted, so was not high enough to raise the gallery’s reach to participants from minority ethnic backgrounds above 10%, these initiatives provided useful evidence for expanding engagement through active programming.

Our programme

3.2.1 Exhibitions

Our programme has been hit hard by Covid-19 and the resultant closure of the gallery and restrictions on ‘close working’ for staff. We were due to open the retrospective of the work of Derek Jarman (PROTEST!) on 1 April 2020 but, due to lockdown on 23 March, the exhibition was deferred, and the lenders have agreed to reschedule the exhibition to May 2021.

When we finally reopened the gallery to the public in August, we were able to launch our new introductory collection gallery - What is Manchester Art Gallery. This looks at the origins of the Gallery as the Royal Manchester Institution, its later history and how the collection was formed. This co-produced display mixes up a range of art and design from different times and materials, made by artists and makers from Manchester and across the world. This gallery space had not been redisplayed since 2002 and is the first in a series of the permanent collection galleries to be

redisplayed. All these galleries will be a departure from traditional art historical chronology and focus on themes which relate to people's lives and the times in which we live.

The prestigious national touring show British Art Show 9 was due to launch in Manchester in September 2020 but has since been rescheduled to May 2021.

In October, just before the second lockdown, we opened the first part of the Future Collect commission by artist Jade Montserrat. This project, initiated by Iniva and funded by the Art Fund and Arts Council England, is focussed on the commissioning of an artwork by a British artist of African and/or Asian descent for our collection. Montserrat creates works on paper and performances exploring race, the body and language. She is also interested in the structures of care in institutions and how works of art and people are looked after. The current display, *Constellations*, showcases her watercolours from the last few years in conversation with works from the Gallery's collection. Next summer we will display the newly commissioned work. The project also involves a 12-month curatorial traineeship; Nikita Gill has worked closely with Montserrat to curate *Constellations* and the accompanying series of public online conversations. Gill's training has been hugely impacted by Covid and we have secured money from the Culture Recovery Fund to continue her contract to ensure she has as full an experience as possible of all aspects of the Gallery's curatorial work.

During the Summer, due to the postponement of PROTEST!, we were able to work with Swan Films and the artist Grayson Perry to create an exhibition to showcase selected works from *Grayson's Art Club* - the popular Channel 4 series which brought the nation together through art during lockdown. In the show, Grayson Perry explored a different theme each week and invited members of the public to send in their artworks. Although several high profile (London) galleries were interested in hosting the exhibition, they wanted it to come to Manchester Art Gallery. We had only seven weeks to create an exhibition that could be ready for filming in early November and the documentary about the making of the exhibition was screened on national TV in early December, giving us national profile and causing our website to crash. Swan Films/Channel 4 covered the costs of creating the exhibition and it's currently fully installed and waiting to welcome visitors as soon as the gallery can reopen to the public.

3.2.2 Learning and engagement

This year the learning and engagement programme has faced a steep learning curve due to covid-restrictions and has been able to adapt its usual programme (based on physical interaction) to a successful digital one. Using Zoom-based sessions we were able to put most of our adult learning provision - including Philosophy Café, Art Bites, MAG Unlocked, Take Notice, Making Conversations and Stories We Share – online. As a result, the scope and reach of these sessions has grown, and digital delivery has shown how effectively the gallery's web presence can move from broadcast and messaging, to active engagement.

We have also adapted our Family and Early Years Learning (which couldn't be delivered online) by developing creative learning packs that were distributed via

children's centres. When restrictions were relaxed, the Learning team were able to test new Covid-safe ways of working with small groups at the gallery. Highlights this year have included:

Early Years and Families:

Incredible Years: In partnership with CAPS Manchester (Children and Parents Service), the team delivered weekly parent and baby sessions in the gallery from October to December. Parent feedback was extremely positive, demonstrating how much they valued being in the gallery, and how safe they felt. They found it easy to social distance during sessions and fed back how invaluable they were in helping them to overcome the difficulties of having a baby during lockdown. One parent remarked that her baby had never seen another baby before, another that this session was the first time in ages she hadn't felt isolated. A further run of sessions is planned in coming months.

Baby Boxes: The gallery produced 85 activity packs for new parents and their babies, and 40 packs for parents and toddlers, issued by outreach health workers at Martenscroft Sure Start. Due to popular demand a further 500 will be distributed before the end of March. These packs are proving to be extremely useful in supporting the outreach workers from Sure Start with their first meeting with new parents and babies. Initially a pilot programme, the Early Years Locality Lead and the Directorate of Children and Commissioning are working with us to explore how it can become a city-wide project in 2021.

Health and Well Being:

Becoming a Mum: the gallery has run two perinatal art therapy courses over nine weeks for new mothers who have suffered isolation and mental ill health from the experience of giving birth during lockdown, with a special focus on attracting BAME women from priority areas in the city. The course was oversubscribed, so a secondary course involving art and relaxation for new mothers was set up to make sure that no one was left out.

Survivors Manchester: continuing our partnership with Survivors Manchester, MAG delivered art and mindfulness sessions on Zoom on the 3rd Tuesday of every month. Survivors Manchester is a charity that supports male survivors of sexual abuse and rape. The aim of the sessions is to teach wellbeing skills to help the participants when they feel stressed or worried - as well as to provide a safe space for them to connect and share with other people who have had similar experiences.

