

## **Manchester City Council Report for Resolution**

**Report to:** Art Galleries Committee – 16 February 2022

**Subject:** Manchester City Galleries’ report and revenue budget 2022/23

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

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### **Summary**

This report details Manchester City Galleries’ performance during 2021, outlines how we plan to deliver our vision in 2022/23 within the context of our strategic plan, and presents a draft revenue budget for 2022/23 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 2021/22 of £3.55m, with cash limit budget contribution from Manchester City Council of £2.24m.
  2. Recommend the budget to Executive for approval as part of the Council’s budget setting process.
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### **Wards Affected: All**

<b>Manchester Strategy outcomes</b>	<b>Summary of the contribution to the strategy</b>
A thriving and sustainable city: supporting a diverse and distinctive economy that creates jobs and opportunities	We provide support for the creative economy through our public programme, training and development opportunities for young people, and contribute to economic growth and prosperity of Manchester 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. With a large staff of skilled professionals, we work across the sector in mentoring, training and development programmes to strengthen the sector for the future.

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 Overview of 2021/22

In the last year Coronavirus has continued to have a severe impact on Manchester Art Gallery, however the team has shown extraordinary resilience and determination to overcome the challenges brought on by the pandemic and have made the gallery truly thrive in the face of adversity, highlighting the value of art, creativity and imagination in daily life. We have renewed and accelerated the transformation of the gallery under its vision; expanding it from a much-loved cultural destination, into a vital cultural institution, working to enrich the lives of residents, supporting essential services and delivering on the priorities of the city.

This was underpinned by continued support from the Treasury through the Culture Recovery Fund and other emergency support schemes, reflecting the value of our role and allowing us to grow our work across communities in health, education and social support.

Through 2021 and early 2022 we have continued to transform our spaces to better serve the people of Manchester.

- The creation of the 'Lion's Den' on the ground floor, a new space for pre-school child development collaborating with Surestart, Health Visitors, University researchers and families, that uses the collections and the gallery in innovative ways to make sure children get the best start in life.
- Uncertain Futures, a project led by Californian artist Suzanne Lacy has also been remarkable. Over the last year she has brought together a group of women from across the city to lead a campaign for change for the quality of life, work and health for women over 50. Working with social scientists from University of Manchester the team have turned one of the galleries into a public research centre, interviewing women, across classes and ethnicities, that will build the case for positive change.
- The innovative re-imagining Platt Hall as a community driven site of creative activity and communal care has continued to grow in exciting new ways - animating the building, developing local investment, and working in partnership to create a dynamic, vibrant, 'alive' place.

These are just three projects that illustrate the re-imagining of MAG as a 'useful museum' as it founded to be two hundred years ago – one that works for all people at the heart of civic life.

All of our work is socially driven and serious in intent, yet it is all done with the delight and joy that art brings to world. Grayson Perry's Art Club exhibition demonstrated this

perfectly, capturing the mood and spirit of a city and a nation so desperately in need of creativity and imagination in tough times. The gallery campaigned hard against national competition to host this exhibition and TV programme and it is telling that Channel 4 chose our gallery above all others, because of its vision and public spirit. By design, this has given a huge boost to visitor numbers and commercial activity, when the gallery and city needed it most.

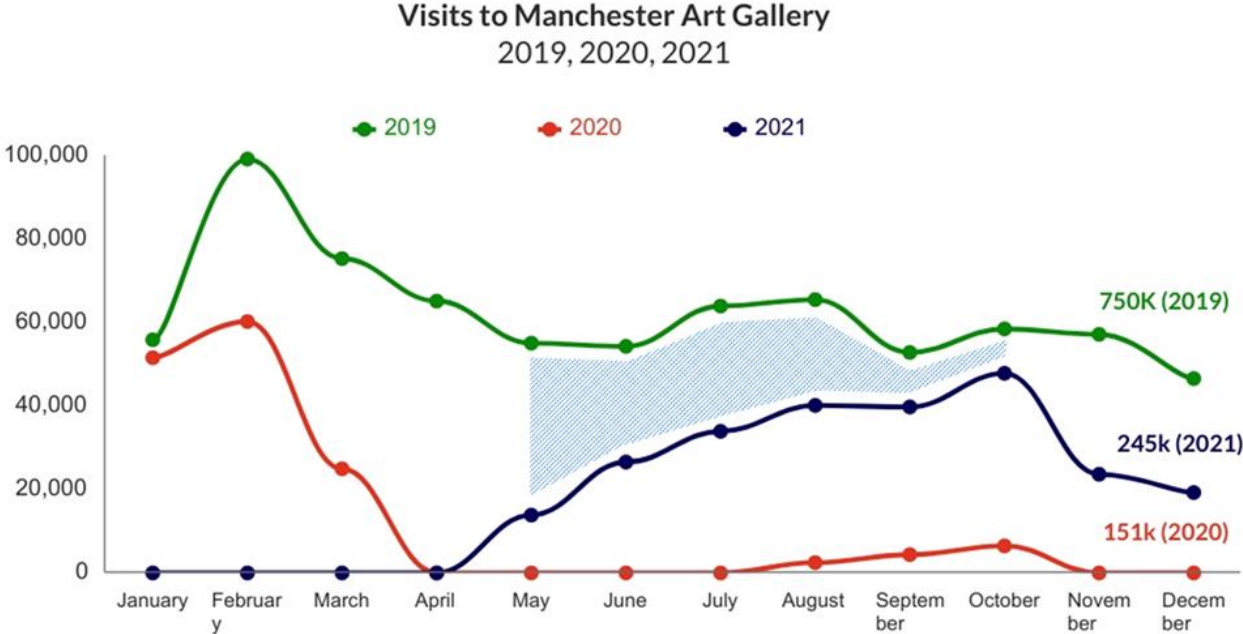
Rather than simply inviting people in, the gallery has become part of the city’s life across Manchester - supporting the rapid response to save the Marcus Rashford mural offerings in Withington, our ongoing work with the Manchester Together Archive and the Our Town Hall Project ,or driving the Manchester Cultural Education Partnership. These are just a few of the examples that show the way ahead for a genuinely Civic Museum fully integrated into Our Manchester.

**3 Performance in 2021/22**

**3.1 Reach and impact**

**3.1.1 Gallery Visiting**

In 2021, Manchester Art Gallery received 245,297 visits. This represents a 62% increase on 2020 levels. Restrictions on gallery opening hours continued throughout 2021 - the gallery reopened to the public on the 17<sup>th</sup> May and remained open throughout the remainder of the year on a shorter opening week of Wednesdays to Sundays.



The graph above places monthly visitor numbers in 2021 in the context of the last two years. While visiting at the gallery in 2021 remains below pre-pandemic levels, the bounce back is clear. Indicated in blue hatching, the gap between current and pre-pandemic levels of visiting, shrank steadily throughout much of the year, with visitor numbers only tailing off with the arrival of the Omicron variant to the UK in

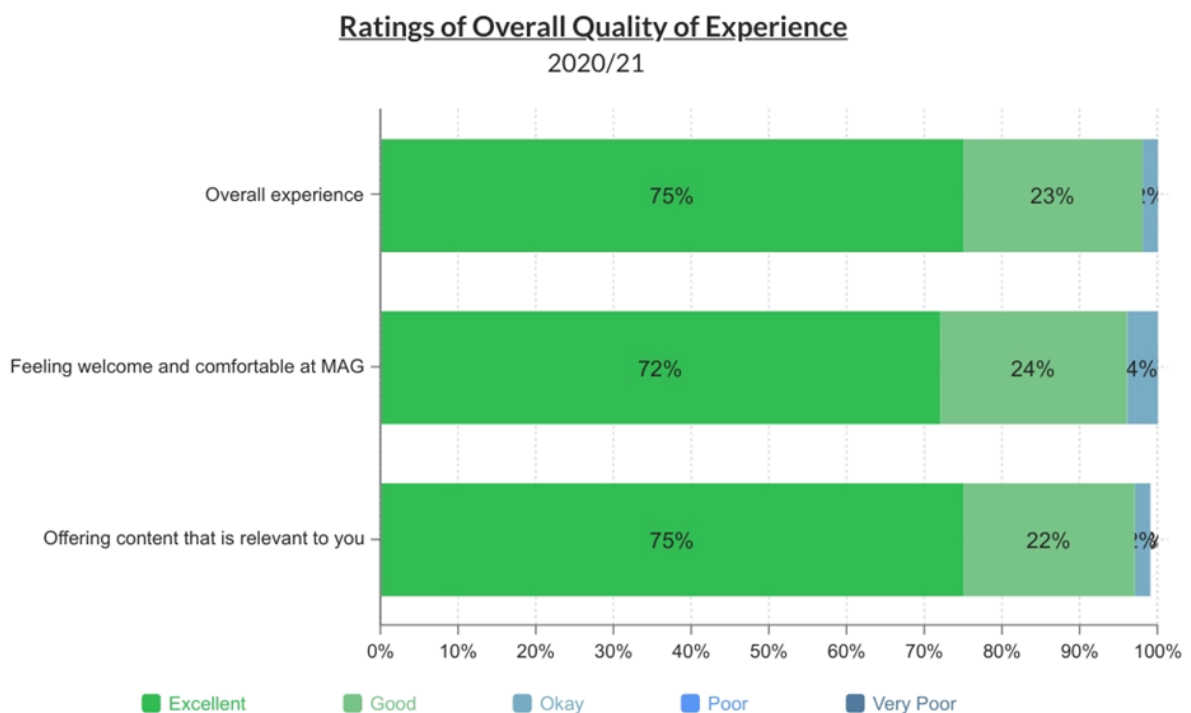
November.

Grayson's Art Club: The Exhibition was a key driver of visiting this year, peaking in a sell-out month in October as visitors rushed to see the show before it closed. During October, Manchester Art Gallery welcomed almost 50,000 visitors, attracting over 80% of the numbers typically seen pre-pandemic when we had a seven-day week – a significant achievement of which the gallery is extremely proud.

### 3.1.2 Quality of Experience

Audience research demonstrates that the gallery continued to deliver an excellent visitor experience in 2021. The graph overleaf shows:

- 95% of visitors rated their overall experience at Manchester Art Gallery as either excellent or good.
- 96% told us that they felt welcome and comfortable while they were at Manchester Art Gallery.
- Almost everyone (98%) told us that they felt safe while they were in the building. We took clear action in response to concerns raised by the 2% of visitors who felt worried about Coronavirus safety in the gallery e.g. large print and digital exhibition guides to prevent crowding around labels, improved signage etc.
- 97% of visitors rated the gallery as excellent or good in terms of offering content that is relevant to them – a particularly important measure that indicates MAG continues to provide an accessible programme with a broad public appeal.