Health and Well-being resources: We developed free mindfulness audios on our webpage for people to use during lockdown and have received direct feedback from a member of the public that the 'Go for a Mindful Walk' audio has helped a person living with fibromyalgia to exercise more and to go without a cane for the first time in 4 years. We've also created a Health and Wellbeing page with a selection of mindfulness audios and 'relax with an artwork' tracks.

Adult Learning and Volunteering:

MAG's adult learning programme switched to running online weekly, fortnightly and monthly sessions including *Stories We Share*, *Art Bites*, *Philosophy Cafe*, and *MAG Unlocked* (online tours of the art collection). So far 103 events have been delivered creating 3,265 logins. A team of 21 volunteers have been key to running this programme. They've successfully delivered sessions throughout the pandemic to help others, as well benefitting their own well-being themselves by remaining networked and active. *Making Conversations* and *Take Notice* are reaching larger audiences than before lockdown. In the first three quarters of the year, over 10,000 local people took part in these sessions, with feedback showing that many used the online programme to stay connected and avoid isolation. Quotes for adult learners and volunteers include:

"It has been an extremely difficult year - but it is such a privilege to be part of the Gallery's ongoing mission to extend the reach of art throughout the city and beyond."

"I just wanted to say thanks for everything you've done for us this year. I still feel totally connected to the gallery and my friends and colleagues."

"This is simple, easy, and enriching human communication. It's priceless for me, especially at this difficult time of restriction."

"I have been socially isolating for the last 6 months and they have been invaluable."

"I have mental health problems and I'm a carer. Visiting museums, etc helped me cope and gave me some respite - online lectures at this time when it is not possible to visit have been a lifeline - I would have struggled even more without them. Thank you so much."

Uncertain Futures: This is a collaborative artwork about the work inequalities faced by women over 50, with artist Suzanne Lacy and 100 women, Manchester Metropolitan University: Health and Social Care, the University of Manchester: School of Law and MCC Work and Skills. Since March, the focus has been on economic and racial inequalities highlighted by Covid. The project has an advisory group, formed of a majority of Black, Asian, Eastern European and Middle Eastern women over 50 living across Manchester, who are meeting weekly. The Advisory Group delivered a Festival of Social Science in November, which has generated a lot of interest from individuals and campaigners. The final artwork will consist of 100 women taking part (when Covid safe), in online and face to face activity that responds to the needs of women, with a PR campaign focusing on these issues, and a policy impact programme led by MMU and UoM.

#MAGartclub: This is an online art club inspired by Grayson's Art Club exhibition. It includes a social media campaign and a community and youth group partnership to support people in making their own art and sharing it with others on Instagram. There is a live feed of the submitted work on the gallery website, which will also be shown on a screen in the exhibition space when the gallery reopens. So far 182 new art works have been submitted and 6 Manchester's community organisations (including Community Art North West, Manchester People First and Greater Manchester Mental

Health) have been involved with training sessions provided for their community workers. *MAG Art Club* has featured in the lockdown offer for Manchester Youth Council, Youth Focus North West youth workers, and will be shared as part of the offer for teachers and young people on the Creative Youth Manchester website.

Making Conversations : Pre-Covid, this long-running programme of in-gallery workshops had a loyal following of regular users and volunteers, mainly older and socially isolated adults. This programme continued after lockdown, moving online where it could be shared with a wider audience through our website. These monthly workshops are planned with blind and partially sighted adults in mind, and many of the users take part through a partnership with Henshaw's Society for the Blind. Content based on the original in-gallery sessions is delivered to each participant who then goes on to make their own artwork. This is then edited together as a monthly Making Conversation newsletter which is then shared amongst the group.

Schools:

Art of Resilience : During the second lockdown we partnered with Population Health Manchester, MCC's Performance Research Intelligence Directorate and worked with KS2 pupils from Unity Primary (Cheetwood) on the *Art of Resilience*. This initiative developed a new model that uses creativity and compassion to support the long-term wellbeing of Manchester's children. Charlestown Primary have been recruited to continue developing this model of work, showing how art can support children to mitigate against the effects of lived trauma.

Creative Youth MCR : On behalf of the Manchester Cultural Education Partnership (MCEP), the gallery worked with young people from Abraham Moss Community School, Manchester Communications Academy, Chorlton High School and Manchester College to create a new website www.creativeyouthmcr.org. The site initially focused on GCSE visual arts students and final year art and design college students who, because of lockdown, had missed the end of schools' events and rituals and lacked a sense of completion and accomplishment. The site offered a channel for the young people to share their work, as well as their responses and voices. The site is now part of MCEP's ongoing work with the newly formed youth boards taking ownership. It provides a space for young people to share their creativity, be inspired, and effect change. It also supplies a link to cultural organisations across the city and is being used to supply a series of Creative Challenges for all Manchester Schools to access and take part in.

MAG Cultural Designers in Residence: Highlighting creative sector career choices with students, the gallery has been part of the CDDIR (Cultural digital designers in residence) programme. This year we worked with students from Abraham Moss Community School and MMU MA photography student Rebecca Burns. Using the Trading Stations exhibition, the pupils discussed human rights and global trade. The students learnt new digital creative skills and explored the significance of international workers' rights in relation to their own local Cheetham neighbourhood. In November 2020 the Comino Foundation, who leads on this work, presented to the all-party parliamentary group on art, craft and design in education citing the Gallery's project, as an example of ground-breaking good practice in digital and cultural education.

3.2.4 Web and digital

Following the Gallery lockdown in March, the Comms and Digital team worked with the public programmes team to get a digital programme up and running. We initially provided resources and recommendations for activities for people to do online, but the online programme grew from this point to encompass new versions of the pre-existing in-Gallery programme as detailed above. The demand for these sessions has risen steadily and in January 2021 we moved to a new Zoom plan, up from 100 to 500 participants as bookings for some sessions had outstripped capacity. Alongside these sessions, we developed new sessions eg. MAG unlocked, an online version of our free in-Gallery Highlights Tours, previously delivered 4 times a week, now made available via Zoom by volunteer tour guides. And we have experimented with live-streaming directly from the Gallery, including Nikita Gill & Jade Montserrat's live-streamed performance for the *Constellations* exhibition, and a live-streamed tour of *Grayson's Art Club* which each had over 70 live viewers. The series of wellbeing audio guides developed by our Health and Wellbeing Manager have had 3000 plays in total.

In response to the postponement of the exhibition Derek Jarman: PROTEST! we worked with BBC Arts, LUMA Foundation, the LGBT Foundation and others to collect together and share on our website some of the material that we planned to include in the gallery along with additional content that we found during lockdown. Ahead of the gallery reopening on 20 August, we produced a 'Welcome back' video in-house with Gallery staff filming, scriptwriting, acting in and editing (1025 views), and set up a new ticketing system – Art Tickets from the Art Fund – to enable us to safely manage visitor numbers. Though the ticketing system worked well, its limitations in audience management prompted us to migrate to another ticketing provider - Trybooking. This was set up ready for our *Grayson's Art Club* exhibition and is in place ready for when we do reopen again.

The closure of the Gallery and our exhibition programme saw pageviews on the gallery website drop from 1,304,642 during 2019-20 to 791,968 during 2020-21. However, our website crashed briefly in December when *Grayson's Art Club* was shown on Channel 4, with an impressive 4,412 users on the site on the Saturday following the show, against a more normal 500-700 visitors on an average Saturday in 2020.

Overall engagement across all 3 social media channels rose - especially on Instagram where we made a specific effort to bring more voices to the channel, use the gallery collection more actively with other people and institutions. Instagram: 65K (+19K/2019), Twitter: 10K (+3.3K/2019) Facebook: 15K (+3k/2019).

Platt Hall

Platt Hall In-between, the project to develop Platt Hall as a community-focused museum and creative space, was significantly impacted this year by the pandemic. With minimal access to the building and changing guidelines on the use of public parks, planned programmes focused on building local trust and investment in the Hall were re-oriented for online delivery and as self-guided outdoor activity. In addition, alternative ways to experience the Hall have been developed through a dedicated website, www.platthall.org, and 3D digital scan of the building.

Our aims this year have been twofold: to respond to immediate local need and supporting residents in lockdown, and to develop the long-term vision for the Hall through key partnerships in Fallowfield, Moss Side and Rusholme. Four strands of activity were developed and are now well-established programmes:

- Keep Connected – monthly online discussions open to the whole neighbourhood, focusing on the role Platt Hall can play in its community and how its work can reflect community need.
- Platt Hall Windows – a programme of changing displays in the windows of the Hall designed to engage passers-by, animate the building, share stories from the collections and connect with local residents.
- Platt Hall in the Park/walk and talk – a collections-based trail through Platt Fields Park, in both analogue and digital (phone app) versions, for use as a self-guided activity and as a resource for socially prescribed ‘walk and talk’ guided events with small groups.
- Collections Chat – fortnightly 75-minute zoom-based conversation events exploring objects from the Platt Hall Collections with participants referred by social prescribing partners

120 people have attended seven *Keep Connected* sessions to date, which are fast becoming an established local event, developing an identity for the Hall as neighbourhood convener, bringing people and organisations together, and allowing conversations and connections to emerge. Topics have included principles for Platt Hall, collective anti-racism, and local heritage. Planned events include a funding application workshop and sessions focused on climate action and young people. The emergent windows programme is also working to build a sense of connectedness locally. Displays have included an anti-racism display co-ordinated with local *Take the Knee* group (June-July 2020), *TSAP@PlattHall2020*, a commission from local arts collective the Terrace Square Artists Project (July-September) and *Message to the Neighbourhood*, a growing collection of observations, tips and ideas for health and wellbeing from local residents (October-January).

Feedback has been extremely positive:

‘It has been really good to see in this time of lock down some colour and life. It has been fun to spot things in the park. I like coming across them and learning something new about the Platt Hall collection.’

‘I think all of the above have been great to see, read and learn from, especially this year as I must have walked miles and miles in Park during lock down.’

The Collections Chat programme and trial ‘walk and talk’ events have delivered powerful wellbeing benefit for 105 participants at 18 events, and strong evidence for Platt’s potential as a site/resource for improving health and wellbeing in the neighbourhood. Feedback has identified the ‘positive energy’, opportunity for social connection, and sense of community generated through these sessions, with one prescribing partner describing them as ‘a lifeline’ for those who attended. It has supported digital skill development among participants who were anxious about using new technologies and provided opportunities for English language practice and confidence-building from home. The programme has also cemented key partnerships

with health and welfare providers Robert Darbshire GP Practice, Ethnic Health Forum and Women's Voices, and generated further interest from other providers in the area. The Platt team is currently working with the local Integrated Health Team to map need and provision and inform further development of social prescribing programmes.