Qualitative feedback from visitors also indicates a high level of excellence was achieved this year across all aspects of the business :

*“Amazing and inspiring...very emotional and a true reflection of the past 18 months. An important exhibition symbolising the awfulness of the pandemic but showing the resilience of people...it was the best art show I’ve ever been to”.* (Visitor to Grayson’s Art Club: The Exhibition)

*“As always, the City Art Gallery makes me proud to be from this wonderful city! All the staff without exception are charming and helpful. I felt safe. I felt included!! I can't wait to meet up with friends to tell them how amazing it is. Thanks!”* (General visitor comment)

*“The staff member who welcomed me was very friendly and made me feel comfortable and oriented in the space when I arrived”.* (General visitor comment).

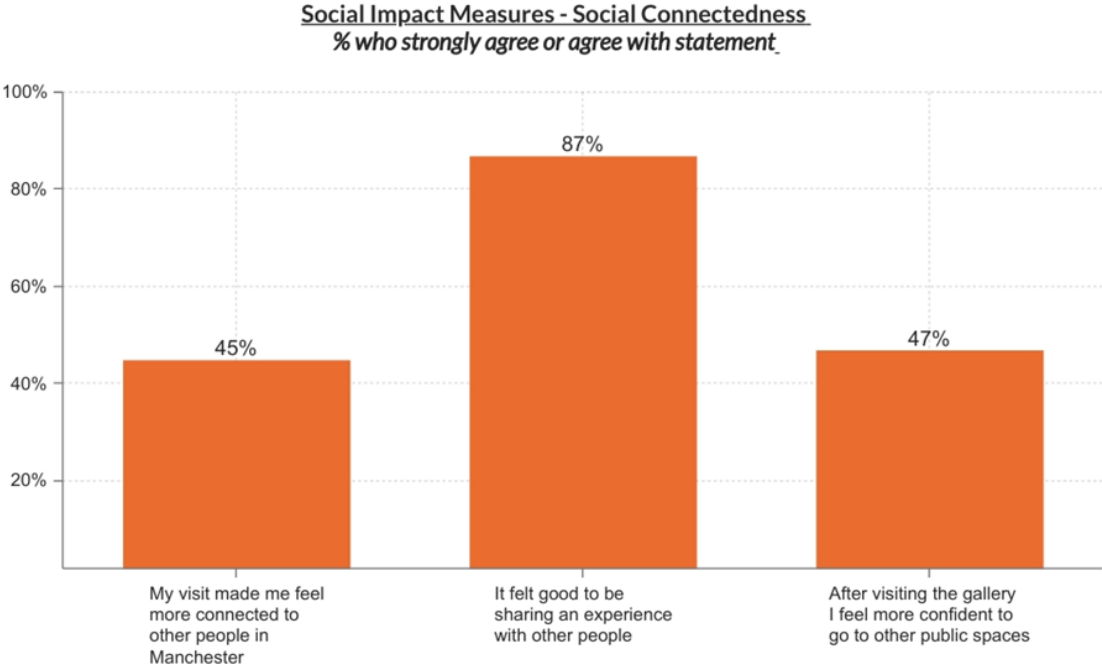
### 3.1.3 Social Impact

Over the last two years, arts engagement has played a pivotal role in supporting people’s mental health and wellbeing<sup>1</sup>. Gathering robust evidence on the impact that the gallery has on Manchester residents during the COVID-19 pandemic remains an important focus of our audience research and evaluation programme.

Building on research published in 2020, Understanding Manchester Art Gallery’s Contribution to Pandemic Recovery<sup>2</sup>, our latest data shows Manchester Art Gallery continues to support community mental health and wellbeing.

### 3.1.4 Social Connectedness

The graph below presents results relating to social connectedness, social bridging and social bonding – outcomes that have an evidenced positive impact on subjective wellbeing<sup>3</sup>.



<sup>1</sup> [The Role of the Arts during the COVID-19 Pandemic, August 2021. UCL](#) p5.  
<sup>2</sup> [Understanding Manchester Art Gallery’s Contribution to Pandemic Recovery](#) November 2020.  
<sup>3</sup> [The Value of Arts and Culture to People and Society](#), Andrew Mowlah Vivien Niblett Jonathon Blackburn and Marie Harris. 2014.

- 45% of visitors agree that their visit to Manchester Art Gallery made them feel more connected to other people in Manchester, with 15% strongly agreeing with this statement.
- 87% of visitors told us that it felt good to be sharing an experience with other people, with 43% strongly agreeing with that statement.
- Almost half of the visitors (47%) told us that visiting Manchester Art Gallery built their confidence to go to other public spaces.

Qualitative feedback from visitors further evidences the value that Manchester Art Gallery has in supporting wellbeing and social connectedness. Visitors value Manchester Art Gallery as a safe, social space to reconnect with others and as a place to reconnect with 'normal life' amidst the uncertainty and stresses of the pandemic:

*"I would definitely visit again... having been quite wobbly about being amongst people - I came because I really wanted to see the exhibition. It has given me more confidence".* (Visitor to Grayson Perry's Art Club: The Exhibition)

*"It felt so nice to be actually on other people's company, the staff were all pleasant and gave the impression that they were happy to be there too".* (General visitor comment)

*"[The exhibition] helped me to feel connected to other people even though I live alone".* (Visitor to Grayson Perry's Art Club: The Exhibition)

*"I have been reluctant to step out since contracting COVID19 and being extremely ill with it and then long Covid. Now I have recovered this was just the sort of experience that reconnected me to the person I once was".* (General visitor)

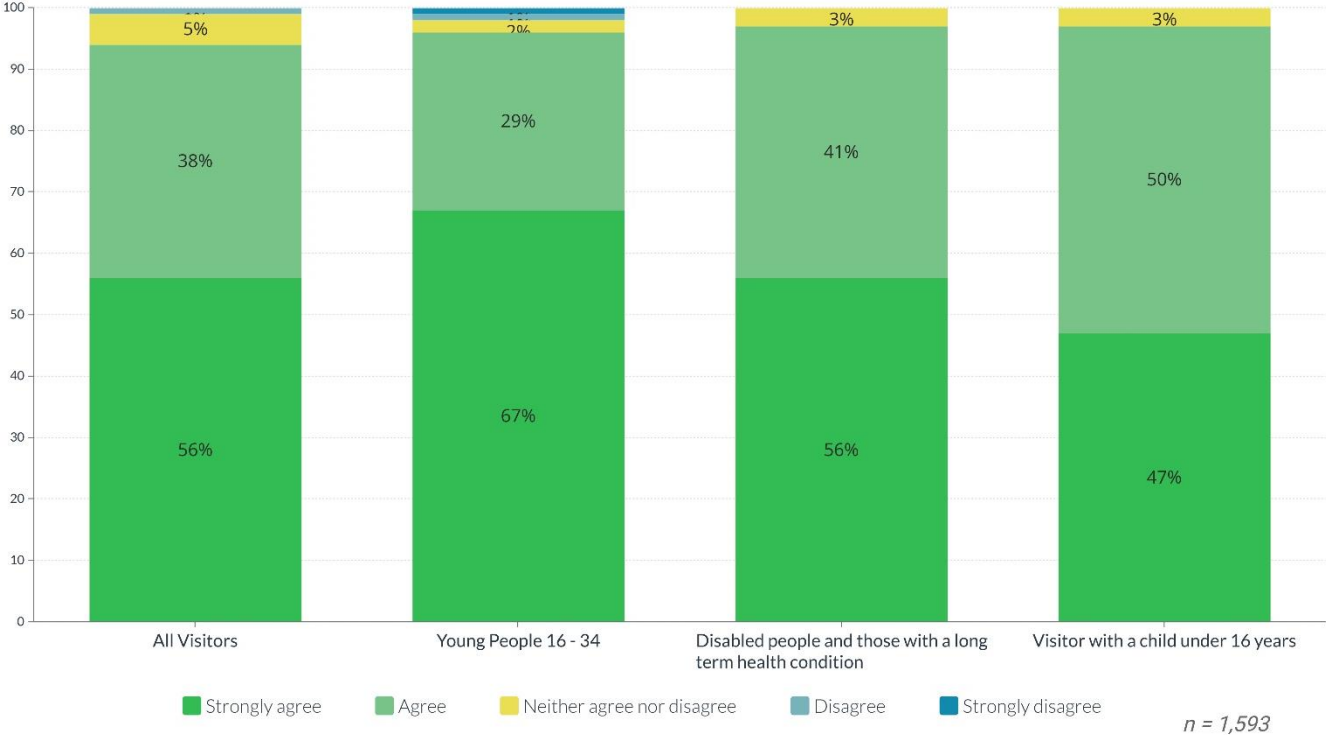
### **3.1.5 Self-Reported Wellbeing**

Measures of self-reported wellbeing impact are shown in the graph overleaf.



Over 9 in 10 of visitors surveyed (94%) told us that their visit to Manchester Art Gallery had a positive impact on their happiness and wellbeing. Over half (56%) strongly agree with this statement.

**Social Impact Measure - Wellbeing**  
**Agreement with statement: 'My visit had a positive impact on my happiness and wellbeing'**  
*Comparison of responses from all visitors and priority audience groups*



Research published by UCL<sup>4</sup> identifies young people, disabled adults and those with long term health conditions and parents as more likely than other groups to struggle with the psychological consequences of the pandemic and many needed support to manage mental health conditions and improve wellbeing. The graph above breaks down responses to the self-reported wellbeing question by these priority groups with a view to understanding in greater depth the civic role MAG plays in supporting the city’s COVID recovery.

- A significantly higher proportion of young people aged 16-34 (67%) strongly agree that visiting MAG supports their wellbeing compared to all visitors (11% increase). This data speaks to the central role that the gallery plays as part of the city’s infrastructure of support for younger adults.
- Almost all (97%) of disabled visitors reported positive wellbeing impacts following their visit to MAG. 56% strongly agreed with the statement, mirroring the result for all visitors and evidencing the galleries capacity to provide appropriate support for visitors with a range of different physical and mental health needs.
- Family groups, defined in our research as adults visiting with at least one child, report positive wellbeing impact in 97% of cases, with 47% strongly

<sup>4</sup> [The Role of the Arts during the COVID-19 Pandemic, August 2021. UCL](#) p22.

agreeing with the statement.

Qualitative feedback given by visitors further evidences the social value of Manchester Art Gallery in supporting community mental health and wellbeing.