Physical work within the Hall on collections review and re-housing (prior to relocation to Queens Park) has been slow due to lockdown restrictions, but there has been progress with buildings works – including the completion of roofing work and re-decoration of the West Pavilion first floor and several ground floor rooms - enabling the next stage of collections re-organisation to take place and creating welcoming ground floor spaces for public activities when restrictions allow.

3.4 The Manchester Together Archive

The National Lottery-funded project ended in November 2020. The work of the project focussing on emotional support for our volunteers was nominated for the National Archives publication 'A Year in Archives 2020'.

See <https://culturalpractice.org/providing-emotional-support-for-archive-volunteers/>
And <https://culturalpractice.org/remembering-22-5-2017/>

A second application to NLHF had been drafted and was due to be submitted in March, just before the portal closed to new applications (because of Covid-19). The application will be reviewed and resubmitted once the fund is open again. In the meantime, the Project Coordinator/Digital Archivist has secured a position in the Archives + team, which provided a valuable holding opportunity for her (and the project) until we are able to secure funding and reappoint her to lead the next phase of work.

3.5 Collections

Covid 19 has significantly affected our ability to work with collections on site, particularly during the first lockdown where onsite working was restricted to critical activity only. For collections care, this included regular condition checks at all sites to safeguard the collection. Over the summer, risk assessments were undertaken, and new procedures were implemented to enable staff to return to working with the collection on site. The refurbishment of the West Pavilion at Platt Hall was completed, creating a new collections storage area, freeing up space on the ground floor for future public engagement work. At Queens Park, a series of plans have been developed to improve the storage of collections in the yellow room store, building on the continuing work being undertaken to improve storage and reduce the storage footprint of the works on paper collection. Unfortunately, this work has been on hold since the November lockdown, but will be rescheduled once it is possible to do so.

The review of the Collection Development Policy continued over 2020, taking longer than originally expected due to the impact of Covid -19 on work programmes. Following detailed research into the history and development of the collection, the policy sets out collection development priorities over the next three years. Our focus is to better understand the material we have and how it can be best used through a

series of collection reviews of discreet collection areas, working with different stakeholders and partners. The reviews will also help to identify material which falls outside of the core collection, which may be a candidate for curatorially motivated disposal following Museum Association guidelines. This includes the furniture collection, where a collection review is already in progress, and areas of the costume and dress collection and works on paper collection. There will be less focus on active collecting, although we will continue to collect material which captures and responds to the times we are living through, and under exceptional circumstances we will continue to accept gifts and bequests which significantly enrich the collection. It is requested that the Collection Development Policy is formally approved by the Art Galleries Committee at this meeting. As agreed previously, approval for any disposals related to the furniture review will be sought from Chair of the Art Galleries Committee where required between committee meetings. An update on reviews of other collection areas will be given at the next full committee meeting and approval for disposals in these areas will be sought as required.

Inevitably Covid 19 has had a very significant impact on the loans programme with many exhibitions we had planned to lend to cancelled or postponed due to closures of museums and galleries in the UK and around the world. Just prior to the first lockdown, we had announced a moratorium on new loan requests from 1 April 2020 - 2025 to prepare for and undertake large scale collection moves needed for the development of Platt Hall, and associated storage improvements at Manchester Art Gallery and Queens Park. As the timetable for this work has been delayed, we took the decision to temporarily pause the loans moratorium and for the time being we are continuing to consider new loan requests as well as honouring our commitment to lend to exhibitions which have been postponed. However, our ability to support new loan requests is still extremely limited and priority is being given to those loan requests which most closely match the criteria outlined in our loans policy. With this most recent lockdown, exhibition schedules are still uncertain, but it is currently projected that we will have lent 22 works to venues in England, and 6 works to international venues over the period 1 April 2020 – 31 March 2021. This includes the loan of 2 watercolours to Turner's Modern World exhibition at Tate Britain, 4 works to the Utopia's exhibition at The Whitworth and loans to the Kunsthhaus Zurich, Nivaagaards Malerisamling in Denmark and KODE Art Museums in Norway.

3.6 Our Town Hall

The Curatorial Manager (Our Town Hall) is responsible for two main workstreams within the OTH project: the management and care of the Town Hall collection, and the development and delivery of a Visitor Experience within the refurbished building. The Our Town Hall construction programme has continued throughout 2020, despite the impact of COVID-19. In order to support the overall schedule, the Curatorial Manager has focused on areas of work that have critical interfaces with the main programme.

In 2020/21, work on the Town Hall collection has concentrated on determining the conservation requirements of the paintings and furniture collections. A full assessment of the paintings collection has been undertaken and a paper giving detailed recommendations for future treatment options has been delivered. The furniture collection has been assessed and a set of principles has been developed to

guide decision making on the future use and care of furniture. A plan has also been developed for the future locations of the furniture in the final scheme.

Work on the Visitor Experience has focused on developing a range of options for the scope and extent of the Visitor Experience in the Town Hall. Work has also started on a draft business case for the future operation of the Visitor Experience and a major piece of market research was commissioned to gain a better understanding of the interests and preferences of potential audiences. A draft programme for the delivery of the Visitor Experience has been developed in collaboration with the management contractor.