*“Manchester art gallery provides sanctuary for me, as a full-time carer, from what can regularly be a worrying, frustrating, isolating, lonely and hostile environment. It is a calming place and allows me to touch base with my former self. It allows me to remember who I am and to feel like I have a bigger purpose. It is like coming home. Like a warm hug”.* (General visitor comment)

*“I thought the whole place was wonderful. The actual space but also the experience and the atmosphere and the exhibits. I thought it said a lot about the sort of place Manchester is and tries to be. Really positive... a happy, chatty, relaxed and inspiring place that takes us beyond our humdrum daily lives. Just as it should be”.* (General visitor)

### 3.1.6 Reach in Manchester Wards

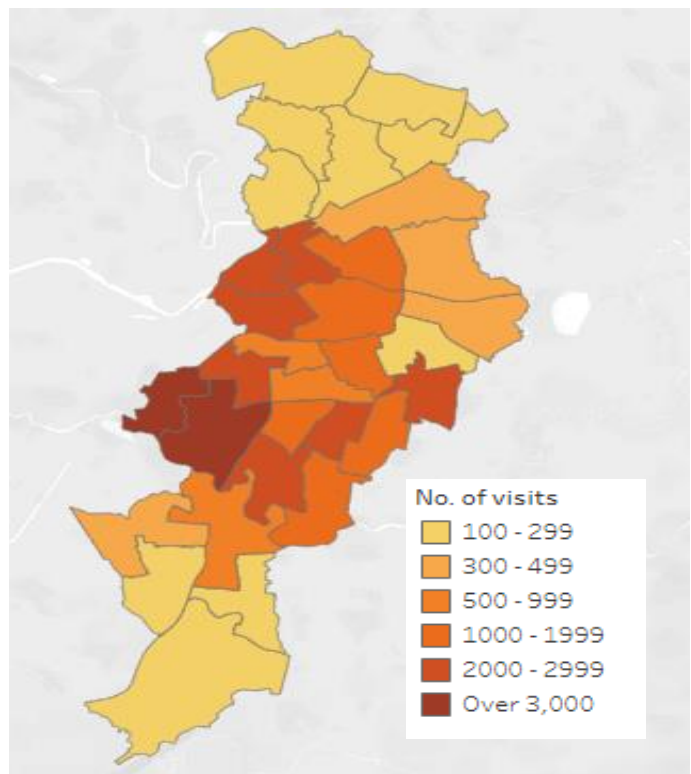
The map on the right shows the distribution of visits to Manchester Art Gallery made by Manchester residents during 2021.

Data is shown at ward level based on visitor postcode data gathered through online ticketing.

An interactive version of this map can be accessed here:

<https://tabsoft.co/33W2x94>

During 2021, Manchester Art Gallery was visited by residents of every ward in the city - a continued shift in use of the gallery from residents of wards within walking distance of the gallery, specifically Deansgate (7% of visits); Piccadilly and Hulme (6% of visits each) and Ancoats & Beswick, (5% of visits).



Visits from residents in wards identified as less engaged within the Manchester’s Cultural Impact Survey have largely been maintained, although residents of these wards remain underrepresented in comparison to residents in central and south Manchester.

### 3.1.7 Equality and Diversity

<u>Equality and Diversity KPIs</u>	<u>2017/18</u>	<u>2018/19</u>	<u>2019/20</u>	<u>2020/21</u>	<i>Census (GM pop.)</i>
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%

## 4 Public programme at MAG

### 4.1 Exhibitions

#### 4.1.1 Grayson's Art Club

This was the 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 the first lockdown) finally opened to visitors in May, and was extended until October 2021 to give more people a chance to visit. In the TV show, Grayson invited members of the public to send in their artworks on a different weekly theme. These were 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 demonstrated the way people use art as an essential part of their lives.

#### 4.1.2 Jade Montserrat Constellations: Care and Resistance - 5 November 2020

In September 2021, we redisplayed Montserrat's exhibition and a new commissioned work for Gallery's collection as part of Future Collect - a partnership with Iniva (Institute of International Visual Arts) to commission a British artist of African and /or Asian descent. The acquisition consists of two elements, 12 individual watercolours on paper and a performance piece - *Rehearsal Methods: audition pieces for solo and collective, 2021*. The 12 watercolours feature text and imagery which was generated throughout the artist's process and public events as well as being inspired by the Gallery's collection and concepts of care.

#### 4.1.3 Suzanne Lacy: Uncertain Futures - 24 June 2021 – 1 May 2022

American artist Suzanne Lacy's work centres on conversations with people about social themes and political urgencies. *Uncertain Futures* is a new collaborative artwork highlighting intersectional issues around work for women over 50, focusing on gender, age, race, disability and class. Developed by Lacy with an advisory group formed of women over 50 from Manchester's diverse communities, Manchester Art Gallery and Manchester City Council's Work and Skills team, *Uncertain Futures* aims to co-research conditions around access to work, within work and leaving work for women over 50. It is produced in partnership with the University of Manchester: School of Social Sciences, Department of Law and Manchester Metropolitan University: Department of Social Care and Social Work and is a MICRA seedcorn programme. *Uncertain Futures* is located in the heart of the collection, demonstrating how art can be instrumental in making change in society.

Also on show is Lacy's film *Cleaning Conditions*, which documented a two-week performance at the Gallery in 2013 in which a team of volunteer 'sweepers' from labour, living wage, and immigration organisations swept the Gallery floors every day, pausing at the end of cleaning for a conversation on current working conditions throughout England.

#### **4.1.4 Bellotto: Views on a Fortress** - 20 November 21 - 27 February 22

In partnership with the National Gallery, London we reunited four 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), court painter in Dresden. Manchester Art Gallery owns two of these prestigious 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 but never shown together until now. The exhibition puts the Gallery's interior views of the castle into context with its exterior and surrounding landscape. A successful interpretative project with Unit X at Manchester School of Art displayed work by selected students which shed new light on the historic works.

#### **4.1.5 Derek Jarman PROTEST!** - 2 December 2021 – 10 April 2022

Finally opening after Covid postponement, this is a major retrospective of the work of one of the most influential figures in 20th century British culture, Derek Jarman (1942-1994). The exhibition focuses 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. Contemporary Manchester based artist Jez Dolan is in residence throughout the exhibition, giving public tours, performances and workshops as well as making new work about queerness, sexuality, identity and memory.

In conjunction with the exhibition, a Derek Jarman Pocket Park is being developed by Manchester Art Gallery and the Pride in Ageing group from the LGBT Foundation. Situated at the front of the Gallery, the Pocket Park is currently taking shape and will be planted in spring. It will be an accessible, multi-sensory space for reflection and revelation which celebrates difference and resilience.

#### **4.1.6 Climate Justice** - opens 19 February 2022

The second collection gallery to be redisplayed (following *What Is Manchester Art Gallery?* in August 2020) focuses on the climate emergency. Curators have been working alongside a group of climate activists and artists to select works from the Gallery's collection. 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?

## **4.2 Learning and engagement**

Learning and engagement activity has built on experiences and skills gained during lockdowns with a broad programme offering opportunities for local residents to experience art and creativity at every key stage of their development, from early years to later life. Our focus was on delivering beneficial impact to those who need them - from parents with babies born during lockdown, newly arrived Afghan families, and school children who have experienced trauma, to college and university students needing to develop life skills, or volunteers wanting opportunities to connect with others.

Highlights this year have included:

### **4.2.1 Early Years and Families**

Working with Sure Start outreach workers, early years practitioners, children and researchers from the MMU Children and Childhood group we developed a new type of family gallery in 2021 - called The Lion's Den - to explore how our collection can be used to better understand child development. Works from the collection have been selected to support citywide healthy infant feeding agendas, improve access to breast feeding and good oral health, to lower obesity rates and eradicate child food poverty. We also work closely with nursery settings to develop programmes that support young children's speech and language development.

The Lion's Den is a flexible gallery space that can be used to deliver activities, events, seminars for families and children and other agencies that work with families in Manchester, since re-opening we have been able to deliver:

- Stay and play sessions for families newly arrived from Afghanistan temporarily housed in city centre hotels. This was part of the MCC city wide response to the Afghanistan crisis.
- Open doors; creative sessions for autistic children and their families
- Adverse Childhood Experience (ACE) trauma informed training – delivered by Manchester Public Health team to organisations across the city that work with children and families.
- Baby, Stay and Play – Sure Start and artist led sessions for babies and parents
- Platt Hall Playgroup – working with Sure Start we have delivered a weekly Stay and Play session for babies born in lockdown who live locally to Platt Hall.

### **4.2.2 Schools and colleges**

#### **Art of Resilience**

The gallery teamed up with Manchester Population Health to share expertise and develop a new model of activity that uses creativity and compassion to support the long-term wellbeing of Manchester's children. Art of Resilience is a programme of workshops delivered over 6-weeks for small groups of pupils where creatives share their practice and process to help build the children's resilience and wellbeing.

Working with Unity Community School, we were able to demonstrate a positive impact in children's emotional resilience and secured funding from Greater Manchester's Violence Reduction Unit to extend this work. We have recruited and trained three additional artists and are working with 12 schools, many from Manchester's most deprived wards.

*"It took my worries away" (pupil)*

*"It's made me a lot calmer because I get a bit mad at school" (pupil)*

*"K started at Unity in November and struggled to foster relationships with other children and adults. She also sometimes struggled with following simple instructions. She would be very quiet, barely speaking to others or taking part in lessons. I've seen a massive change in K, especially over the last few weeks. She is more confident in class, speaks louder and is starting to form friendships with other children. She seems so much happier!" (Teacher)*

## **Unlock the Love**

Future Creatives is a collaboration with The Manchester College, where visual art students respond to an annual live brief that encourages them to explore and present fresh perspectives within their city. Having delivered this programme for 6 years we were determined to overcome the obstacles that covid introduced, and devised a digital programme that explored the question - Who has the power to make change? Using the artist Jeremy Deller's film Everybody in The Place as a starting point, students explored ideas of community, agency of young people and social justice.

We were able to bring all the work together in real life on Friday 9th July. Over 200 young artists and designers presented their work at the gallery, where their voices and creativity were shared with their city, through marches, dance performances and installations. Many themes were explored including the importance of the Black Lives Matter movement, the power of creativity in supporting good mental health, and a call for wider society to value creativity more.

*"I am so proud of this, we have been able to produce an end of year show, when so many have not. To give our students this opportunity to be seen and connect with each other in a year like this is amazing" (Tutor)*

## **MADE/ Decolonising the curriculum**

The Gallery is an active member of MADE - Manchester's local cultural education partnership. We support educators by producing high quality and meaningful creative learning experiences, connecting young people to the arts in our city. As part of the Creative curriculum working group, we commissioned a film about the life and impact of activist Sarah Parker Remond. Using her positive example and the creative talents of the artists who developed the film, we ran a full day workshop for KS3 pupils at Loreto High School focused on encouraging confidence, finding voice and understanding how to effect change.

*"I learnt that Art really means a lot and can have a very strong impact on people's views of the world. I liked that we could really express our feelings about the topics we picked. And I*

*found Sarah Parker Remond really inspirational, strong and powerful. I didn't know anything about her before the workshops and we should all know about her" (Pupil)*

*"I learnt how to feel braver and more confident in my ideas and beliefs" (Pupil)*

*"Many of our pupil's struggle with confidence and face significant issues and barriers in their lives. It was fantastic to see them working so confidently and eloquently, and then present their spoken work in front of the group in the very space that Sarah Parker Redmond delivered her speech. Many of the pupils commented on her bravery" (Tutor)*

### **4.2.3 Health and Well Being**

*Becoming a Mum* is a free online Art Therapy group for women who became mothers in lockdown and were experiencing mental health issues. Through the therapy group they were able to connect with other new mums and explore the challenges of early motherhood together in a supportive and non-judgmental environment. Sessions included art making, mindfulness and self-care strategies for mothers aimed at residents in our highest priority wards in north Manchester and Wythenshawe.

Working in partnership with Wythenshawe-based charity Thrive Manchester we delivered 2 creative wellbeing family days at the Sharston Sure Start Centre in the Summer to encourage vulnerable families to connect with people in their community after the trauma of Covid and lockdown, and give families an opportunity to take part in creative activities, connect with other people, and learn simple wellbeing techniques.

A programme of activities was delivered for staff at the gallery to support their well-being. A mix of print-making artist-led workshops, a 6-week mindfulness course and yoga sessions all delivered in site. Many members of staff expressed that these workshops were the highlight of their year and really helped them feel connected to colleagues.

We developed online mindfulness audios guides that are permanently available on our website for residents to use as and when they need them. The resources aim to talk people through mindfulness practices step by step and support people's wellbeing during and post- lockdown easing anxiety and building emotional resilience.

### **4.2.4 Young People**

We worked with Manchester Metropolitan University's Manchester School of Art Unit X Project on a commission designed to bring new meanings and understanding of our collections to younger people. Initially working with 60 students who presented 13 project proposals, five students were selected to develop their ideas and co-create an exhibition. They worked with a range of professionals, connecting more widely with people in the city (particularly through the delivery of the events programme that they also led on), gaining a greater understanding of the breadth and variety of jobs that exist in the cultural sector. Two young people who attended the celebration event talked enthusiastically about how surprised they were that a gallery would present this kind of work – made by young people like themselves – and about how they planned to return to the gallery in the future having seen it in a new way.

## 4.2.5 Adult Learning

Our regular adult offer (Philosophy Café, Art Bites, Making Conversation, Stories we Share discussion sessions and MAG Unlocked online webinars) has run successfully online, delivered mostly by volunteers. Feedback from participants shows how these programmes have been a lifeline in reducing social isolation throughout the pandemic.

*“As I live alone, the last year or so has been very difficult, particularly trying to remain positive and upbeat, but I have had a MAG talk to look forward to and I knew it would make me feel better and uplifted, sharing the joy of beautiful art with such knowledgeable and like-minded people. I am very grateful for all that the MAG team has done to bring art to us over the last year and I should like to thank you all very much”.*

Making Conversation is a public workshop for adults, designed with blind and visually impaired people in mind to promote meaningful social connection for older adults, and adults who could be described as socially isolated. This included people who are not working, recent graduates, as well as registered blind and retired people. The sessions were led by a practising artist using the gallery collection as the ‘food’ for rich conversations about contemporary topics that affect participants’ lives. Participants made their own art, with open discussion at the end of the session. Participants often tell us that this monthly session is the only thing in their diaries other than hospital appointments, and how much they value the friendships gained. We created a collaborative art// research project - *Uncertain Futures* - exploring the working lives of women over 50. *Uncertain Futures* is steered by an Advisory Group of 14 women over 50 from diverse backgrounds across the city. They met with artist, Suzanne Lacy, and the gallery community lead weekly throughout the year to shape every aspect of the work. Between 24 June and 18 Sept, 100 interviews took place in the gallery with women over 50, talking about paid and unpaid work. The women were recruited by the advisory work to represent the diversity of the city, with regards to race and disability.

*“I was pleased to be chosen as one of 100 women to talk about my experiences of work as a Pakistani woman. For me the gallery is a huge platform to raise my voice in the favour of those women who don't have anywhere else to talk about their difficult experiences”.*

*“I got things off my chest, which I didn't know were on there! I shielded for over a year and haven't talked about these issues for so long. I really appreciated this opportunity”.*

We have continued to work with MAES ESOL provision offering online sessions as well as weekly ‘art spots’ for tutors to use as a resource. Since October, groups have been visiting the gallery for self-guided sessions.

Tours with our deaf guide in British Sign Language restarted in August 2021. Attendance has been higher than pre-pandemic, as this particular audience group have not been able to access online provision. Films made during lockdown in BSL will shortly be available online.

Following on from the 2019 MIF festival work with artist, Tania Brugera, a small group of people with lived migrant experience, have continued to meet with staff from MIF and MAG to develop a mission and purpose for a long-lasting legacy. A series of



8 films were developed and filmed in people's homes and other venues on a variety of subjects including cooking, music, flower arranging.

<https://www.youtube.com/channel/UCVO3-FDcONIR90G0jWPOcMw/videos>

The volunteer teams have been integral to the gallery's ability to connect with people in Manchester and across the world. Their commitment to being a friendly and welcoming presence online and in person, and their love of the gallery, has been a huge benefit to our level of engagement. Most volunteers are now back at the gallery, and the volunteer teams provided vital points of connection for each other during the pandemic. We have lost some long-term volunteers through this time due to illness, death and life changes. However, most volunteers have returned to live volunteering at the gallery with renewed excitement and fresh perspectives on their roles.

*"Your group of volunteers have made me feel welcome and they are full of genuine warmth for the gallery and its contents. They share their knowledge in a professional but accessible and engaging manner"*

In November 2021, two of the volunteer teams – Philosophy Café and Stories we Share – were the Northwest regional winners of the Marsh Award for Museum Volunteering, co-ordinated by the British Museum in London. 10 volunteers from these teams travelled to London for the day to collect the award.

The volunteers selected to be part of the Stories team embrace a wide diversity of knowledge, background and experience, allowing all of us to learn more about different cultures and their relationship with the subjects.

## **5 Public Programme at Platt Hall**

2021 has been a transformative year for Platt Hall. We have made significant strides in animating the building, developing local investment, and working in partnership to create a dynamic, vibrant, alive place, even within the restrictions imposed by Covid. The success of this work is not just down to the gallery staff, but to the partners and wider residents of the neighbourhood who have contributed an enormous amount of energy, skill and goodwill to the planning and delivery of a growing programme. We now have a solid bedrock of local support and involvement in the project to redevelop Platt Hall that is growing and spreading throughout the neighbourhood.

This year has seen us re-occupy the building, with a suite of rooms on the ground floor cleared of collections storage, re-decorated and furnished for public use. Working in partnership with local health providers, family services, welfare charities, social enterprises and volunteer groups, we have established a lively programme of activities that meet genuine local need, that's bringing new people to the Hall, and embedding it in local consciousness. The programme offers residents different levels of participation from drop-in sessions to deeper involvement through collaborative and volunteer-led projects. With c. 1.2k attendances/interactions over the year, we have seen the participant demographic widen significantly as the project focuses on working in a hyper-local way to deepen our understanding of what matters most in this part of the city.

*"The whole thing has been really good. It's very collaborative, which is brilliant, I've spoken*

*more in meetings than I have ever spoken in my life. It's more democratic, and there is a point to that. I think it was the Open Day that everything sort of came together. You had people from all communities coming. It's so good to see Platt Hall in its new incarnation."*

## **5.1 Keep Connected**

Between January and June, we hosted 6 online Keep Connected events, our monthly forum for residents to discuss issues of local interest. Topics were decided collectively through an open planning event and organised and delivered by a mix of gallery staff and local groups and residents. Events included developing the north side of the park, local responses to the climate emergency (led by local arts collective TSAP), global perspectives on the collections, a visual identity for Platt Hall, and a local collection for a global community (led by Maya Sharma of the Ahmed Iqbal Ullah Race Centre). In response to requests, an online fundraising workshop was also delivered by members of the gallery's Development Team.

## **5.2 Open House and Garden**

With the relaxing of Covid restrictions, we have moved to more in-person events. Two Open House and Garden Days were held on 18 September and 21 November. These marked the first time the Hall has been open to the wider public in four years, and an opportunity to see how it has changed, explore the new garden, and find out more about future plans. Over 400 people attended, many of them newcomers to the Hall from the immediate neighbourhood. Activities delivered in collaboration with the Friends of Platt Fields, Creative Rusholme, the Terrace Square Artists Project and Platt Fields Market Garden included creative workshops, crazy croquet, mindful tree walks, bulb planting, tours of the building and object exploration with the Museum on My Street collection.

## **5.3 Museum on My Street**

In 2019 we commissioned artist collective Interference Art to devise a creative way of building relationships and getting to know the neighbourhood beyond the Hall. Delayed due to the Covid pandemic, the project was revived this year. The result was Museum on My Street, a cargo bike packed with curious objects that forms a pop-up mobile museum. In August and September, we visited two sites in the neighbourhood - Brunt Street Croft and Holford Avenue - and spent the day talking to local people, mapping places of shared local importance, and sharing both our objects and those owned and treasured by people who live nearby. The value placed on people's own objects and stories reinforced the dynamic power of objects and stories to contribute to collective self-esteem and neighbourhood integration.

## **5.4 The Platt Hall Garden**

For the first time in its history as a public building, the outdoor space surrounding the Hall has been turned into a garden, in partnership with the Friends of Platt Fields and Platt Fields Market Garden. In January the Market Garden team designed a starting plan for a series of garden spaces, and from March to October we built a volunteer team under the guidance of a lead gardener and volunteer co-ordinator from the Friends of Platt Fields. The garden team has gone from strength to strength, with

weekly sessions open to all local residents. Beds have been dug, planters built, and overgrown hedges brought back under control with the help of much tea, coffee and conversation.