3.7 Raised income

3.7.1 Commercial

Retail

As lockdown began the team worked to set up a new e-commerce offer having previously only sold online through third parties such as ArtUK and Print-on-demand services. The gallery online shop (<https://shop.manchesterartgallery.org/>) launched at the end of June and by the end of December had achieved gross sales of over £100k. Most of these were for our merchandise range to maximise income from *Grayson's Art Club* exhibition, ideally timed in the festive shopping season. Whilst margins are tighter and overheads remain high, this has allowed us to establish our own e-commerce channel which we can grow and develop in the coming years alongside the physical shop.

Venue hire

Only a handful of small, covid-secure, weddings were able to take place this fiscal year with a value of only £2.5k. Existing bookings were initially postponed, but as event restrictions continued through the year most of the bookings eventually cancelled but remain ready and willing to return to us once allowed. Lost venue hire income has been claimed from the Culture Recovery Fund.

Catering

The trading company has been hit hard and lost many staff to voluntary redundancies and general staff churn through the extended closure. The staff who have been retained have been on furlough since March. The company has benefitted from the Coronavirus Job Retention Scheme and has also been able to claim substantial support from the Culture Recovery Fund which was a lifeline as the company was ineligible for all other grant and loan schemes and face insolvency without this essential support.

3.8 Development

The Development Team has been unexpectedly successful in 2020/21 given the circumstances. Although some trusts and foundations chose to close to applications, others role to the enormous challenge of supporting the cultural and charitable sectors, many inviting additional applications for emergency funding. During the year grants were received from the Contemporary Art Society, The Art Fund, The Manchester Wellbeing Fund, The Ampersand Foundation, The Sylvia Adams

Charitable Trust, AHRC, The Skelton Bounty, Clore Duffield Foundation, The Clothworkers Foundation and the Art Society.

Individual donations also stayed relatively level. All Gallery Patrons renewed their annual membership, the number of Gallery Friends grew and there was some success with online giving, although this did not replace the usual levels of on-site donations. In addition, a donor pledged £100,000 towards the gallery's work with collections over the next couple of years, in particular for the re-hang of the collection and to establish a new Fashion Gallery.

The DCMS/ACE Culture Recovery Fund has provided vital funding to ensure our viability and sustainability, particularly that of the Trading Company which, having achieved some commercial success over the past couple of years, lost all opportunity to trade in March when the first lockdown happened and would have been put into administration without the government support. However, this funding (£882,022), is not enough to sustain the company beyond March 2021 and a second application (for around £420,000) is being submitted to the second round of the fund, supporting organisations April – June 2021.

The one area that saw a direct negative impact of the pandemic was corporate giving. Three Business Partners requested a reduced rate for their membership and one cancelled, all reporting cash flow issues.

4. Budget overview

4.1 2020/21

The service is projecting a balanced outturn.

4.2 2021/22

It is requested that the committee note the proposed cash limit budget of £2,270,212 for 2021/22.

Expenditure	Proposed gross revenue budget 2020/21 £000
Staffing	2,627
Premises	57
Transport	61
Supplies and Services	877
Internal charges	30
Total	3,652
Income	
MCC cash limit	2,270
ACE National Portfolio Organisation (NPO)	489
Art Galleries Trust (fundraising)	365
Earned income	357
Esmee Fairbairn Collection Fund	38
Internal recharge (OTH Project)	133

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 2021.

There are inevitable risks attached to presumptions about events and commercial income and, although we have applied to CRF 2 to off-set these – and there may be further external support for commercial pressures – but these are not guaranteed. This risk will be carefully monitored, and planned expenditure (and activity) reviewed and adjusted accordingly.

5. The delivery of our vision in 2021/22

To support the aim of becoming an art museum that is useful to everyone, we will prioritise the work which will have maximum social impact. The gallery will begin to phase out the continuous cycle of temporary exhibitions that are, for the large part, driven by the demands of the art sector, to concentrate on projects that are aimed at providing practical and emotional benefit for the people of the city, enhance education, health, social cohesion, diversity and improve quality of life.

Key priorities include:

- The public opening and ongoing development of the new Clore Studio, working with health professionals to support the development of pre-school children and families
- Uncertain Futures, a project with US artist Suzanne Lacy and city partners, to improve the lives of older women in the city and address health inequalities intersecting with ethnicity
- Creating new resources and approaches to working with schools and driving the work of the Manchester Cultural Education Partnership with a goal to enhance learning with the arts and improve life pathways
- The redevelopment of Platt Hall as a locally and socially focussed museum created with and for the neighbourhoods around it
- Play a lead role developing social prescription and forefront our arts and health work as the population recovers from the pandemic and its effects
- Post-covid rebuilding of the commercial operations of the gallery around our role as a civic institution at the heart of the city
- Increasing the care and use of the collection at Platt Hall, Queens Park Conservation Studios, and Manchester Art Gallery through a capital programme to facilitate better access, review and development of our collections
- Deliver a continuing programme of redisplay of the main collection galleries to make them relevant to and reflective of the population.

The last two priorities are at the core of the vision for the next few years, so that we can use the collections more effectively and expansively in our socially motivated programmes and create a renewed sense of ownership, agency and cohesion for Manchester residents. The galleries and its collections offer a free public space where the story of our culture is written collectively in a way that allows us to see the world through others' eyes, encourage diversity of thought, and embrace complexity.