*“This has been a very good experience, being in the open air and helping with the appearance of the garden made me feel happy and more connected with the history of the hall”* (Garden volunteer)

## **5.5 In the Windows**

Throughout the Covid-19 pandemic we have used the windows of the Hall to broadcast positive messages and to share aspects of the project with park users. This has evolved into a programme of regular community exhibitions, bringing together stories from across the neighbourhood with highlights from the Hall and its collections. In the windows this year we have had *Hope*, an exhibition of artworks by the residents of a Rusholme street, supported by Creative Rusholme; *Postcards from the Park*, celebrating the history of Platt Fields, organised by the Friends of Platt Fields and the University of Manchester; *Museum on My Street*, showcasing precious and personal objects shared by residents of two local streets during our neighbourhood pop-up events; and *Perspectives from space and art*, exploring local issues around climate change and tree cover through maps and artworks from the collection.

## **5.6 Visual Identity**

During the early stages of the project, it became clear that Platt Hall lacked a strong identity within the local area. The Manchester Art Gallery brand did not speak sufficiently to the hyper-local context of the project. In February, we recruited 10 Moss Side, Fallowfield and Rusholme residents and partners to work together on the development of a new visual identity for *Platt Hall: Inbetween* that would communicate more effectively to local residents. From writing the brief, to selecting the lead artist (Longsight-born graphic designer Ty Abiodun), the group have worked alongside staff to create a strong new brand for the project. New banners on the front of the building and within the park and a new logo mark Phase 1 of the new identity, which will continue to develop over the coming year.

## **5.7 Surestart Play and Stay**

Starting in June, we have been trialling a weekly ‘play and stay’ session for local families. In partnership with local Sure Start centres, this programme explores how the Hall, its spaces, collections and locality can be used to support families with toddlers born into lockdown. This age group have been identified as an at-risk group in terms of their emotional, social and physical development. Sessions focus on socialisation, speech and language development and emotional resilience through creative play. Parents are invited to socialise and form new friendships while engaging in activities that support attachment and bonding with their children. We now have a regular group of families attending, most of whom had never previously visited Platt Hall, and numbers are growing as word spreads through local networks.

## **5.8 Social prescribing**

Throughout the past year we have delivered fortnightly Collection Chats online, moving to physical sessions in the Hall towards the end of the year. These sessions have been through referral only from our partners - Women's Voices, Robert Darbishire Practice and Buzz. At each session a group member selects two objects from the wider collection to explore with the group. The sessions foreground lived experience rather than curatorial knowledge, enabling people to share memories, stories and reflections and positioning everyone as an expert in their own lives. From Sept-Oct 21, we partnered with Robert Darbishire Practice and Platt Fields Market Garden to co-design and deliver a more focused six-week course for eight people identified with pre-diabetes. The collection, gardens and creative activities were used as a non-clinical tool for discussing key health messages and support.

## **5.9 Evaluation**

Evaluation and advocacy for the future of Platt Hall are key strands of this project. We have worked with independent evaluator Emma King and film company Belle Vue to document and reflect on the impact of the project to date and to inform its future development. Findings are publicly available at <https://www.platthall.org/evaluation.html>.

Research partnerships are in development with the University of Manchester and Manchester Metropolitan University that focus particularly on topics of local and global representation in communities and collections, and the impact of public spaces on early years development respectively. And Platt Hall has joined with other park stakeholders for the first time to form a partnership that focuses collective efforts on making Platt Fields a dynamic and sustainable community resource. Working with the MCC Parks team, the Friends of Platt Fields, Platt Fields Market Garden, Platt Fields Bike Hub and Holy Trinity Church, we are exploring models of collective working, fundraising and mutual support to protect and develop one of the neighbourhood's most important community assets.

## **6 Web and digital**

The Comms and Digital team have continued to work hard to adapt to the challenges of the pandemic. This included the unexpected early retirement of the Web Manager which left a significant resource gap to deliver the digital vision throughout the year. To compensate for this loss a Digital Assistant was appointed, and the Collection Information Manager increased his digital input to focus on the redevelopment of the main gallery website which is due to go live in February 2022. The bulk of the development has focused on providing a platform that will enable all staff to input and publish their own content, removing the need to rely on a single team for this, as well as significantly improving the discoverability of the programme.

The continued pandemic did not diminish the global appetite for the commercial licensing of digital images of the collection which generated a revenue of over £8k over the period Dec 2020 to Nov 2021. To increase the number of available images the Collection Management team have produced over 3,600 new high-resolution digital images of collection objects, mainly drawings and watercolours. Almost 1,000 objects have had either a new digital image added, or an existing digital image

improved. 5.6% of the total collection now has a high-resolution image whilst 68.6% of the total collection now has a digital image of any quality.

MAG Art Club was a digital project that was developed during lockdown in connection with Grayson's Art Club to maximise the wave of interest in this national event to connect with Manchester Art Gallery's collections, artist networks and creativity in our communities. We delivered a series of How I Make Art talks through Instagram TV (@mcrartgallery on IGTV) which were a mixture of live broadcast and scheduled posts employing early career artists living in Manchester recruited through Community Arts Northwest's to reveal the art-making process in a friendly, informal way. The ambition was to demystify art and open art up to a wider audience. We also worked with artist collective Interference Art to produce a film offering approaches to art-making which used our collections and art made by members of three community groups during development workshops with us – Manchester Youth Network, Manchester People First (a self-advocacy group for people with learning disabilities), and Recovery Pathways (a mental health organisation). This film was promoted through Instagram and is available in full on You Tube. These new-to-us programming strands formed the backbone of an art-sharing strategy on Instagram (and promoted in the exhibition space) called MAG Art Club (search #magartclub on Instagram) which was set up as a digital space where people continue to share their own art.

## **7 Capital Programme**

Over the last 20 years we have made much progress in improving and consolidating collection storage, but the poor condition of many of the storage areas in our buildings has prevented the effective use of our sites, and has increased the risk to the collections, and inhibited their use.

An application was made to Manchester City Council's Strategic Capital Board in May 2021 to secure funding for a schedule of works across our estate to address the most critical building issues. £1.87m has been secured for the programme over the next 3 years.

These improvements are instrumental to our vision and future direction and are critical to realising the vision for the transformation of Platt Hall; securing its future as a new model of museum at the heart of its community, created by, with and for local residents. The improvements will also safeguard our nationally designated collections, not least the most important collection of everyday dress in the UK that is currently at high risk of deterioration and loss.

This programme will deliver a financial benefit; saving the £80k per annum cost of off-site storage at Lowry Mill, as well as preventing future budget pressures (more than £200k pa) once the Lowry Mill lease terminates in 2024.

Overall, the project will deliver increased public benefit and social impact through greater understanding of the breadth and depth of the city's collection and increased public use. Programming and volunteering opportunities alongside this work will enable city residents to be actively involved in the project as part of the process of post-Covid recovery through the making-fit-for-purpose of the city's cultural heritage.

The programme is overseen by an informal project board, led by the Head of Major Projects. Faithful and Gould have been commissioned to scope and cost of works at Manchester Art Gallery and Queens Park Conservation Studios. Gallery project teams have been established to plan and undertake a complex programme of collection review, preparation and movement around the programme of building works.

To support the programme of activity over the next 3+ years, we have reviewed our operating model across all three sites to ensure the access requirements and the operational complexity of the programme can be supported. A redesign of the operational and technical/specialist teams has been developed which will go to consultation before the end of the financial year. This will widen and enhance the operational team to provide effective building management, and support increased curatorial and volunteer activity across our estate.

## **8 Collections**

Access and engagement with the civic collection is at the heart of both the capital programme and our public programme, and our ongoing review and development work is vital to ensure the collection is fit for public purpose now and in the future. Curatorial, collection care and collection management teams been working together, along with academics, students, specialists, local communities and MCC colleagues, to better understand what we have, how we come to have it, how it was used, and could be used in the future. Our work is focused on collection areas which are underused; objects that have lost their original purpose and use since the closing of our branch galleries and various loan schemes. Our Collections Development Policy (available to view on our new website) guides all collection development activity and helps to ensure the future sustainability of the collection.

Over the past year, our priority for collection review work has been the furniture collection. This work has several stands, and the focus this year was material associated with Wythenshawe Hall, the Town Hall and Heaton Hall - as well as unaccessioned material. We have made modifications to our collections management database to support the review, and improve reporting functionality. We have updated the dimensions of around 550 items and 130 items have had conservation/condition assessments. An external expert, Dr Adam Bowett, was brought in to assess and comment on the significance of 206 key items in the collection.

As we prepare for collections moves and collection reviews to support the capital programme over the next 3 years, we will audit and improve our knowledge and documentation of works in storage. Over the past 12 months we have improved our collection information for 11,900 objects (17% of the accessioned collection) across the fine art, craft and design and costume/dress collections.

### **8.1 Acquisitions**

As well as the Future Collect project detailed above, we have acquired a number of gifts:

- 22 items of contemporary designer outfits from Lady Ritblat
- A number of sculptures and paintings by the American artist Linda Stein which will be gifted following a 12-month loan.
- Acquisitions from Manchester Contemporary funded by patrons: Mario Antón's painting *The Cross*; Masimba Hwati's lightbox *Second Hand Kings 2*; and a teapot by Simon Bayliss
- A new glass work by Anthony Amoako-Attah, inspired by Ghanaian Kente cloth and Manchester Art Gallery's founding motto, "For the advancement and diffusion of Knowledge." Commissioned as part of our four yearly Contemporary Art Society craft award

## **8.2 Storage improvements**

Our conservation team have been working to consolidate and improve storage areas and improve collection housing to ahead of the large-scale collections moves. New racking was acquired for our sculpture store (172 sculptures). Over 50 works on paper have been unframed and rehoused, and over 500 items of costume have been frozen, rehoused and cleaned.

In January we completed the move of the Mary Greg dolls houses from Queens Park to Platt Hall, where they are already sparking ideas and conversations with local residents as part of the Platt Hall Inbetween project. This move marks their return to public use after nearly 40 years in storage.

## **8.3 Decolonisation**

Our collection review and development work continues to underpin the long-term process of recognising, reappraising, and addressing the integral role of empire in the history of the gallery and its collections. We have been working in partnership with University of the Arts London Decolonising Arts Institute, the Arts Council Collection and the British Council Collection on Decolonising Collections. This curatorial research network aims to interrogate collection practices, policies, histories, and collections through strategies that engage decolonial thinking/doing and address questions of decolonisation.

## **8.4 Loans**

Over the course of 2021/22 we have lent a total of 58 artworks to 20 UK venues and 11 international venues. We have honoured all loans to exhibitions postponed by Covid and we continued to consider new loan requests, prioritising loans of under-used objects, works by contemporary artists, and loans to Greater Manchester venues. This includes the loan of two Chinese jades to the John Rylands Library in Manchester, and the loan of *Homesick* by Benoit Aubard which was acquired with the generous support of the Manchester Contemporary Art Fund in 2018 to an exhibition at the Museum für Kunst und Gewerbe Hamburg.