One of the most evident phenomena that lockdown revealed was the rediscovery of art, in all its varied forms, by so many people, and the fundamental role it plays in our lives. With renewed purpose, the gallery is set to play a key role in the reforming of a better Manchester for everyone as we head towards the gallery's 200th anniversary in 2023.

5.1 Exhibitions

In 2021/22 we will drive towards a much more integrated programme of exhibitions and public programmes, where every display contributes to a social agenda and content is driven by the urgencies and issues relevant to our residents. Over time the exhibitions programme will merge with education and social impact work to provide a holistic public programme, prioritising social impact over the spectator economy through richer, more stimulating, place-based content.

Major exhibitions and displays for 2021/22 will include:

Creative Families - We have developed 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 suitably flexible spaces. This has been installed and will open as soon as the Gallery can reopen to the public. 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: Uncertain Futures - Suzanne Lacy is an American artist whose work is centred on conversations with people about social themes and political urgencies. She is making a new participatory work *Uncertain Futures* which addresses inequalities affecting women in Manchester over 50. These include work, power, aging and pensions. This active display will include a space for individual interviews to take place with 100 women over 50 about their experiences – this research will be carried out by the University of Manchester and Manchester Metropolitan University and will be used to make recommendations to shape future social policy. *Uncertain Futures* will be in the heart of the collection, showing how an art can be instrumental and help make change in society. This was due to open September 2020 but has been rescheduled to June 2021.

Derek Jarman PROTEST! - This major retrospective of the work of one of the most influential figures in 20th century British culture, Derek Jarman (1942-1994) has been rescheduled to May 2021 due to COVID 19. 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.

Grayson' Art Club will be extended until October 2021 to give people a chance to visit as it hasn't been open to the public yet due to Tier 3 restrictions and national

lockdown. This is an exhibition of works selected by artist Grayson Perry during Grayson's Art Club, the popular Channel 4 TV series which brought the nation together through art during lockdown. He invited members of the public to send in their artworks on a different weekly theme. A selection of these is displayed alongside works by professional artists and celebrities and by Grayson and his wife Philippa.

Many people sought solace in making art and expressed themselves with humour, pathos and imagination, encapsulating life under lockdown. The programme clearly shows the way people use art as an essential part of their lives. Art Club's ethos chimes with that of Manchester Art Gallery, promoting art for the health of society and as an art school for everyone.

Bellotto: Views on a Fortress. In partnership with the National Gallery, we will reunite five views of the fortress of Königstein (south-east of Dresden) for the first time in 250 years. These were painted by Bernardo Bellotto (1722–1780) at the peak of his career, when he was court painter in Dresden. Manchester Art Gallery owns two of these works and the National Gallery bought one in 2017.

The works were commissioned by August III (1696–1763), Elector of Saxony and King of Poland, in about 1756. The five paintings show the ancient fortress from outside its forbidding walls as well as from within and visitors will be able to imagine arriving at the fortress in its pastoral landscape and entering inside to see the hustle and bustle of daily lives inside the courtyard.

Climate Justice, opening winter 2021, is our second collection gallery to be redisplayed and will focus on the climate emergency. Curators have been working alongside a group of climate activists to select works from the Gallery's collection to be displayed. They are asking what we can learn from history, what we want our city and lives to be like in the future and how we can help each other with anxiety when dealing with the climate crisis. This thematic gallery will be a place for collective imagination, learning and action.

5.2 Learning and Engagement

Learning and engagement work will continue to adjust to residents' needs and priorities as the city emerges from the pandemic. Our programmes will continue to be digital with Covid-safe sessions reintroduced into the gallery as restrictions are eased. The key theme will be the role of visual arts to support health, well-being and resilience, especially in communities and groups that are socially disadvantaged. In addition, gallery learning will also focus on anti-racism, inequality and climate change.

Key areas for 2021/22 include:

5.2.1 Early Years and Families:

- We will extend the production and delivery of arts-inspired to every newborn baby and their families connected with the 30 children's centres in the city and

relaunch Covid-safe baby clinics at the gallery with a focus on baby and parental health, underpinned by research and evidence.

5.2.2 Schools and Colleges

- As part of Future Creatives 2021 we will commission all level 3 visual art students from Manchester College to create a series of art outcomes and activities to form a day of positive collective action to be hosted the Gallery in July 2021. The commission will involve over 200 students working with their tutors and peers and making outcomes that will become part of their portfolio. The focus of this year's brief is on imagined futures and who has the power to make change.
- We will work with schools on anti-racism, investigating the life and work of abolitionist, Sarah Parker Redmond, and her presence in Manchester. This will involve commissioning a film to act as a basis for workshops for KS3 and 4 pupils. This dynamic resource will be a leaping off point exploring the role the art plays in finding your voice and cultivating an activist spirit with school children across Manchester.
- We will continue (and develop) the Art of Resilience programme for schools and their pupils who have been affected by the experience of trauma, rolling this programme out to more schools and developing the gallery as a trauma informed cultural organisation.

5.2.3 Health and Well Being

- We will re-establish connections with our partners including Recovery Pathways and Survivors Manchester as they emerge out of the pandemic. Via these links, develop health and well-being as a filter through which all gallery programming can be approached.
- We will use the Covid-safe model of *Becoming a Mum*, to develop more sessions, including maternal / parental and child well-being.
- We will revise Mindful Marks and Take Notice to meet the post pandemic needs of residents to develop resilience and coping strategies

5.2.4 Adult Learning

- We will continue the online delivery of Art Bites, Philosophy Café, and Stories We Share and build on its proven track record of keeping people mentally active and connected to combat isolation and loneliness. Within this, we will refresh Making Conversations to reach out and connect with vulnerable adults.
- We will revisit the volunteer programme, showing what can be delivered and inspired online by the gallery and how Covid-safe activities at the gallery (such as gardening at MAG and at Platt Hall) can provide meaningful opportunities.
- We will use the Grayson Perry inspired *MAGArtClub* as model for inspiring making and creativity for residents in a blended virtual and real manner.

5.2.5 Engaging Young People

- We will develop the Unit X programme in partnership with Manchester Metropolitan University, working primarily with second year art and design

students to re-evaluate how historic art works are recontextualised for young audiences. In the coming year, the Unit X students will be working on the Bellotto exhibition with works lent from the National Gallery.

- Creative Consultants and Dandy Style - As part of the Dandy Style exhibition opening in November 2021, we are developing new youth partnerships in line with our vision to work together with young people to explore male identity and style to develop programming that is relevant to our social context. Delivery of this project will take place from July 2021 and will include a Summer School.

5.2.6 Communities

- We will revisit the ESOL programme to investigate how delivery can change and develop more in partnership with MAES and Talk English, working with a tutor in residence.
- We will develop Uncertain Futures as a model for embedding community engagement and activism towards social change.
- We will be focusing on a programme to re-think and re-display G4 & G5, with a group of selected Manchester residents from refugee backgrounds. We are working with key partners such as In Place of War to recruit the participants who will use the collection to create a new display to raise issues and narratives around migration. This is funded through a AHRC grant and is partnership programme with the Centre for Cultural History of War: University of Manchester, the Whitworth Art Gallery, University of Melbourne and In Place of War.

5.3 Digital

Priorities for 2021/22 include:

5.3.1 Online programme:

Demand for our online offer, along with participant feedback will inform the continuation, diversification and development of the programme, overseen by an editorial team set up during the first 2 lockdowns. We plan to develop more livestreamed sessions from the gallery when closed and when open. We'll work with staff and partner organisations to deliver a hybrid mix of in-person and streamed events relating to the gallery rehang and exhibition programme, promoting creativity, wellbeing and ethical living, along with other themed content including climate justice and anti-racism.

5.3.2 Social Media

We will continue with our focus on Instagram as a means of engagement with our audiences. We'll continue to champion the visibility of many voices – from across the staff teams and from the partner organisations that work with us, carefully balanced against activity to promote our programme and our ecommerce and commercial offer.

5.3.3 Website and ecommerce

The planned development of the gallery website this spring and through the summer will focus on significantly improving the discoverability of our programme and online collection and improving revenue generation from our online store, print-on-demand offer and more effective promotion of our venue hire offer. We'll do this by developing a new content and search engine optimisation strategy.

5.3.4 Collection narratives and online collection search

In response to increased interest in our online collection during lockdown and to the gallery rehang projects, working with staff and partner groups, we plan to deliver two or more online exhibitions – distinct and unique long-form web experiences which tell stories, inspire learning and ignite conversation. (subject to CRF funding)

5.4 Platt Hall

Over the next year, three intersecting strands of development will build on the work to date, focusing on social prescribing, 'good neighbourliness', and collections development. Extending the social prescribing programme, we will develop a series of short courses in partnership with health and welfare partners to include collections-inspired conversation and creative making activities; develop the *Platt Hall in the Park* trail in collaboration with local groups and families as the basis for a programme of health and wellbeing walks; and begin a new project to develop the grounds around the Hall with a socially prescribed gardening group. Working with Manchester Urban Diggers and the Friends of Platt Fields, this last will also contribute to strengthening park user networks and improving the visual appearance of the Hall and its environs in the northern corner of Platt Fields Park. It will be complemented by a further project to develop the visual identity of the Hall itself, working with partners and residents to improve visual communication, signage and the physical appearance of the Hall, key to establishing a genuine sense of welcome and belonging.

Through the *Keep Connected* programme, we will explore further ways in which Platt Hall can contribute to wider neighbourhood initiatives and support local grass-roots activity, while involving local residents in the longer-term development of the Hall through opportunities to contribute to decision-making around the building and collections. This year will see the completion of collections re-organisation within the building release ground floor space for public engagement when restrictions allow, and the assessment of the building to determine how collections housing and public activity can be effectively combined in the longer term. Collections review will start the process of deciding what areas of the collection will stay at Platt longer term and what will be re-located to other sites, while material currently held off-site will come to Platt, widening the scope of collections available for use in public programmes. The project *Museum on my Street*, a roving 'pop-up' museum intended to engage local residents through sharing objects of personal significance (delayed due to lockdown restrictions) will make connections between the institutional collection and things that are treasured by people locally, helping to build a sense of collective ownership and relevance.

This phase in the development of Platt Hall is framed around the key question of care. Through a research partnership with the University of Manchester, in

partnership with different care providers locally, and in the context of Covid recovery, the above programme explores what it means to bring together care of people, of communities, of place, and of heritage.