From 1st July 2021 our moratorium on new loan requests was reinstated to enable staff to plan for and assist with the collections moves and collection review work essential to support the capital programme. We anticipate that we will be able to resume our normal lending programme in 2025. In the meantime, we continue to

support loan requests to the Manchester Museums partnership, including large scale loans to the new China and South Asia galleries at the Manchester Museum.

## **9 The Manchester Together Archive**

Since 2019, the Senior Operational Lead has been the non-academic supervisor for collaborative PhD at the Institute of Cultural Practices, University of Manchester (titled - *A community united will never be broken': A Multimodal Analysis of Spontaneous Memorialisation as an Act of Community Resilience and Social Solidarity*). Lockdowns and covid restriction have been challenging, but the student has continued to access archival material and is due to complete the doctorate by Dec 2022.

Whilst the application to the National Heritage Lottery Fund for the next phase of digitisation remains pending, Manchester Art Gallery, in Partnership with Archives +, have been awarded £37,918 by the National Archives ( Archives Revealed Cataloguing Grant) to fund a part-time archivist to complete the documentation of the Manchester Together Archive. This role will be going out to recruitment mid - February.

The team's experience of working with public spontaneous has had wider ramifications this year. Amanda Wallace, Senior Operational Lead, led the salvaging/collection of the public messages left on the Marcus Rashford mural in response to the racist graffiti after the Euro cup final. She coordinated a citywide team - including staff from Manchester Art Gallery, Archives, the University of Manchester (Institute for Cultural Practices), and the People's History Museum - to collect the rain-sodden material which is now being treated at Harwell Restoration in Oxfordshire before it returns to its permanent home in Archives+, where it will be used and developed for wider public benefit with a wide range of arts and community organisations.

## **10 Our Town Hall**

This year, work on the Town Hall collections work programme has focused on the conservation requirements of the paintings and furniture collections. The Project Conservator (Paintings) has conserved 16 works of art that will be returned to display in the Town Hall. The team has also procured the services of two external conservation companies to undertake the conservation of nine large scale paintings. This work is due to be complete in March 2022.

A furniture consultant was appointed to assess the conservation requirements of c.500 items in the Town Hall collection, estimating treatment costs and insurance valuations. The findings of this report informed the budget setting for the Town Hall conservation budget, as well as providing guidance on the recommended approach to furniture restoration. The team is currently working with the Procurement team to develop a framework for furniture conservation and restoration companies.

The team has reassessed and revised the Town Hall's Collections Development Policy which was due for review in 2021.



## **10.1 Town Hall Visitor Experience**

The team have developed a new governance structure for the Visitor Experience, with a Visitor Experience Working Group (VEWG) and Visitor Experience Steering Group (VESG) reporting in to the OTH boards. A Project Execution Plan (PEP) has been produced to guide the development of the Visitor Experience. The VEWG and VESG bring together senior members of the Libraries and Galleries teams to ensure the Visitor Experience will be in keeping with the overall vision and mission of the MCC Libraries Galleries and Culture service.

A retail consultant was appointed to assess the potential risks and challenges associated with running a shop in the Town Hall when it reopens in 2024. The report examined potential locations and operating models, as well as modelling profit and loss. The findings of this report will inform the future operational plan of the Town Hall.

The team developed a full brief for the design of the future visitor exhibition and building interpretation. An invitation to tender was issued in October with submissions returned in December 2021. The evaluation of the bids was undertaken in January and the successful design company is due to start work February 2022.

A bid to the National Lottery Heritage Fund is currently being developed with the aim of submitting in March 2022. If successful, the project, 'Unlocking the Town Hall' will deliver community engagement and audience development activities whilst also collecting new digital content to enhance the story-telling potential of the Visitor Experience Centre.

## **11 Earned and raised income**

The gallery's fundraising has been surprisingly successful throughout another tumultuous year. Approaches to funders and donors have focused on the Gallery's civic responsibility, and the important role played in the reopening of the city and welcoming back our residents - particularly those most impacted by the pandemic and subsequent lockdowns. This approach was particularly successful in retaining the support of Patrons and Business Partners.

We continued to take advantage of emergency relief funds, including a second grant from the DCMS Culture Recovery Fund (making a total of £1,185,198 since the grant scheme was launched). This provided essential support for the Trading Company, ensuring its viability and allowing it to resume business successfully after lockdown. In addition, CRF funding supported digital development, onsite and online learning programmes, covered costs associated with exhibition delays, and enabled organisation-wide anti-racism training and a wellbeing programme to support staff returning to working on-site.

Due to the pandemic, Arts Council England revised their schedule for National Portfolio Organisation funding, delaying the next three-year round of funding and requiring an application for a one year extension to existing NPO grants. A successful application for this was submitted with University of Manchester Museums (Manchester Museum and the Whitworth).

We increased opportunities for onsite and online visitor donations, driven by high footfall and online booking for Grayson's Art Club. This resulted in a 130% increase in donation income.

Grayson's Art Club was also responsible for a significant growth in Friends memberships, with Friends of Manchester Art Gallery getting priority booking tickets. The Development Team are aware that retention of these members is essential but that this will require persuasive messaging.

Grants were received from The Granada Foundation, The Clore Duffield Foundation, The Foyle Foundation, The Duchy of Lancaster, The Evan Cornish Foundation, The Michael Marks Charitable Trust, The Headley Trust, The Zochonis Charitable Trust and United Utilities. These all contributed significant budget relief, enabling participatory activities to continue at Manchester Art Gallery and Platt Hall.

Fundraising also ensures that the city's collection stays dynamic and representative. Grants and gifts from individuals continue to enable the gallery to acquire new works for the collection. For the fourth year since 2017, Manchester Contemporary Art Fund supported acquisitions from Manchester Contemporary Art Fair. The initiative of one of our Manchester Art Gallery Trust Trustees, this fund brings together local business people. So far, their philanthropic donations contributed towards the acquisition of 14 artworks for the collection.

### **11.1 Retail**

This year has seen incredible retail performance both online and in store, with sales turnover exceeding £750k in the financial year to date, almost 50% higher than the last full year of trading in 19/20. This success came from the popularity of Grayson's Art Club and the bespoke product range developed for sale alongside the exhibition.

Online sales of almost £200k, or 26% of total turnover this year, have provided many opportunities for learning, with the team rising to the challenge and continuing to develop their ecommerce skills.

Other projects included a partnership with the Great Northern Contemporary Craft Fair, selling work by selected makers from the 2021 Fair, and a new retail offer in the former Gallery 2 space in collaboration with the national social enterprise, Blue Patch, to create the Happy Planet Store – a pop up shop that showcases small local businesses and ethically crafted products.

### **11.2 Venue hire**

Despite ongoing challenges with changing Covid guidance and wavering consumer confidence the events team have generated significant event income and enquiry volumes, with over 70 hires taking place from May to Dec 2021. This generated hire fees of just under £100k, which is significantly more than expected. Sales for the remainder of 21/22 suggest that we should end the year with hire income of around £120k.

CRF-funded investment has allowed us to make improvements to the meeting rooms

and purchase additional equipment, giving the ability to host a wider range of high-quality events.

### 11.3 Café and catering

The café has performed well, with turnover of just over £200k in 2021. The high number of visitors to Grayson’s Art Club had a significant impact on income, as well as event catering which represented around 10% of total café turnover.

Although the café reopened with a vegan and vegetarian only menu, after customer consultation we reintroduced local sustainably-sourced meat and fish options in January.

Historic debt repayment and contribution to the trust has been possible in this financial year, with assistance from the Cultural Recovery Funding. This funding has also allowed for improvements to the physical café spaces and investment in new equipment to improve the events and café offer.

## 12 Budget overview

### 12.1 2021/22

The service is projecting a balanced outturn.

### 12.2 2022/23

We ask that the committee approve a cash limit budget of £2,244,252 for 2022/23.

<b>Expenditure</b>	<b>Proposed gross revenue budget 2022/23 £000</b>
Staffing	2,697
Premises	24
Transport	36
Supplies and Services	776
Internal charges	19
<b>Total</b>	<b>3,552</b>
<b>Income</b>	
MCC cash limit	2,244
ACE National Portfolio Organisation (NPO)	489
Art Galleries Trust (fundraising)	222
Earned income	465
Internal recharge (OTH Project)	132
<b>Total</b>	<b>3,552</b>

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 2022.

## **13 The delivery of our vision in 2022/23**

2023 is the Bicentenary of Manchester Art Gallery, and next year will see us work towards this landmark moment. However, we see this as more than the 200th anniversary celebration of one of the world's first art institutions. We want to use this moment to look back at 200 years of education, social advancement and collecting and reflect on the people and stories of an institution founded as the city transformed itself into the world's modern city.

This as relevant now as it ever was. The pandemic has highlighted many of the societal challenges and inequalities we face; challenges that the gallery is seeking to address in a vision that champions the use of art, creativity, and imagination in the making of a healthy, caring and productive culture for all. The hiatus of the last two years has given us pause for thought - but also an opportunity to accelerate the evolution we planned back in 2018, with a programme that will address urgent issues and play a leading role in building back the city for all its residents.

At the centre of this rebuilding process is the capital programme that takes stock of the collections and buildings that belong to the people of Manchester, - a programme that reorganises and improves the storage, care and public access to a 45,000 strong collection. This huge three-year project is designed to be a voyage of discovery, both for the gallery team of the gallery and for Manchester residents and wider world, as we undertake this work in public and with the public – to uncover lost or suppressed histories, tell new stories and find newer and more relevant ways to connect people through art and fire the imagination – a collection for, of and by the people.

## **14 MAG public programme**

### **14.1 Exhibitions**

#### **14.1.1 Room to Breathe - Opens 2nd April**

Following the hugely successful exhibition *And Breathe...* which explored the relationship between art and mindfulness, we are creating a permanent space to connect with art mindfully. This is a dedicated gallery to contemplate 1 or 2 artworks close up. By focusing on a limited number of artworks, visitors will be invited to slow down, connect and nurture their mental and emotional wellbeing. We are partnering with Goldsmiths, University of London and their Psychology of Arts, Neuroaesthetics and Creativity department, to develop research around the mindful engagement with art. We are also working with the homelessness charity the Booth Centre and artists' collective *Limina*, as well as sharing research with Van Gogh Museum & Museum of the Mind, Haarlem, Holland. The artworks will change throughout the year, chosen by members of the public.

#### **14.1.2 British Art Show 9 - 13 May – 4 September 2022**

British Art Show 9 will be presented across HOME; Manchester Art Gallery; Castlefield Gallery; and The Whitworth. Alongside these partners, we will host the forthcoming British Art Show 9 - the biggest touring exhibition of contemporary art in

the UK. The ninth edition is curated by Irene Aristizábal and Hammad Nasar and will travel to Wolverhampton, Aberdeen, Plymouth and Manchester.