5.5 Capital Programme

We will continue to work with Capital Programmes to plan and deliver the long-term programme for Platt Hall, MAG and Queens Park Conservation Studios to deliver:

- The partial refurbishment of Queens Park Conservation Studios (QP) to increase and improve the collection housing capacity of the building, provide a new home on the first floor for the City's world class dress collection currently stored at Platt Hall and accommodate the furniture collection currently stored at Lowry Mill in a new store on the ground floor (by March 2024, the date for the termination of the lease)
- Expand capacity for paintings storage at MAG (completing the fit out of the art store with new picture racks and moving collections within the building) bringing the city's paintings collection together in one place with enhanced access and security.
- The development of Platt Hall, building on the *Platt Hall Inbetween* project.

Progress has been hindered by the pandemic, but key pieces of work have been commissioned this year by Galleries which are instrumental in determining scope and costs (eg. a fire safety assessment at Platt Hall to determine the extent of future public use and accessibility in the building, and a review and costed options report for improving first floor collection housing at QP).

5.6 Our Town Hall

In 2021/22, the Curatorial Manager will concentrate on the further development of the concept and content of the Visitor Experience in the Town Hall. This will include the development of a grant application for enhanced digital interpretation in the final scheme. The Curatorial Manager will work collaboratively with colleagues in the Culture Team as well as the OTH team to ensure that a robust business case and future operational plan is developed for the Visitor Experience.

Recruitment for the post of Collections Officer (Our Town Hall) should be complete by April 2021. This role will take responsibility for the management and conservation of the Town Hall collection. In 21/22 procurement will be undertaken for furniture and paintings conservators in order for a programme of conservation work to commence in Autumn 2021. The Collections Officer will play a key role in planning the return of the collections to the Town Hall. They will also embark on a programme of rationalisation of the collection and develop a plan for the future storage of heritage material in the Town Hall.

5.7 Commercial Activity

5.7.1 Retail

With Grayson's Art Club exhibition extended until October 31, and a new season of the TV programme, we hope to see continuing buoyant sales from the exhibition

merchandise range. The CRF funding will allow us to spend time developing our bespoke product offer to create a compelling and unique collection which appeals as much to online audiences as it does to our gallery visitors. Working with the themes of the galleries we hope to bring new ranges to market by the summer and assess the successes with a view to offering the range to trade through wholesale and licensing in 2022. The extension of the physical gallery shop has allowed us to create extra space for social distancing this year, once restrictions are lifted this additional space will allow us to expand our ranges in-store and collaborate with national partners to increase the profile of the shop and gallery. The first planned collaboration is the Blue Patch Sustainability store, showcasing products from sustainable makers and merchants across the UK (<https://www.bluepatch.org/>)

5.7.2 Venue Hire

Long term impact on business events is expected to last for several years but we hope to see a speedy bounce back from the wedding market. We are developing new promotional materials and focussing our digital marketing efforts on the wedding market. With support and flexibility from the other teams at the gallery we hope to accommodate wedding celebrations in many and varied spaces across the site through late 2021 and onwards. CRF funding has allowed us to improve our venue hire offer with updated and covid-secure furnishings, enhanced AV including video conferencing and web-streaming equipment, marketing and social media support and salary support for our reduced sales team.

5.7.3 Café and Catering

We hope to reopen the gallery cafe in late April and with a financial buffer provided by CRF combined with our newly promoted General Manager's focus on minimising costs, we aim to be cost neutral through 2021/22. With the departure of our Head Chef we are seeking a talented and dynamic new member of the team to bring more focus to our sustainability and food provenance.

5.8 Development

There is much to be learned from the response of funders and donors over the past year and their response to the pandemic. DCMS addressed the crisis in the cultural sector through the Culture Recovery Scheme (CRF from round 1 secured, and an application to round 2 submitted), a significant grant scheme that sought to stabilise and sustain the sector. While some trusts and foundations shut down their operation entirely, others were quick to respond to the financial impact for cultural organisations and charities. Individual donors were generous and supportive, while corporate donors showed urgent and serious concern over their cashflow. While this suggests that there are many unknowns for fundraising in 2021/22 and beyond, the picture is not as bleak as we might have imagined it would be. Our target setting is therefore based on cautious optimism.

Priorities for the Development Team next year include:

- Working across the Manchester Museums Partnership to support the next NPO application to ACE based on a clear application of the four Investment Principles.
- Capital and revenue fundraising for the development of Platt Hall.
- Continuing to take advantage of the increased funds available from charitable trusts for post-Covid recovery, particularly in relation to family and wellbeing programming and work with disadvantaged groups.
- Seeking grants and sponsorship to support the British Art Show, Bellotto, Derek Jarman and Dandy Style exhibitions and related learning programmes.
- Promoting civic philanthropy and the gallery's overall vision and mission through a membership drive for Patrons based on the high level of retention of individual giving in 2020. This will be a priority for Manchester Art Gallery Trust Trustees.
- Increasing on-site donation through additional and more visible cash and contactless donation points.
- Working with existing Business Partners to understand the post-Covid corporate giving landscape and what will motivate them to support.
- Rationalising the Friends scheme to ensure better returns and to reduce administrative pressure, with particular focus on what we have learned during 2020 about their motivation for support.

6. Key Policies and Considerations

(a) Equal Opportunities

The service is committed to equality of access and celebrating and promoting diversity. Our vision for 2021/22, 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 is a strong emphasis on widening participation in 2021, and we will focus on diversity, working with children and with older adults and 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 keeps a detailed risk log.

(c) Legal Considerations

None identified.