The exhibition has been developed at a precarious moment in Britain's history that has brought politics, narratives of identity and questions of agency to the centre of public consciousness. The featured artists respond in critical ways to this context; imagining more hopeful futures and exploring new modes of resistance.

#### **14.1.3 Dandy Style: 250 years of British Men's Fashion - 8 October 2022 – 1 May 2023**

Dandy Style focuses on men's fashion and image over the last 250 years. It features selections from the Gallery's outstanding menswear and portraiture collections. Exploring concepts such as elegance, uniformity and spectacle from the 18th century to the present day, it will include artworks by Thomas Gainsborough, Thomas Lawrence, David Hockney, Hassan Hajjaj and Peter Field, as well as photographers (David Bailey, Olivia Rose and Jason Evans) and fashion designers (Tommy Nutter, Vivienne Westwood, Alexander McQueen and Ozwald Boateng). Drawing contrasts and comparisons between fashion, art and photography, and melding the historic with the contemporary, the exhibition will consider key themes in the development of male style, image and identity. An accompanying engagement project will explore identity with young Mancunians.

We will also launch the new Fashion and Dress Gallery – a dedicated space in the heart of Manchester Art Gallery to display the collection currently stored at Platt Hall. The space will allow for flexible and innovative displays and is funded by the Clothworkers Foundation. The programme of annual exhibitions will increase access to the collection and reflect the collection's breadth.

#### **14.1.4 Taking Stock - from October 2022**

From October 2022 until the completion of the capital programme, Gallery 17 will become a flexible storage and working space to support the capital and collection development work and provide a public space to explore the collection review and development and explore key questions around purpose and significance.

### **14.2 Learning and Engagement**

Learning and engagement at MAG will continue to blend on-line and in-person delivery of programmes that are relevant, inclusive and deliver beneficial impact for participants. Health is an overarching strand throughout our work alongside skills and opportunities for young people. Local partnerships with sure starts, schools, colleges, neighborhood-based charities, health agencies and medical practices will be at the core of all delivery, matching creative skills with local expertise.

Key areas for 2022/23 include:

#### **14.2.1 Early Years and Families**

Our focus in 2022 will be the new Clore Studio (The Lion's Den) and the MCC 'Our Year' initiative to develop more local partnerships, find new and imaginative ways to

build strengths and contribute towards better outcomes for families across the city. Key priorities are:

- Artist weekends – creative sessions for families to generate children’s artwork that celebrates the creativity of Manchester children and highlights their lived experience.
- Family sessions with artist Anthony Hall aligned to the Jarman garden and Climate Justice gallery to enable families to connect positively with the climate emergency.
- Building on our work with families from Afghanistan, a programme for newly arrived families, in partnership with Sure Start and ACE Trauma Public Health Team.
- Early years projects – nursery sessions for 2-4 year olds, supporting our youngest residents to develop their cultural capital and speech and language skills

## **14.2.2 Schools and Colleges**

### **Manchester Art Teachers Collective**

Many of Manchester’s visual arts spaces (Castlefield Gallery, Holden Gallery, HOME, Manchester Art Gallery and the Whitworth) have been working together as part of British Art Show 9 (BAS9). We are forming a collective with up to 10 art leads from Manchester secondary schools and colleges to work in partnership to develop ideas and activities that champion the importance of art in the curriculum and its value in our everyday lives.

### **Creativity and Wellbeing with MADE**

We will build on the Gallery’s Art of Resilience programme and lead a funding bid for a new working group through MADE to deliver a series of 6 pilot programmes with cultural organisations and education settings. These programmes will use creativity to support children with the effects of lived experience of trauma and address the growing need to support children and young people’s mental health.

### **Art Assembly**

This one-day festival will take place in the summer across multiple sites in Manchester City Centre, with Manchester Art Gallery being the key hub of activity. Based on the idea of the ‘City as Art School’, it will coalesce around a series of 8 co-produced art commissions and a live programme of discussion and debate. We are working with Plymouth Grove Primary School, Abraham Moss Community School, Manchester Secondary Pupil Referral Unit, The Manchester College and MMU School of Art.

Art Assembly will position the city as hub for lifelong learning and champion the role of art and creativity in understanding the world. The event will showcase Manchester as a place of cultural production, exchange, and learning, aligning with Manchester City Council’s ‘Our Year’, using the opportunity to campaign for children and young people to have agency in their education.

### **14.2.3 Health and Well Being**

#### **Understanding Trauma and Building Resilience**

Working in partnership with Wythenshawe-based charity Thrive Manchester we will deliver an 8-week wellbeing course called Understanding Trauma and Building Resilience. Targeting parents, it will support residents in Wythenshawe to understand how the experiences they had in childhood might affect them today (especially how they parent and relate to others), and ways to overcome those challenges through creativity.

#### **The Mindful Museum**

Throughout the gallery we will design mindful spaces for people to use and de-stress. These will include guided mindfulness practices available on audio that relate to particular artworks on display, resources to help visitors to relax and unplug from the modern overstimulation from the modern world, as well as free, drop-in workshops.

#### **Start in Manchester**

Building on a 14-year partnership, we will work with Manchester Mental Health Services in NHS to deliver a creative writing course inspired by artworks on display. The aim of the course is to support the recovery of people who are currently accessing mental health services using art, creativity and writing.

#### **Manchester Rape Crisis Centre**

In May 2022 we plan to deliver a peer-to-peer support group led by MRCC on-site at Manchester Art Gallery. Working with survivors of sexual assault the support group will provide a regular safe space for women to meet, connect and take part in creative activity inspired by artworks on display. Social connection and managing feelings of isolation and shame are key to recovering from rape and sexual assault, and we aim to provide the conditions for this connection to happen through support groups and creativity.

#### **Developing digital resources**

We will be developing more digital wellbeing resources available on our website, the aim of these will be to ease anxiety and encourage people to come into the city, and to the gallery again, using mindfulness films and audios.

### **14.2.4 Young People**

We will be working with Centrepoin (a homeless charity for young people) to explore young identities and sense of place in relation to the refurbishment and re-opening of their building on Oldham Street. We'll use our shared city centre locality and our collections to explore ideas of place. The young people will create place-based art which will be on display at Centrepoin when it reopens.

Next year's Unit X project with Year 2 students from Manchester School of Art will be

based on British Art Show 9 and the city's creative ecology through the Art Agents project. We will nurture Manchester's creative talent by introducing these early career artists to Manchester's cultural and community resources (including our own collections).

We are planning to develop a partnership with Greater Manchester Youth Network (who work with young people, particularly care leavers, in transition from childhood to adulthood) to build a project around youth identity. Using the work of Simeon Barclay - who's new commission features in British Art Show and will become part of our sculpture collection – the young people will create a work that will feature in our Dandy Style exhibition.

### **14.2.5 Adult Learning**

Our regular adult offer - Philosophy Café, Art Bites, Making Conversation, Stories we Share, MAG Unlocked tours - will continue to run both online and in the gallery. These sessions, open to all adults, provide opportunities for adults to meet, connect with others and contribute to the gallery's understanding and use of the city's collection.

Volunteers will continue to play a role at the gallery in engaging with visitors, and we will be exploring how our volunteers can support the collection rethink and collection moves. Volunteering supports wellbeing and mental health and provides structure and connections for people. It is also a route to developing workplace skills and confidence that can be transferred to paid roles in the creative sector and beyond. During 2022 our volunteers will be embedding anti-racism thinking in their roles through discussion and training. We aim to address the current demographics of the volunteer teams to reflect the ethnic diversity of Manchester's population. A fresh approach to recruitment through community partner organisations and using the MCRVIP system will contribute to the under-representation of people of colour in the volunteer teams.

## **15 Platt Hall**

Working with partners and residents, the Platt team will continue to prioritise listening and learning, connecting with care and creativity, sharing resources, being good allies, staying flexible and responsive to changing need, and working in a transparent and collective manner to continue the work of building a sustainable future for the Hall within its local community.

Building on grant funding to date, we are working on a major grant application to the Paul Hamlyn Foundation which, if successful, will underpin and expand the staff team and programme for up to four years. This will enable us to continue the work of building community relationships, bringing together multiple voices, perspectives and skillsets to create a sustainable long-term model for the Hall.

### **15.1 Sense of Place**

We will continue to develop the building and its grounds as a dynamic community resource, building local awareness and opportunities for participation through a range



of projects that bring the site visibly to life. We will develop our understanding of the unique potential and atmosphere of the Hall for supporting health and wellbeing outcomes and community cohesion through research and evaluation that will feed into the longer-term model for the Hall. Projects include:

- **The Garden** : With £5,500 grant funding, our weekly volunteer sessions will resume from March to October and we develop the enclosed space to the side of the Hall and create two new gardens at the front to the Hall, building community volunteering across the north side of the park and, through the Platt Fields stakeholder network, contribute to the development of Platt Fields Park Plan.
- **Visual Identity**: We will roll out the next stage of the new Visual Identity for Platt Hall throughout the inside and outside of the building, in partnership with local groups and in line with other Platt Hall projects such as the garden project, window displays and the website.
- **Surestart playgroup**: We will develop the programme of ‘play and stay’ sessions in partnership with Sure Start, Manchester Metropolitan University’s Early Years Research Group and our regular family attenders, investigating the use of different spaces within the building, garden and wider park, and exploring the potential of the collections as sources of creative play.
- **Partnership with Robert Darbishire Practice** : We will take our learning from the pre-diabetes course, which evidenced the positive impact of a non-clinical setting to engagement in health awareness, to deliver a programme targeted at people identified with high BMI/ obesity. This will be co-delivered and draw inspiration from the building and collection as well as utilising the park and gardens.
- **Public events** :We will continue to open the hall at key moments throughout the year and are working with the Parks team to maximise opportunities for collaborative working across the park including around the Jubilee weekend, the Mela and other key moments for the north side of the park.

## 15.2 Collections development

We will continue to explore the role and potential of the collections as an asset that brings people together and promotes creativity, developing a ‘Platt Hall Collection’ that reflects, represents and inspires the neighbourhood in which it sits. Collections play a role in every aspect of the programme but key projects include:

- **Collections exploration space**: A new ground floor ‘collections exploration space’ will be created, with accessible housing for the Mary Greg Collection of everyday and domestic handicrafts. Over 3,000 objects, many of which have been inaccessible for public use for many years, will be relocated from Queens Park to Platt Hall to form the core resource for this space.
- **Collection Chats**: Collections Chats will take place each month at the Hall taking referrals from key partners as well as offering to people connected through *Museum on our Street*. We will use these sessions to support health and wellbeing, learn more about the use of the collection and identify gaps within the wider collection.
- **Centring the collection** : Building on the *Museum on My Street*, we will explore how the Platt Hall Collection sits within its wider neighbourhood, what

kinds of things matter across the cultures that live locally, and how collections and future collecting might best reflect the identities of the diverse cultures on our doorstep.

- **Collections volunteering:** We will develop opportunities for community volunteering around the care of the collection to build wider understanding of the work that traditionally goes on 'behind the scenes' offering local residents opportunities to develop skills and knowledge.

### 15.3 Creative thinking and making

We will build a new strand of activity focused on creative practice and critical thinking to inform the development of the Hall. Programmes will actively support the local arts ecology, while also bringing new artists and makers.

- **Make Space :** This new programme will centre the skills and talents of residents living nearest to the Hall, encouraging learning and connection across different cultural heritages through a programme of creative and practical workshops co-designed and delivered with, by and for local residents.
- **In the Windows:** The windows exhibition programme will be further developed with a series of commissions targeted at local artists, makers and creative groups.
- **Residency programme:** Depending on the success of funding applications, we will establish a residency programme that will bring creative practice centre stage as a tool for understanding and supporting need and aspiration in the local area. Collections

## 16 Collections

Our collection review priorities are aligned to the capital programme and ensure we can ultimately account for everything, and plan for future storage and use. Over the course of 2022-23 we will continue to progress the review of the furniture collection. Items will be formally assessed by the furniture review panel and a decision will be taken to either retain items, or dispose of them where they fall outside of the scope of our Collection Development Policy. As previously agreed, approval for disposals relating to the furniture review will be sought from the Chair of the Art Galleries Committee where required between committee meetings and any disposals will be made in accordance with the Museums Association's Code of Ethics and Disposal Guidelines.

Other areas of focus include:

- Researching and reviewing the Galleries' small collection of arms and armour, and inventorying unaccessioned items in the costume/dress collection and fine art collections, with a view to undertaking a future collection review of this material.
- Auditing and moving the Mary Greg collection and associated collections from Queens Park and MAG to Platt Hall.
- Relocating our ceramics and glass collections from the Lower Ground Floor at MAG to temporary storage in Gallery 17 (Taking Stock).

- Improving the storage and unframing of works on paper to reduce the footprint of works at Queens Park.
- Continuing to prepare our costume/dress collection for its future move to Queens Park – collection care involves moth checks, freezing, cleaning and rehousing.

## **16.1 Decolonisation**

Over the course of 2022/3 we will develop a plan to review the problematic terminology used in our documentation systems. We will explore how to capture the new narratives, co-curation, shared stories, and multiple voices at an object level within the traditional collection management system database structure, and how this can in turn be presented online to visitors through the new website and collection search.

## **16.2 Loans**

Our loans work will focus on supporting our partnership venues with long term loans to the new Belonging, South Asian and Chinese Galleries at Manchester Museum as well as loans to the Whitworth's exhibition programme. We will continue to prioritise and support opportunities for long term loans that increase access to and make good use of the collection.

## **17 Digital**

Following the retirement of our Website Manager, we have appointed a new Digital Manager who will take up her post on 1 April 2022. Her key task will be to review our digital activity and develop an integrated Digital Strategy that supports our Arts Council NPO bid, our external comms (in liaison with Corporate Comms), and the transforms the creation of digital content.

### **17.1 Online programme:**

Demand for our online offer remains high, and we have gained an international following. As covid-restrictions are lifted, we will review the hybrid digital/in person offer, along with other themed content including climate justice and anti-racism. We will continue to use feedback and analytics to inform the diversification and development of the online programme and create a new social media strategy.

### **5.3.2 Social Media:**

Instagram is a key means of engagement with our audiences and we will develop our short form video content to keep up with current trends to maintain engagement levels. 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 main gallery website is due to go live in February 2022. The design layout has increased accessibility and will allow us to test and measure its impact with users. Staff will have more control over their own pages, and the stability of the new website will ensure that content can be updated easily. After the incredible success of the online shop in 21/22, we are keen to continue the momentum. In addition to the MAG online shop we are working with selected partners to grow sales.

Building on the existing relationship with Art UK, work is underway to extend the range of artworks available for print-on-demand through the site. We anticipate a significant increase to the annual income from Art UK once this work is complete. The number of artworks represented on Art UK now stands at 2,447. The gallery will also continue its relationship with Bridgeman Images as its image licensing agent where almost 2,250 artworks are available for licensing.

The development of the collection search will be expanded and the gallery will continue their work with their main website developer and data specialists Knowledge Integration and The Museum Platform.

## **18 Manchester Together Archive**

The scope of the archive has been expanded and will include a record of the building of the Glade of Light Memorial. We will work with the Glade of Light Project Team, to collect a record of the design and creation of the memorial, including the decision-making process and extensive consultation. This completes the circle in relation to memorialisation – from spontaneous public response to the events of 22nd May 2017, to the final formal civic memorial.

The gallery has been exploring its contribution to the 5th Anniversary. The MTA will be available for families, and for those directly affected by the events of 22/05/17. We are also proposing an artistic response in the gallery around the weekend of the 22nd May, working with the Professor of Music at the School of Oriental and African studies, who has created a sound piece based on the material in the archive.

As the capital programme gets underway, in Autumn 2022 the lower ground floor at MAG (part of which currently house the MTA) will be emptied to enable essential building works to go ahead. These will address longstanding damp and drainage issues, including replace of rotten beams and flooring. Once this work is complete, these rooms will become collection housing areas for the decorative arts Collection and works on paper – a critical first stage in the overall collection relocation plan. The MTA will be relocated to a dedicated and secure space in G17 for the next 2-3 years to enable the documentation and digitisation to continue, and the future development, use and storage of the archive to be considered in consultation with the full range of stakeholders.

## **19 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.

## **19.1 Town Hall Collection**

In 22/23, the priority for the Town Hall collection will be to complete the furniture restoration framework and instigate a rolling programme of work on the collection. This work will continue until the reoccupation of the Town Hall in 2024. The team will also issue the last batches of paintings for external conservation, aiming to complete this work in 2023.

Using the revised Collections Development Policy, the team will continue a programme of collections assessment and rationalisation. The layout and specification of the heritage storage areas in the Town Hall will also be planned to ensure that they are suitable to accommodate the collection when it returns to the building in 2024.

## **19.2 Town Hall Visitor Experience**

The Exhibition Designers are due to commence work on the Visitor Experience in February 2022 and deliver a design completed to RIBA 4 by January 2023. At this point, the team will work to support Lend Lease in the procurement of a fit-out contractor.

If the application to the National Lottery Heritage Fund is successful, the Curatorial Manager will work to implement the project, recruiting new members of staff and consultants to deliver the work. The Curatorial Manager will also develop content for the Visitor Experience exhibition and website.

## **20 Earned and raised income activity**

There are still many unknowns for fundraising in 2022/23 with some charitable trusts still closed to applications and others significantly re-thinking their charitable objectives. Corporate sponsorship and membership is still tentative and tends to come with high demands on the organisation as companies seek to get the most out of their marketing and PR budgets. As such, this area of fundraising remains low on the priority list for the Development Team.

Overall, we remain cautiously optimistic about fundraised income in 2022/23. 2022/23 priorities for the Development Team include:

- Working across the Manchester Museums Partnership to develop the 2023-2026 NPO application for submission in April 2022.
- Promoting the Gallery's civil role to encourage philanthropic giving from individuals and local businesses. This includes campaigns to increase the number of Gallery Friends and Patrons.
- Capital and revenue fundraising to support the Gallery's capital project and collection re-think.
- Development of a fundraising campaign to be rolled out in 2023 celebrating the Gallery's 200th anniversary.
- Seeking revenue grants to support a range of learning and engagement projects at Manchester Art Gallery and Platt Hall. This includes creative, gardening and social prescribing activities at Platt Hall, programmes at

Manchester Art Gallery targeting residents from disadvantaged communities and projects to inspire children and young people and support educational achievement.

- Funding to support the Dandy Style exhibition and related engagement programmes with art/fashion students and with young people leaving care.
- Ensuring good management, in line with Charity Commission guidelines, of the Manchester Art Gallery Trust, the Gallery's fundraising charity. This includes appointment of new Trustees with relevant skills, as current members come to the end of their tenure.
- Continuing to monitor the success of new cash and contactless donation points and create new sites for donation messaging in the Gallery, reflecting that message in our digital output.
- Working more closely with Marketing/Digital and Commercial Teams to ensure a single, impactful message around where people's money goes and how it benefits the gallery and local residents.
- Rationalising the administration of the Friends scheme through the adoption of a new CRM.

## **20.1 Retail**

Following a review of the Retail Buying Strategy, the team will focus on refining product ranges across in-store and online sales channels. With increased emphasis on environmental sustainability, we will continue to develop own label product across several ranges, building on past successes and with acknowledgement that collections-led programming will reduce exhibitions-related retail opportunities.

A quarterly programme of pop-ups within the new retail space (formerly Gallery 2) over the next year will allow us to test a range of different models for future operation. With an emphasis on sustainability, supporting local makers and showcasing affordable craft, this year's programme will generate additional income and provide space to test out new approaches.

## **20.2 Venue Hire**

Following CRF-funded improvements to MAG's hireable spaces in 2021, the team are developing a marketing strategy and materials to promote venue hire. Detailed analysis work is underway to identify opportunities to improve margins and optimise efficiency.

In addition, we are working on a public events programme for 22/23 which will utilise the skills and resources in-house, and offer partnership opportunities with selected organisations such as Manchester Food and Drink Festival. The programme will include interactive dinners, music events and opportunities for informal learning.

## **20.3 Café and Catering**

After some changes to the physical café space in 2021, we will complete a new scheme of décor within the café in 22/23 to provide a warm, comfortable and flexible café space that encourages connection, conversation and relaxation.

Following a change to the menu to reintroduce meat and fish dishes we will monitor and refine the offer to ensure a focus on sustainability, local sourcing and an increased number of plant-based options. Afternoon tea, Sunday lunch and seasonal events (Mother's Day, Christmas) will be included within the café offer to maximise income and reduce reliance on venue hire catering. Special dishes will be developed to link with exhibitions and provide opportunities to create content to promote the café via social media.

Ongoing activity will take place to improve the café's environmental impact, including sourcing, waste reduction and improved practices.

## **21 Key Policies and Considerations**

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

The service is committed to equality of access and celebrating and promoting diversity. Our vision for 2022/23, 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 2022, 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 keeps a detailed risk log.

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

None identified.